

ARRI NEWS

IBC ISSUE 2015



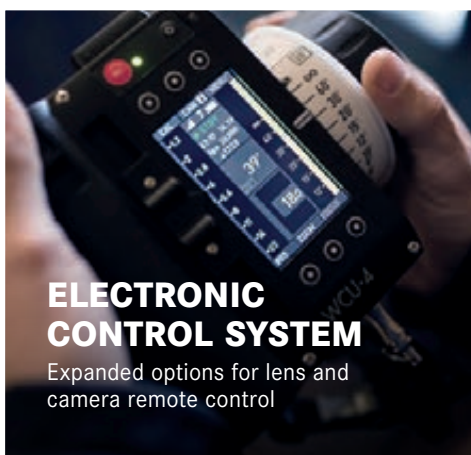
SKYPANEL

New accessories for the family of LED soft lights



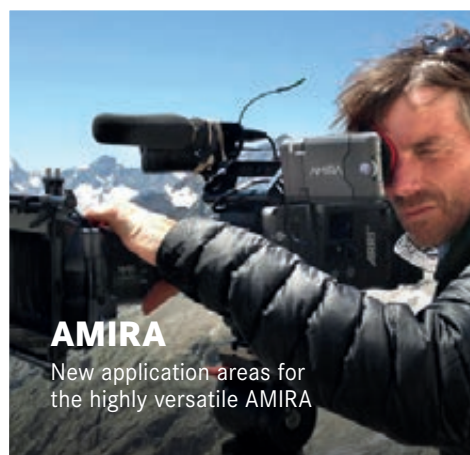
ALEXA MINI

Karl Walter Lindenlaub ASC, BVK tries the Mini on *Nine Lives*



ELECTRONIC CONTROL SYSTEM

Expanded options for lens and camera remote control



AMIRA

New application areas for the highly versatile AMIRA



DEAR FRIENDS AND COLLEAGUES

We hope you can join us here at IBC, where we are showcasing our latest camera systems and lighting technologies. For the first time in ARRI News we are also introducing our newest business unit: ARRI Medical. Harnessing the core imaging technology and reliability of ALEXA, our ARRISCOPE digital surgical microscope is already at work in operating theaters, delivering unsurpassed 3D images of surgical procedures.

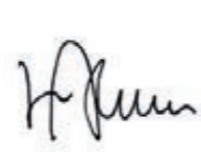
In this issue we share news of how AMIRA is being put to use on productions so diverse and wide-ranging that it has taken even us by surprise. The same is true of the ALEXA Mini, which was introduced at NAB and has been enthusiastically embraced; it's exciting to see how the versatility of these cameras is opening new application areas and appealing to film and program makers who haven't previously worked with ARRI equipment.

For the film *Hitman: Agent 47*, shot in Berlin, we provided ARRI cameras, lenses, lights and our increasingly popular Electronic Control System accessories through ARRI Rental, as well as

postproduction through ARRI Media, illustrating the uniquely broad range of products and services we offer.

ARRI Rental has also been busy supplying the ALEXA 65 system to top DPs on major feature films – many are testing the large-format camera for selected sequences and then opting to use it on main unit throughout production. In April IMAX announced that it had chosen ALEXA 65 as the digital platform for 2D IMAX productions.

Our new SkyPanel LED soft lights, announced earlier this year and shipping now as promised, are proving extremely popular and at IBC we are unveiling a full selection of accessories that will make them even more flexible. We are proud that customers all over the world are investing in ARRI lights, recognizing their unrivalled long-term value for money.


Dr. Jörg Pohlman

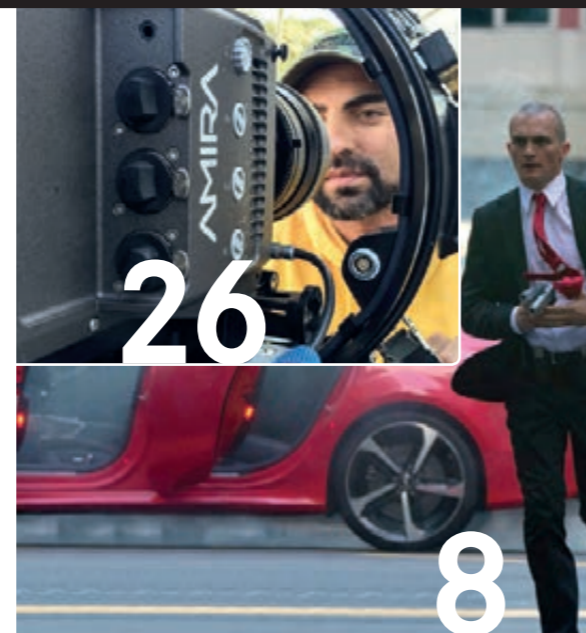

Franz Kraus



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Mission: Impossible -
Rogue Nation
© 2015 Paramount Pictures



Snowden
Photo: Jürgen Olczyk

ALEXA 65 PRODUCTIONS RAMP UP

A partnership with IMAX and positive feedback from the world's top cinematographers sees demand for the ALEXA 65 system soar.



Offering a complete large-format solution for high-end motion pictures, the ALEXA 65 system comprises a 65 mm digital cinema camera, custom-designed prime and zoom lenses, and fast, efficient workflow tools. Interest in the system has spread rapidly, with leading filmmakers pressing to use it on major feature films and IMAX announcing that it has selected the ALEXA 65 platform as its digital option for 2D IMAX productions.

Greg Foster, IMAX Entertainment CEO, notes, "The partnership between IMAX and ARRI on the ALEXA 65 has clicked from the very start. Both companies are committed to the highest quality of image capture and supporting the world's finest filmmakers. In fact, the relationships that both companies have with cinematographers, directors and producers are synergistic and have fueled the tremendous momentum from the creative community."

Available not for sale but through ARRI Rental, the ALEXA 65 has already been supplied to numerous high-profile projects, some using it as the main unit camera throughout production and others using it as a specialist camera for sequences that require extreme levels of image quality. *Rogue One: A Star Wars Story*, shot by Greig Fraser ACS, ASC, has been utilizing the ALEXA 65 as its main unit A, B and C-cameras. Before that, Stuart Dryburgh ASC, NZCS captured with ALEXA 65 on *The Great Wall*, using it as his A and B-cameras on main unit.

The first production to use the ALEXA 65 and to hit theaters was *Mission: Impossible – Rogue Nation*. While the movie was shot primarily on 35 mm film by Robert Elswit ASC, a major underwater sequence was captured with ALEXA 65 cameras in HydroFlex housings by Pete Romano ASC, who comments, "The ALEXA 65 delivers visually



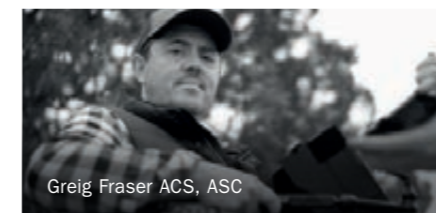
The Revenant
© 2015 Twentieth Century
Fox Film Corporation



Anthony Dod Mantle ASC, BSC, DFF



Darius Khondji ASC, AFC



Greig Fraser ACS, ASC

and technically astonishing images. It is a significant leap forward for the art of cinema storytelling."

Around 25% of *The Revenant* was captured with ALEXA 65; the remainder was shot with ALEXA XT cameras. Cinematographer Emmanuel Lubezki ASC, AMC notes, "The ALEXA 65 camera and lenses helped us express how we felt when we were there: in the forest, in the snow, the subtle changes of natural light, the motion of the clouds streaming above the mountains – all essential elements in the fabric of the story that we couldn't otherwise have conveyed."

Up to five ALEXA 65 cameras were used for action and VFX scenes on the new James Bond film *Spectre*. "I love the depth of focus you get with the ALEXA 65 sensor and the 'roundness' in the images you can see with

spherical lenses," says Hoyte Van Hoytema FSF, NFC, who shot the bulk of the movie on 35 mm film. "The boost of resolution – something not unique for film – is certainly very welcome for the digital format. I'm a big lover of 35 mm and 65 mm film but it's unfair to make a direct comparison between film and digital, because the texture of film is really important to me. Our film is very rich in texture, so we had to treat the ALEXA 65 look in post to match into the whole, though of course the camera gave us plenty of information to play around with."

Anthony Dod Mantle ASC, BSC, DFF, who used the ALEXA 65 extensively on *Snowden*, says, "I was shooting in natural light in Tong Lau, a very poor area in Hong Kong that's like an organic painting...there's so much detail, so many little things you can see, and if you

hold the camera and don't whizz around and stress and edit too fast, but just take your time and let the audience slowly feel this place – it's like licking the windowsills of these slum buildings; it's just incredible."

Darius Khondji ASC, AFC used two ALEXA 65 cameras for *The Crowd*, a film screened at an exhibition of the work of French artist Philippe Parreno. "The ALEXA 65, through its large new sensor, has a beautiful and unique way of rendering landscapes as well as intimate close-ups of actors," says Khondji. "I felt we turned a new page in digital imagery; it is not only about definition but about the depth and beauty of the image itself."

Other productions to use the ALEXA 65 for selected sequences include *Captain America: Civil War*, shot by Trent Opaloch; *The Huntsman*, shot by Phedon Papamichael ASC; and *Allegiant: Part 1*, shot by Florian Ballhaus ASC.

BLUE LIGHTS ON A BLACK RUN

Gaffer Mark Stuen recounts working with ARRI M-Series lights on the night-skiing project *Afterglow*, from Sweetgrass Productions. Shot by Mike Brown, Nick Wolcott and Zac Ramras, the film was directed by Brown and Nick Waggoner.



M90



M40



Our shoot started with about 20 days in British Columbia and after that we had around 16 shooting days in Alaska. A big topic of discussion during preproduction was the reliability of the lights we were going to take up; when you are in the middle of nowhere, nothing else is a higher priority. We looked at the photometrics of every light available, but the ARRI M-Series was better suited to a shoot like this than anything else on the market.

In British Columbia I originally wanted six M40s to deal with the logistics of the shoot – two for each of the zones we were planning to ski, so that we wouldn't have to move them much. Unfortunately our budget couldn't handle that in Canada, where rental rates are high, so we ended up with two M40s and some LEDs. Nevertheless, the M40s were our backbone and we generally used them as double over-the-shoulder keys. Every shot started out with the M40s and then we would work the LEDs in where they could accent.

We were working in 15 feet of snow and on the edges of cliffs and cornices. The lights were all moved on our shoulders while skiing and the generators were placed in sleds and pushed or pulled up and down the slopes. We probably spent 80% of our time moving lights and 20% skiing.

For Alaska we exclusively ordered ARRI fixtures, having learned in BC that the M-Series were the only lights with the horsepower and reliability to be trusted on a shoot like this. Everything had to be helicoptered to the exact



Mark Stuen, gaffer



cliff locations where it was going to be used. We planned this out in advance by looking at photographs and going on scouts with our guides, as we had very limited helicopter time. When the time came to drop the lights they were slung in nets with their generators and carried off to their positions.

The lights had to deal with rapidly changing humidity, frost and altitude in

Alaska. I actually had to thaw out the lampheads with the exhaust of their generators, as the ice was preventing them from striking. Originally we had planned on using all the lights at about 3,000 feet elevation, but at the last moment it changed and we were closer to 4,000 feet; the generators hated us for that and had to be constantly monitored.

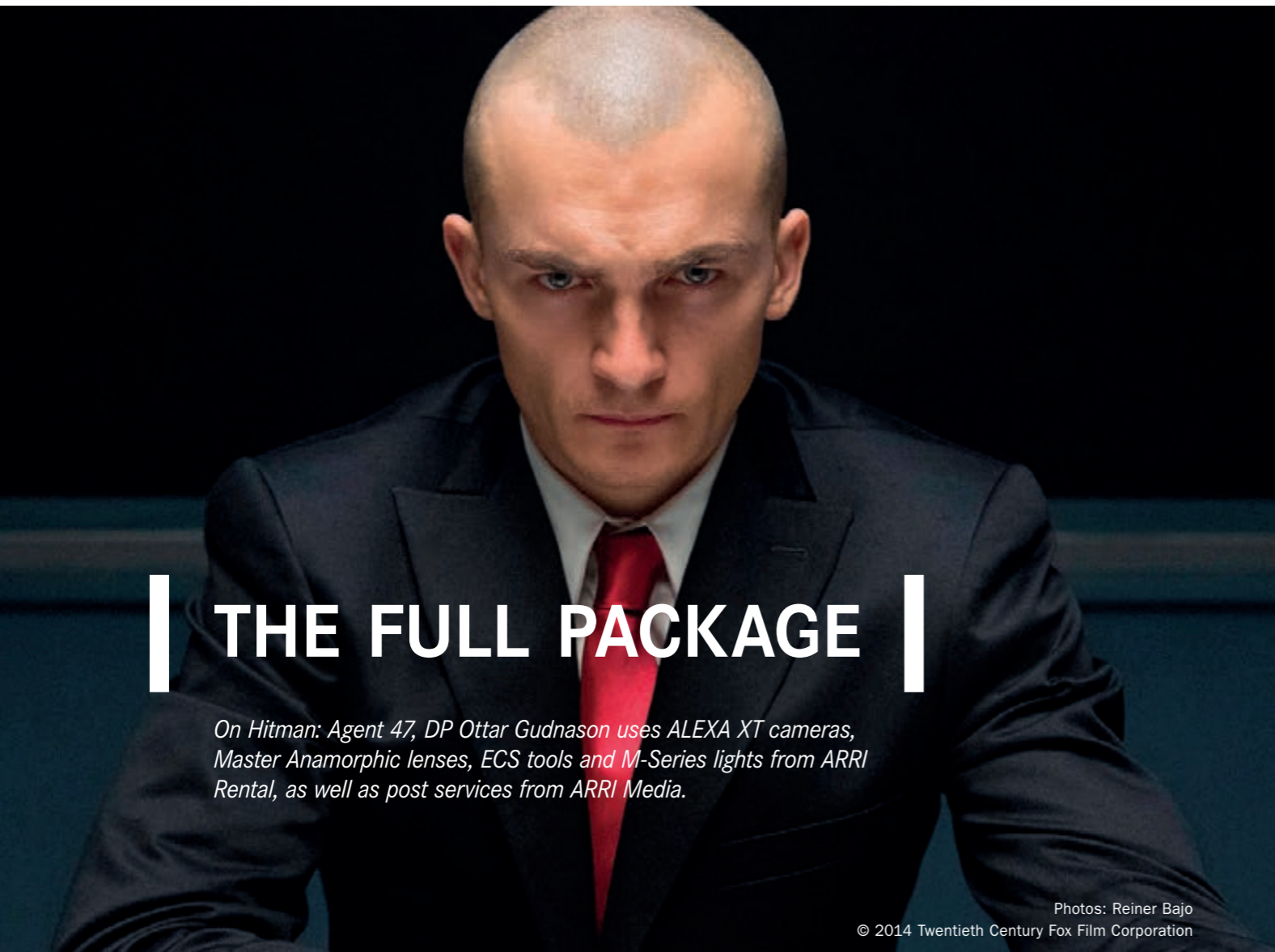
We had taken two M90s and six M40s, but the extreme cold caused us generator issues and we couldn't use a couple of the lights. I was literally standing on the middle of a cliff while working on an M40; night time was rapidly approaching and I had more lights at the base I needed to ski to before it was too dark to see, so we just had to work with what we had. Our setup turned out to be an M90 and M40 key, two M40 backlights and two M40s at the base as fill, so our skiers could see the end of the run. The skiers could only do one run each per night, as you couldn't get back up without a helicopter.

We put these lights on slopes with 10 to 20 feet of snow, on cliffs and glaciers, in sub-zero temperatures and flew them in and out of our location hanging from helicopters. They still worked and performed incredibly well, and I don't think there is another light in production that could have done it for us. We definitely put them through the wringer but I chose them because I knew they were the best lights for the job. We needed the reliability and power of the ARRI M-Series – nothing else comes close.



Watch *Afterglow*:
www.arri.com/goto/0915/afterglow





THE FULL PACKAGE

On *Hitman: Agent 47*, DP Ottar Gudnason uses ALEXA XT cameras, Master Anamorphic lenses, ECS tools and M-Series lights from ARRI Rental, as well as post services from ARRI Media.

Photos: Reiner Bajo
© 2014 Twentieth Century Fox Film Corporation



ARRI is unique in terms of the sheer range of linked products and services it can offer to productions. One major motion picture that recently took advantage of this was *Hitman: Agent 47*, a slick action thriller about a mysterious assassin, directed by Aleksander Bach and shot by cinematographer Ottar Gudnason. Combining ALEXA XT cameras with Master Anamorphic lenses and Electronic Control System accessories, the production also used M-Series lighting fixtures and utilized dailies, VFX and other postproduction services from ARRI Media. Gudnason speaks here about his work on the film and the benefits of ARRI's one-stop-shop philosophy.

What approach did you and Aleksander take to the look of this film, and the camerawork?

Before I came on board, Aleksander had put together a mood board that represented the look he had in mind; he wanted the film to have nice, rich saturation. We spent the first few weeks of our prep developing that look, as well as the camera language. Our production designer Sebastian Krawinkel also had great ideas when it came to painting our sets and making sure we had pleasing colors to play with. I think we managed to put together a nice palette.

In terms of camerawork, the Agent 47 character has great physical skills – the way he fights, the way he shoots guns and gets out of trouble, is quite amazing. For these

scenes we designed camera movements that emphasized his physical skills and his precision. Then there are other characters and scenes that required a different flow and energy, so I would say that the camera language varies throughout the film.

What made you choose the ALEXA XT as your main camera?

For me it was a no-brainer to use the ALEXA XT. I have used ALEXA from the very beginning, when it first came out; I feel I know how far I can push it and, more important, I trust it. I think no other digital camera looks better for interior and low light work. Also the ALEXA feels great when working handheld; I very much like the weight of the camera and

how that weight is distributed. We had to use a different camera for some of the drone shots and I wish the new ALEXA Mini had been available then, because that would have been my preference.

We used the XT in Open Gate mode and captured ARRIRAW. During the DI process, we learned how important it was to capture ARRIRAW, especially for the complicated VFX scenes. It was pretty remarkable to see on

the big screen how the camera performs in terms of latitude and color rendering.

This was an early production to use Master Anamorphic lenses; what did you think of them?

Preproduction was quite stressful because the Master Anamorphics were not quite ready and at first we could only get the 35 mm, 50 mm and 75 mm. The 100 mm

“The Master Anamorphics with the amazing ALEXA sensor is just a great combo.”



Ottar Gudnason

was a big question mark, but the lovely staff at ARRI tried everything to accommodate our needs and a week before principal photography we got all four lenses. There is no doubt that the Master Anamorphics are great optics and we used them in pretty much every scene, but with two to three cameras in main unit, four lenses was not enough. ARRI Berlin provided us with a doubler, which was optically perfect and helped us to maximize our usage of the Master Anamorphics. To fill the gaps of the three focal lengths not then available (40 mm, 60 mm and 135 mm) we used a few other anamorphic lenses and rear-converted anamorphic zooms.



“It was great to be able to get so much from one place – camera, lighting, grip and postproduction.”

Were the Master Anamorphics and ALEXA’s 4:3 sensor a good combination?

Absolutely, the Master Anamorphics with the amazing ALEXA sensor is just a great combo. All the other ARRI devices such as wireless camera control units and remote focus tools make it feel like one system and there are hardly any technical surprises. It’s just a very well thought-out system and that’s a big factor in keeping the momentum of work going on set.

You used M18, M40, M90 and ARRIMAX daylight fixtures from ARRI’s M-Series. What do you like about these lights?

The ARRI M-Series lights are great and the parabolic design is just genius – there is so much output. I am a big fan of soft lights and I use a lot of bounce sources, so it’s great to have that extra power from the M-Series fixtures; you never feel like you are running out of light level.

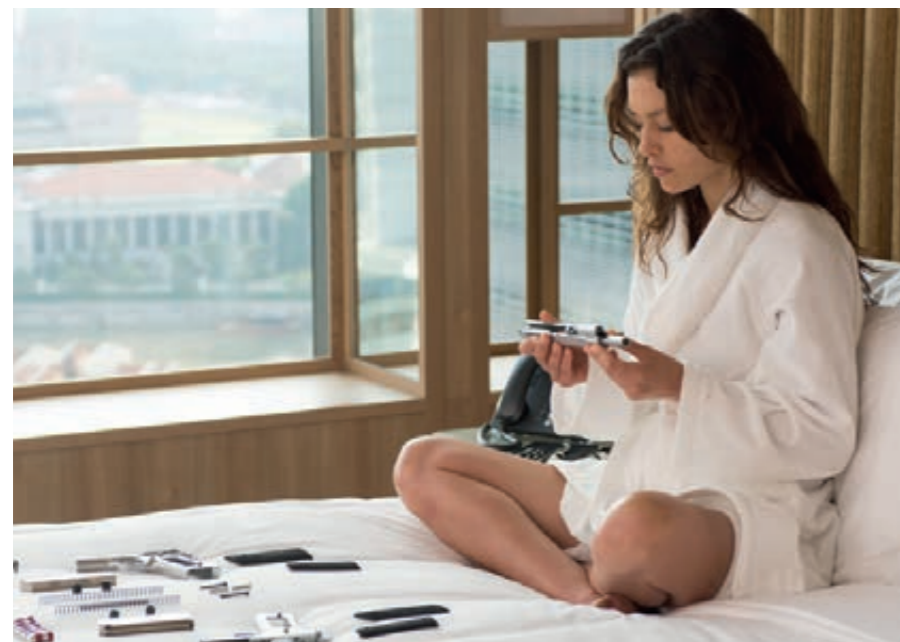
As well as various ARRI products supplied by ARRI Rental, the film also used ARRI postproduction services. Did you feel well looked after throughout the production?

It was great to be able to get so much from one place – camera, lighting, grip and postproduction. You always feel you are in good hands because people in every ARRI department communicate so well. As soon as there was a question or a concern it would be tackled and solved immediately.

ARRI postproduction made the whole workflow very enjoyable. The ARRI Webgate cloud service worked really well and is a bulletproof system. Being able to view the previous day’s dailies early every morning on your laptop or tablet was just great! We got so used to the workflow that we decided to fly a few ARRI postproduction people down to Singapore when we shot there, in order to keep the same workflow. That’s how good it was.



Watch the trailer:
www.arri.com/goto/hitman



What are the key advantages of the Master Anamorphics?

The Master Anamorphic lenses are solidly and beautifully designed. A key advantage is that they perform perfectly wide open and every focal length matches 100% in terms of color, contrast and resolution. Also the physical size of the Master Anamorphics is ideal and the balance never becomes too front-heavy. Optically they are perfect, in fact flares were the only things I was missing during filming, so I was very happy when I saw that ARRI has released the new Master Anamorphic Flare Sets.





ANAMORPHIC ULTRA WIDE ZOOM

Three top international cinematographers give their feedback on the recently released ARRI A UWZ 19-36/T4.2 super-wide anamorphic zoom.

The ARRI Anamorphic Ultra Wide Zoom AUWZ 19-36/T4.2 is the widest professional anamorphic lens in the world, allowing filmmakers to incorporate extreme wide-angle perspectives into their cinematography with hardly any distortion and no compromise of image quality.

With a near telecentric optical design, the AUWZ features highly uniform field illumination – from the center to the very

corners of the image. Since the anamorphic elements are positioned at the rear of the lens, focus breathing is virtually non-existent and both vertical and horizontal lines in the frame stay straight, even at close focus.

Built-in ARRI Lens Data System (LDS) functionality provides precise and continuous lens metadata for zoom, focus and iris settings on the AUWZ, simplifying complex shot-making on set and smoothing visual effects workflows in post. Like its spherical sister lens, the UWZ 9.5-18/T2.9, the Anamorphic Ultra Wide Zoom is ideal for VFX applications because the patented, cutting-edge optical design renders images of exceptional contrast, sharpness and consistency.

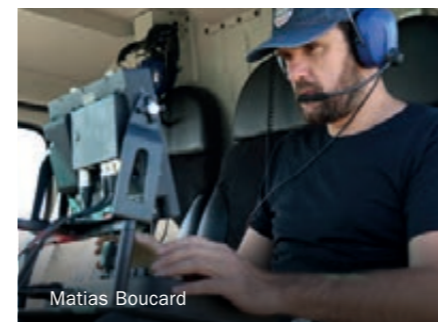
The unique qualities of the AUWZ have quickly been recognized by cinematographers, who are already putting the lens to use on a wide variety of productions. Landscape and aerial shots benefit from the almost total lack of distortion, while the minimum object distance – which is just beyond the front lens element – allows dramatic close-up compositions that have never before been achievable in anamorphic.

French cinematographer Matias Boucard used the AUWZ to shoot the opening scene of *The Odyssey*, a major new biopic of the underwater adventurer and filmmaker Jacques Cousteau. For this scene Boucard used the AUWZ in a Shotover gyro-stabilized head, mounted to a helicopter, and shot dramatic wide-angle aerial images of a vintage seaplane. He notes, “I have found the AUWZ to be a perfect complementary tool to the Master Anamorphic lens set. The optical qualities of this lens make it possible to shoot landscapes in extreme wide angle, whilst maintaining consistent backgrounds and undistorted horizons. You feel the dynamic of a short focal length without getting the usual deformations or limitations, so this zoom makes you want to take risks and explore new creative perspectives. In combination with the Master Anamorphic series, it brings great freedom to working in the anamorphic format.”

On the set of the next instalment in J.J. Abrams’ highly successful *Star Trek* film series, cinematographer Stephen F. Windon ACS, ASC has also been combining the new zoom with Master Anamorphics and pushing the boundaries of what has previously been

possible with the format. “I’ve been using ARRI’s Anamorphic Ultra Wide Zoom on the feature film *Star Trek Beyond* and I find that it complements my ARRI/ZEISS Master Anamorphic lens package very well indeed,” explains Windon. “Optically and technically the AUWZ is an incredible lens: a super-wide anamorphic zoom with a fast maximum aperture, extreme edge-to-edge sharpness and surprisingly minimal distortion. Barely a day goes by where we don’t use it.”

Meanwhile cinematographer Florian Ballhaus ASC has been using the lens on *Allegiant: Part 1*, the first of two films that will form the third and fourth instalments in *The Divergent Series*. He comments, “When shooting anamorphic the biggest challenge is finding true wide-angle lenses. The AUWZ offers unparalleled resolution, sharpness and lack of distortion for anamorphic photography. On *Allegiant: Part 1* it allowed me to capture extreme wide-angle shots in the anamorphic format – utilizing the entire ALEXA XT sensor – rather than having to resort to spherical lenses. It’s a true game-changer in anamorphic cinematography.”



Matias Boucard



Florian Ballhaus ASC



Stephen F. Windon ACS, ASC





BETTING ON THE L-SERIES

The Hong Kong Jockey Club chooses ARRI L-Series LED Fresnels and ARRI Studio Cool fixtures for its three new broadcast studios.

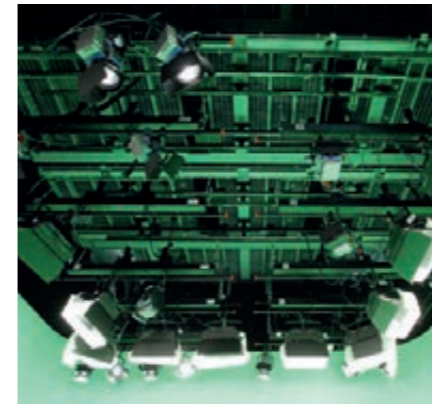
Founded in 1884, the Hong Kong Jockey Club (HKJC) is a non-profit organization and one of the most prestigious institutions in Hong Kong. Through a government-granted monopoly on the Mark Six lottery and betting on horse-racing and overseas soccer events, the HKJC is Hong Kong's largest community benefactor. On average, the HKJC produces 9,800 hours of broadcast content every year, covering live racing, track-side analysis and lottery draws. Kenneth Keung, Audio & Visual Racing Support Manager at the HKJC, discusses why ARRI lights – supplied through local ARRI partner New Digital Technology (NDT) – were chosen for the organization's three new studios.

Can you give us some background to this project?

Our broadcast service team relocated to a new building at Hong Kong's Sha Tin Racecourse in July. The building incorporates three 120 m² studios: a virtual studio with a greenscreen backdrop, a multipurpose studio that combines a built set with virtual elements and a Mark Six lottery studio with audience seating. We are excited because the new studios will replace and double our existing studio space when the project is completed.

Did you have specific lighting requirements for the new studios?

The HKJC has committed to helping the city go greener and healthier, so we wanted to stay true to that in our studios. At the same time, we knew that we could achieve cost savings by seeking energy-efficient lighting solutions such as fluorescent and LED fixtures. Not only would these fixtures reduce ongoing energy bills, they would also reduce the investment costs of dimming equipment and of high-powered air conditioning that would have been required to cool down conventional lights.



What led you to ARRI lights?

During the evaluation process we tried to strike the right balance between product performance and cost. A team comprising camera crew, engineers and management did the evaluation and gave scores individually, according to our selection criteria. Though our team members each scored the ARRI lighting fixtures slightly differently against the criteria, they overwhelmingly chose ARRI as the best option overall. Thus we were delighted to install 69 ARRI L7-TT LED Fresnels, 48 ARRI Studio Cool fluorescent lights and 41 ARRI top-climbing hoists in our new studios.

How would you describe the strengths of these lights?

We found that the ARRI lighting fixtures offer outstanding performance. The L7-TT gives a stable color temperature even after 12 or 24 hours of operation; the lamp housing is strong and the finish quality is high. We liked that the L7 produces a single shadow and that the heat dissipation is good enough for it to be handled even after hours of burning. The Fresnel lens is made of lightweight acrylic plastic that doesn't compromise lighting performance, which also impressed me; and among all the contenders only the ARRI L7 offered a low fan option to ensure quiet studio shooting.

Was the tuneability of L-Series fixtures important to you?

The tuneability of the L7-TT is a winning feature. In our virtual studio we use the Studio Cools to light our greenscreen backdrop, while the L7-TT units are used to highlight the anchor. Fluorescent lights are a cost-efficient tool for greenscreen lighting but the tubes deteriorate; the precise tuneability of the L7s means we can adjust them and remain matched to the color temperature of the tubes as they deteriorate. Doing this prolongs the lifetime of the tubes and saves on studio running costs.

What are your thoughts on the ARRI hoist system?

Our evaluation established that ARRI's top-climbing hoist allows single-point fixture hanging and complies with EU standards, which of course gave me confidence. It is also quiet while travelling up and down. With the hoists, as with the lights, we concluded that ARRI is a top brand with exceptional product performance. I have no doubts about our choice.



ADAPT AND ACCESSORIZE

New ARRI Pro Camera Accessories enable rugged studio and broadcast-style setups with Canon's latest Cinema EOS cameras, and expand the functionality of ARRI matte boxes.

ARRI's range of Pro Camera Accessories (PCA) makes the benefits of ARRI-designed accessories available to cameras from other manufacturers. It comprises rugged, versatile and user-friendly tools that endow almost any third-party camera with film-style functionality, aligning it to universal industry working practices and giving it the durability to be used efficiently and effectively on professional sets everywhere.

Complementing the multi-component ARRI PCA shooting kits already available for Canon's Cinema EOS cameras, three new accessories are being introduced at IBC 2015 that will allow the C300, C300 Mk II and C500 to be used in an even wider variety of shooting situations. In addition, ARRI is unveiling two useful accessories for its lightweight matte boxes: Anti-Reflection Frames and Anamorphic Mattes.



ARRI PCA broadcast configuration for Canon Cinema EOS cameras

NEW MATTE BOX ACCESSORIES

ANTI-REFLECTION FRAMES



Continuing its efforts to maximize on-set creative options for cinematographers by making it easy for them to suppress digital artefacts when using glass filters, ARRI introduces the new Anti-Reflection Frames. Migrating the concept behind ARRI's SMB-1 and SMB-2 tilting matte boxes into filter

stages that can be used in pre-existing matte boxes, the Anti-Reflection Frames allow one or two glass filters to be stacked and angled, providing a quick and elegant solution for reducing unwanted reflections.

The Anti-Reflection Frames are available in 4" x 5.65" and 6.6" x 6.6" versions. While

the 4" x 5.65" is an ideal companion for ARRI's LMB-5, LMB-15 and LMB-25 lightweight matte boxes, the larger 6.6" x 6.6" version will fit the LMB-4, LMB-4A and LMB-6, as well as the ubiquitous MB-14 studio matte box.



ARRI PCA cine configuration for Canon Cinema EOS cameras

NEW ACCESSORIES FOR CANON CINEMA EOS CAMERAS

BROADCAST PLATE FOR CANON C300 / C300 MK II / C500



Broadcast and documentary-style shooting environments demand quick changes from tripod to shoulder and perfect balance when handheld. The Broadcast Plate for Canon C300 / C300Mk II / C500 is compatible with VCT-style plates such as the ARRI QRP-1. It also offers a wide range of shoulder adjustments without affecting the placement of accessories fitted to the integrated 15 mm LWS rod system, making last-minute balance adjustments straightforward and comfortable.

CINE PLATE FOR CANON C300 / C300 MK II / C500



Retaining the same lightweight simplicity as the original ARRI plate for C300, the Cine Plate for Canon C300 / C300 Mk II / C500 offers front and rear 15 mm LWS integrated rod consoles, a pair of sturdy ARRI rosettes and direct compatibility with studio bridge plates such as the ARRI BP-8 and BP-9. It is designed for professional film set environments.

TOP PLATE FOR CANON C300 MK II



A handy top-mounted support plate for low-mode operation, the Top Plate for Canon C300 Mk II is fitted with an integrated 15 mm LWS rod console that provides room for a handle and accessories.

ANAMORPHIC MATTES FOR LIGHTWEIGHT MATTE BOXES



ARRI's range of lightweight matte boxes now benefits from new sets of Anamorphic Mattes that are optimized for widescreen formats, helping cinematographers to eliminate unwanted flares and glaring. Available in two sizes as optional accessories, the Anamorphic Mattes will suit ALEXA cameras and Master Anamorphic lenses particularly well, but will also match the native widescreen format of the ALEXA 65

and additionally work with third-party cameras and anamorphic lenses, so long as a compatible ARRI matte box is used.

In their smaller size, the Anamorphic Mattes are designed for use with ARRI's LMB-5, LMB-15 and LMB-25 lightweight matte boxes, as well as the MB-19, while the larger size will fit the LMB-6.

Find a PCA suggested kit for your camera: www.arri.com/pca

ALEXA MINI: NIMBLE AS A CAT

Karl Walter Lindenlaub ASC, BVK gives his account of working with the ALEXA Mini on one of its first American movies, Barry Sonnenfeld's feline comedy Nine Lives.

When I first read the script I immediately thought of the ALEXA Mini, which I'd heard was coming soon. We needed to shoot from the point-of-view of a cat, which is really low to the ground, and I thought we could try one of these new gimbals that everyone is using. I looked at all the small cameras that were available at the time, but they were not good enough to shoot visual effects and to be intercut with VFX footage shot at a higher resolution. Also I didn't want to intercut ALEXA footage from our main cameras with another camera, so after all our research the Mini was the best tool. It wasn't out yet but thankfully ARRI was able to get us a prototype just in time, which was later replaced with a production model from Clairmont Camera.



We put the Mini on a little skateboard rig that we could roll over the floor and then just lift the camera to convey the cat running and jumping; it was a great, simple method for quick shots. There's a scene in the kitchen where the cat approaches a young girl and she picks him up. I pushed our skateboard about 15 feet, looking at the on-board monitor, and then lifted the Mini into her arms at the right time. Her hands come right up to lens, as though she has grabbed the cat, and then she puts the camera on the table; it worked really well.

Of all the gimbal rigs we tried, we found the MōVI M15 to be the most responsive and subtle. We used it with the Mini for shots of the cat running down the hall and then looking backwards and forwards, as well as for a couple of other moments where we go into the cat's POV. We also mounted the Mini on a pole, like a monopod, which worked well.

The Mini was a great camera to get into tight spaces; for instance inside a car, right against the windshield or in a corner looking back at somebody. It's also a very easy camera for handheld, and as a shoulder rig it's effortless. Last year I did a whole movie with ALEXAs and AMIRAs in an Easyrig, and the Mini would have been ideal for that; it



would have allowed me to move around all day and saved me a lot of pain. The Mini is a fantastic addition to the ALEXA family; actors and directors love it because they often feel restricted by the space a traditional camera department occupies. Nowadays people want to shoot more freely; a lot of directors want movement and freedom of movement.

We tended to use smaller lenses with the ALEXA Mini. We tried it on the MōVI with the Master Primes I had on the show, but that got a bit heavy – the Ultra Primes worked well for really wide run-and-gun shots. Barry likes wide-angle lenses; there's a tendency now to shoot wider and closer, to be right in the action.

In the film there's quite a bit of live action with a real cat. Barry didn't particularly

want to work with the cat because he's allergic, so our second unit did most of the cat scenes and they were very patient. It was sad for me because they had the Mini a lot of the time, in order to shoot those scenes.

There are plenty of fun moments in the film that the Mini really helped us with. If you want to shoot handheld for a whole movie, the Mini is perfect for that. This whole generation has grown up making movies with 5Ds, so for them it's an easy transition.

ALEXA MINI

Photos: Takashi Seida

SKYPANEL®

New accessories enhance the light controllability, mounting options, portability and application possibilities of the SkyPanel family of LED soft lights.



The new ARRI SkyPanel is an exceptionally versatile LED soft light – compact, fully tuneable and delivering light of unsurpassed power and quality. Because different application areas call for different lighting needs, SkyPanel has been designed as a family of fixtures. The S60 is the mid-range model and the S30 is a smaller, more

portable version; both are available in fully color controllable (C) and remote phosphor (RP) versions. A wide range of accessories unveiled at IBC 2015 will greatly expand the functionality of these groundbreaking LED lights, which have already taken the industry by storm.

CONTROLLING THE LIGHT

BARNDOORS

The rugged and lightweight 4-leaf barn door for the SkyPanel S60 and S30 allows light spill to be diminished and the beam spread to be broadly controlled; additional small flaps prevent light leak between the lamphead and the barn door. Held in place by two safety hooks, the barn door slides into the outer accessory slot and does not have to be removed when diffusion, intensifier or remote phosphor panels are replaced.



HONEYCOMBS

The Honeycomb 60° and Honeycomb 30° for the SkyPanel S60 and S30 control the light and reduce spill by restricting the beam angle; the honeycomb structure also helps to reduce the multiple shadows that typical square louvers would create. Just 30 mm thick, the Honeycomb slides into the SkyPanel's primary accessory slot and reduces the beam spread or HPA (half peak angle) to either 60° for general directional light or 30° for a spot effect.



EGGCRATES

The 8-Chamber Eggcrate S60 and 4-Chamber Eggcrate S30 make the light more directional in the same way as the Honeycombs, but reduce the beam spread or HPA (half peak angle) to only 60° and allow more light through due to the individual cells being larger and deeper. With a thickness of 130 mm, the ruggedly constructed Eggcrates slide into the primary accessory slot and feature an additional accessory slot at the front that allows other SkyPanel accessories to be stacked.



SNOOTS

These straight-wall snoots for the SkyPanel S60 and S30 feature a single chamber that reduces spill and allows the light to be directed towards a more defined and controlled location. With a sturdy design and a thickness of 130 mm, the snoot slides into the primary accessory slot and further SkyPanel accessories can be stacked in the additional accessory slot at the front of the snoot.

INTENSIFIER PANELS

This intensifier panel for SkyPanel S60-C and S30-C models increases light output by up to 50% while maintaining a soft, even beam of light. The increase in output is achieved by capturing some of the light going off to the side and refocusing it in a more forward direction. Light output in the center is thereby intensified and yet the quality of the light is retained.



MOUNTING OPTIONS

CENTER MOUNT YOKE

The Center Mount Yoke for the SkyPanel S60 and S30 is a ball-in-socket yoke that provides +/- 90° movement and allows the fixtures to be positioned in almost any orientation, including vertically. Replacing a traditional stirrup, the Center Mount Yoke slides onto the rail mounting system located on the back of the SkyPanel without requiring the use of any tools.



FIXED CENTER MOUNT YOKE

The Fixed Center Mount Yoke for the SkyPanel S60 and S30 is a fixed 28 mm spigot that allows direct attachment to mounting hardware from the back of the SkyPanel. Great for low ceilings or pointing the SkyPanel straight down or straight forward, for example when rigging a wall of multiple fixtures, it replaces a traditional stirrup and slides onto the rail mounting system on the back of the SkyPanel without requiring the use of any tools.



DOUBLE VERTICAL YOKES

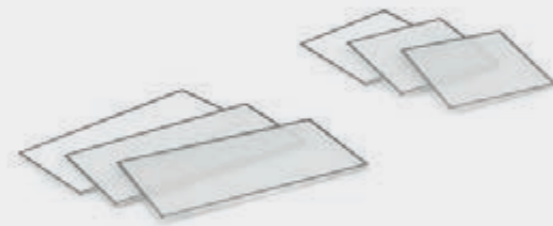
The Double Vertical Yoke S60 and Double Vertical Yoke S30 allow two fixtures to be mounted with one directly above the other. Constructed of high-strength aluminum, the Double Vertical Yokes permit independent tilt of both lampheads.



DIFFUSION

DIFFUSION PANELS

SkyPanel Lite, Standard and Heavy Diffusion panels have been developed to work perfectly with the S60-C and S30-C models. Comprising a curated selection of high-quality plastic diffusion material in a rugged metal frame, the panels produce a homogeneous beam of light with great output. The Standard Diffusion panel offers medium diffusion and produces optimal light output and beam quality. The Lite Diffusion is less diffuse and therefore allows more light to pass through, while the Heavy Diffusion is more diffuse and allows less light through, but provides a softer beam quality.



EXTRA DIFFUSION SLOTS

The Extra Diffusion Slot for the SkyPanel S60 and S30 can be slid into the primary accessory slot or the additional accessory slot at the front of the SkyPanel Snoots and Eggcrates. Featuring a thin profile and a top safety latch, it allows multiple diffusers to be stacked in situations where especially heavy diffusion is required.



REMOTE PHOSPHOR



REMOTE PHOSPHOR PANELS

Remote phosphor panels for the S60-RP and S30-RP models provide six different color temperature options, from 2,700 K to 10,000 K, as well as chroma green light for lighting greenscreens. All of the panels produce a homogeneous and soft beam of light, with excellent color rendition.

LIGHTBANKS



CHIMERA LIGHTBANK WITH FRAME

This specially made Chimera Lightbank for the SkyPanel S60 and S30 is a professional-grade soft box that increases the light aperture of the SkyPanel by roughly 100%, producing a beautifully diffuse light. The lightbank comes with three diffusions and folds away neatly for storage; the frame slides directly into the SkyPanel accessory slot. Also available for S60 models only is a Chimera Shallow Lightbank with Frame, which is half as deep as the standard lightbank and includes an internal baffle.



DoPchoice SNAPGRIDS AND SNAPBAGS

SnapGrids and SnapBags by DoPchoice have been specially designed for the SkyPanel S60 and S30. The DoPchoice SnapBag attaches directly to the front of the SkyPanel without any need for a frame; it offers a large aperture delivering beautiful soft light and comes with 1/2 Grid Cloth diffusion. The fabric SnapGrid 40° provides directional light control by reducing the beam angle to 40°; it attaches directly to the front of either the SkyPanel or the SnapBag, without requiring any mounting hardware. Both the SnapGrid and SnapBag fold away quickly and easily for storage.

SPACE LIGHT



SPACE LIGHT SILK MOUNTING ADAPTER S60

The Space Light Silk Mounting Adapter slides onto the spigot of the SkyPanel S60 and allows for the attachment of a standard 5 kW/6 kW space light silk and/or skirt. This simple system fits a wide variety of industry-standard space light accessories.

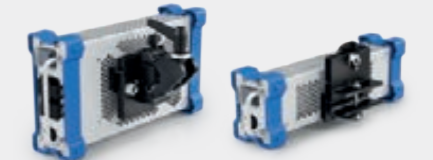
PORTABILITY



BATTERY ADAPTER PLATES

Two battery adapter plates for the SkyPanel S60 and S30 help to create truly compact and portable configurations. The Anton/Bauer Battery Adapter Plate allows two Gold Mount style batteries to be attached to the SkyPanel, while the V-Mount Battery Adapter Plate does the same for two V-Mount style batteries; in each case both batteries are required to supply the correct voltage. A quick release system permits the adapter plates to be mounted directly to the back of the SkyPanel or – when using the SkyPanel Super Clamp Adapter – to a stand or truss. The included 4-pin XLR cables of two different lengths maximize versatility and mobility.

PSU ATTACHMENTS



The Rail Mount Adapter attaches to the SkyPanel PSU (power supply unit) without needing any tools and allows the PSU to be mounted to the rail mount system on the back of the SkyPanel lamphead. If an all-in-one system is required, this accessory will accomplish the task. Alternatively the Super Clamp Adapter attaches to the back of the SkyPanel PSU and allows it to be mounted to a wide variety of objects, including light stand stems and trusses.

CABLES



DC, MAINS AND SAFETY CABLES

A wide range of available cables provides flexible rigging options for the SkyPanel S60 and S30. Specially designed 10 mm diameter DC cables of five lengths between 0.5 m and 15 m connect the SkyPanel PSU to the SkyPanel lamphead, while 3 m insulated rubber mains cables offering Schuko mains, Edison mains or Chinese mains connectors provide mains power to the SkyPanel PSU.

THE PERFECT LENS FOR VFX

Thomas Hardmeier AFC uses the ARRI Ultra Wide Zoom UWZ 9.5-18/T2.9 for VFX shots in a Lavazza commercial directed by Jean-Pierre Jeunet.

The ARRI Ultra Wide Zoom features exceptionally low distortion, highly uniform field illumination and pin-sharp resolution, making it ideal for VFX applications. Built-in ARRI Lens Data System (LDS) functionality provides precise lens metadata for zoom, focus and iris settings, further smoothing postproduction workflows. Cinematographer Thomas Hardmeier AFC speaks here about his experiences using this unique lens on Jean-Pierre Jeunet's Lavazza commercial.

Tell us about the commercial.

It was a five-day shoot, all in the studio. It starts in the present day and then we go back to 1900, with our main character taking a ship from Genoa in Italy to Rio de Janeiro,

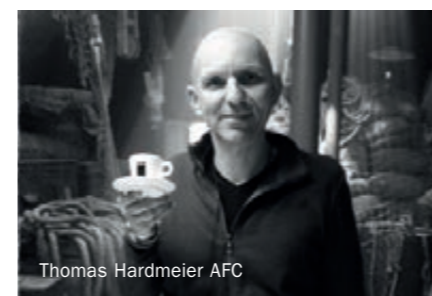
where he discovers Brazilian coffee in a bar and decides to return to Italy and try to sell the coffee there. So it tells the story of how Lavazza was created.

Why did you have the UWZ on this shoot, and what did you use it for?

Jean-Pierre is a big fan of wide-angle lenses, so this was a good production to try it on. His favorite lens is the 21 mm Master Prime and we used that a lot, but there were two big greenscreen shots where the UWZ was extremely useful. One was a crane shot on the Genoa harbor set and the other was a dolly shot on the Rio set. The crane shot combined CGI with real elements that we shot with the UWZ, showing our character

running through a crowd on the harborside to catch his ship. We decided to set the focal length to 17 mm, but during rehearsal we saw that due to the movement of the crane, the shot was not smooth enough for the greenscreen work. So we just changed the

“The lack of distortion in the UWZ is just amazing; I have no idea how they did it.”



focal length of the UWZ to 15 mm, giving the VFX team more latitude to stabilize the shot in post. It was very handy to have a zoom because it allowed us to adjust the composition quickly and easily.

The dolly shot was another big greenscreen setup of our hero arriving in Rio, shot in our 4,000 m² studio. He walks through the crowd towards the camera and then he sees the bar. Again it was convenient to have the UWZ because we could choose the exact right focal length without changing anything else about the set or the camera

position. We actually couldn't get any further back in the studio, so we really needed that degree of wide angle and the UWZ made it very easy.

Do you think the UWZ could replace wide-angle prime lenses on a shoot?

On this one it did because I actually had five wide-angle lenses on my initial list, the 10 mm, 12 mm, 14 mm, 16 mm and 18 mm, but then when I had confirmation that we were getting the UWZ I could take all of those primes off my list and it was cheaper! So it's

an interesting tool from the perspective of production as well.

And does the optical quality of the UWZ stand up to prime lenses, in your view?

Oh yes. I didn't shoot any technical tests but the optical quality seems to be even better than prime lenses. It uses the most up-to-date lens technology, so of course the quality is very high and the results are astonishing. The lack of distortion in the UWZ is just amazing; I have no idea how they did it.

Watch the Lavazza commercial:
www.arri.com/goto/0915/lavazza



AMIRA: MULTI-PURPOSE TOOL

Around the world AMIRA is being recognized for its versatility and put to use on an amazing variety of production types.



TV SHOWS

AMIRA appeals to TV productions that need to move fast, such as the US series *Benders*, *The Making of the Mob*, *Ballers* and *Maron*. “The AMIRA is a really quick camera and I like that about it.” says *Maron* DP Joe Kessler. Other AMIRA shows around the world include *Power Rangers* in Australia, *Mata Hari* in Russia and *This is England '90* in the UK, where AMIRA is also popular for scripted and non-scripted reality shows, soap operas such as *Holby City* and cooking shows with celebrity chefs like Jamie Oliver. In China AMIRA has increased its share of the television market, with producers of drama series and daily soaps using AMIRA to achieve the ALEXA look on a smaller budget.



SPORTS

The award-winning US production company NFL Films uses its 30 AMIRA cameras to shoot regular-season and post-season American Football games. AMIRA has also been used to shoot behind-the-scenes and on-court footage of top tennis stars for an official Wimbledon documentary, as well as Formula 1 motor racing, Premier League football, and America's Cup golf.



MUSIC VIDEOS & CONCERTS

AMIRA's responsiveness suits the spontaneity of music-based shoots. French DP Jérôme de Gerlache bought his AMIRA for music videos, documentaries, commercials and corporate films, and used it recently at a music concert. “It's great to find the pure pleasure of filming again,” he says. “The AMIRA takes care of image, sound and postproduction workflow all on its own.”



CORPORATE FILMS

Corporate films such as Vodafone's *Firsts* campaign in the UK and The Gap's *One Stitch Closer* program in the US have found AMIRA to be the perfect tool for blending a documentary style with slick, inspiring images. Production companies looking to invest in a versatile camera find AMIRA a compelling choice; Matt Marek and Jamie Tiernay of Toronto-based SOAK Studios comment: “We work both in entertainment and commercial spaces...and can't wait to use it every chance we get.”



INDEPENDENT FILMS

Fast-paced and minimally crewed independent feature films are turning to AMIRA for a cinematic look they wouldn't otherwise be able to achieve with their budgets or shooting styles. DP Si Bell, who shot the movie *Tiger Raid* in Jordan with AMIRA, comments, “Not only did it withstand the high ambient temperatures, it was lightweight, comfortable, and extremely easy to use. The internal NDs were such a timesaver...and the AMIRA's fold-away monitor came in really handy.”



COMMERCIALS

Countless commercials have been captured with AMIRA all over the world – many of them finding the camera's ability to shoot 200 fps slow motion without any reduction of image quality invaluable. Leading production companies now routinely select AMIRA when producing high-end commercials for international clients such as Land Rover, ESPN, Mazda, Amazon, Samsung and Rémy Martin.

NATURE FILMS

With functions including 200 fps high speed, programmable user buttons, internal ND filters and a pre-record mode, AMIRA is an ideal camera for nature films shooting in remote and wild locations across the globe. Among the numerous natural history productions to rely on AMIRA is *One Planet*, a major new BBC series that will begin broadcasting in 2016.

DOCUMENTARIES

Documentary filmmakers immediately saw the production benefits of AMIRA and embraced it fully, taking the camera to locations such as Mount Everest, Sub-Saharan Africa and Rio de Janeiro. UK-based DP Johann Perry notes, “Documentary work is about capturing human emotion in the moment – no retakes, no second chances. With perfect ergonomics, killer sensor, and simple functionality, the AMIRA gives me complete confidence and control.”

LONG-TERM THINKING

Nasir Hussain Shaikh of the leading Indian rental facility Light N Light explains why he has invested in a full complement of ARRI lighting fixtures.



Nasir Hussain Shaikh, founder of Light N Light

What ARRI lights have you recently invested in?

We have invested in a full range of ARRI lighting products for our facility in Mumbai and also for our new branches in Abu Dhabi, Hyderabad and New Delhi. Among the fixtures are ARRI SkyPanel LED soft lights, L10, L7 and L5 LED Fresnels from the ARRI L-Series, ARRISUN daylight and ARRI Studio tungsten lampheads, and the entire ARRI M-Series: M8, M18, M40, M90 and ARRIMAX 18/12 with high-speed electronic ballast.

Why did you decide on ARRI lights?

ARRI is the most trusted company in the international market and that's because quality has always been its top priority. The ARRI name is everything; cinematographers have total faith in ARRI products, whether it's a camera or a light, or anything else. Light N Light is also a quality-oriented company; this extends to the rental service we provide and the products we carry – for us it's always about long-term return on investment. We know that ARRI lights will be a safe investment and that the ARRI name will give us a big advantage in the Indian market because it has a great reputation.

“ARRI has all types of user-friendly lights for any weather condition and any location.”

Naz Rahmani
Gaffer at Light N Light

What do your customers like about the ARRI fixtures?

Firstly it's about that trust in the company itself. Our customers know that, year after year, ARRI has refined existing technologies and brought out innovative new products that take advantage of emerging technologies. The new generation of SkyPanel and L-Series LED lights is a perfect example of this. All of our customers appreciate the thinking behind each ARRI lighting product – the attention to detail, the build quality and the clear focus on what end users really need on set.

How important are after-sales concerns to you?

As I mentioned we see these lights as long-term investments and there are various factors to this. Firstly, the ARRI lights are known to be durable and to withstand many years of hard use on location; here in India our clients shoot in all kinds of weather conditions and often have to carry lights great distances, so the portability, ease-of-use and reliability of ARRI lights are highly valued. Secondly, the after-sales service and support from ARRI is very good, and finally the lampheads themselves have been designed to be easy for us to repair and maintain.

What are your thoughts on the cheap copies of ARRI lights on the market?

Yes it's true; there are unfortunately cheap copies of ARRI lights available in India, but certainly not at Light N Light. We are proud to say that our company has almost become a trademark for keeping the best quality lights. These days more production companies and DPs are focused on quality equipment because they know that the alternative is usually a false economy. The current generation of filmmakers is intelligent enough to recognize the difference between originals and copies, which makes us at Light N Light happy and relaxed!

NEW HIGH-SPEED BALLASTS

EB 6/9 HS AutoScan



EB 12/18 HS

With digital cameras now capable of filming at 200 fps and beyond without any sacrifice of image quality, sophisticated new lighting tools are required for high-speed shooting.

Earlier this year ARRI introduced the EB 12/18 HS, a new high-speed ballast that allows 12 kW and 18 kW discharge lamps to be used at frame rates exceeding 1,000 fps. As the first ballast of its kind, the EB 12/18 HS offers a new AutoScan feature that ensures optimal light and image quality with minimal effort. Following customer requests, ARRI is now offering this popular AutoScan mode in the 9 kW class with its new EB 6/9 HS AutoScan ballast.

Users of both ballasts can select between fully automatic operations (AutoScan) and manual frequency control (Man), or combine manual frequency setting with automatic monitoring and adjustment (AutoMan). Well established features such as Active Line Filter (ALF) and DMX control are also included.

Read feedback from Indian DPs online:
www.arri.com/goto/0915/lightnlight



EXTENDED WARRANTY KEY FEATURES

- Fixed cost of ownership
- Peace of mind with no unexpected repair bills
- All parts and labor covered
- Priority repairs for minimized downtime
- Available at point of sale, or after delivery
- Highly economical annual cost



PEACE OF MIND

Low-cost annual extended warranty packages for ALEXA and AMIRA offer a fixed cost of ownership.

Extended warranty packages for ARRI cameras have recently been re-launched, with major savings for customers. A new warranty is being offered at an extremely economical price-point for owners of AMIRA cameras, while ALEXA warranties, available for all current ALEXA models including the new ALEXA Mini, have been reduced in price by 50%.

The highly affordable prices of the re-launched extended warranties have been made possible by the proven track record of these cameras to withstand continual use in challenging environments without technical issues. Their exceptional build quality and reliability means that repairs are very rarely

necessary, and ARRI is happy to pass this saving on to its customers.

Extended warranties can be purchased at the same time as the camera or later, though plans purchased after delivery will require the camera to be re-certified by an official ARRI service center.

A great advantage of extended warranties is that they offer a fixed cost of ownership and a level of service that goes beyond the standard. Plans are available on an annual basis and cover all parts and labor required due to defects in materials or workmanship that prevent the camera, any installed options, and the EVF from operating within factory specifications.



The potential savings are significant. Although manufactured to exacting standards, ARRI cameras are often subjected to demanding and sometimes unanticipated conditions on set, and will require maintenance from time to time. The worry of large and unplanned repair expenses can be avoided entirely by

investing in an affordable extended warranty plan.

Because there is never any time lost waiting for purchase orders or payments for out-of-warranty repairs, and because cameras covered under the plan go into a priority repair queue, downtime is reduced to the absolute minimum.

Previously, extended warranties were only available directly from ARRI service subsidiaries, but they can now be purchased through any official ARRI point of sales – subsidiaries, distributors or resellers.





ENHANCED LENS CONTROL

Additions to ARRI's Electronic Control System allow greater, more flexible remote control of camera and lens functions.

The Electronic Control System (ECS) is a complete, modular toolset for wireless remote control not just of ARRI cameras and lenses, but literally any camera and any lens. Ergonomically designed hand units make life easier for focus pullers, while application-specific lens motor controllers help optimize camera setups. Frame-accurate lens data simplifies tasks on set and also facilitates VFX processes in post.

Alongside free software update packets for the Wireless Compact Unit WCU-4 and Universal Motor Controller UMC-4, ARRI is introducing new ECS hardware tools at IBC 2015.

1ST AC SCHANE GODON USED ECS ON THE TV SERIES FARGO AND HEARTLAND



"I've been using the WCU-4 wireless control unit since it became available to purchase. There are so many great things to say about the system, it's hard to know where to start. One of the most impressive things to me is the durability. Like any ARRI camera, the WCU-4 handset, UMC-4 and motors have proven to be tough and reliable in any environment. Here in Alberta we get every kind of weather known to man, from -40° with blinding snow to scorching heat and blowing dust. My particular system has worked almost full-time since I've owned it. It has never let me down; there have been many times when other pieces of gear are freezing up and the ARRI system keeps going."



1ST AC JOE SEGURA USED ECS ON THE FEATURE FILM DOPE

"Dope was the first time I got to use my WCU-4 and SXU-1 in the field. It proved to be a great project for the system as there were several setups involving process trailers, hostess trays, rickshaws, Steadicam, handheld and dolly. We used the ALEXA XT Plus, so I took advantage of its built-in UMC,

which in turn made for a cleaner and sleeker system. I loved being able to quickly place marks with the user button, and changing settings on the camera via the handset really came in handy. The SXU-1 links up with the WCU-4 seamlessly and helped us iris rack for a lot of our car shots. I love all the information that the hand unit presents me with as well; the whole system is really efficient and helps me do my job better."

NEW ADDITIONS TO THE SYSTEM

CONTROLLED LENS MOTOR CLM-5

The new Controlled Lens Motor CLM-5 is an exceptionally small and lightweight, yet fast and responsive lens motor, designed for demanding setups involving gimbals and aerial drones. Directly compatible with most ALEXA models, the CLM-5 can also be used with other cameras via ARRI's Universal Motor Controller UMC-4 or Single Motor Controller SMC-1, or cmotion controllers.

With the CLM-5 there are now five ARRI lens motors, offering a range of torque, speed and size options. Powerful and fast, the CLM-3 is perfect for heavy lenses in difficult conditions, while the CLM-2 and CLM-4 are well suited to all standard lenses. The daisy-chainable cforce mini is an ideal choice for the ALEXA Mini, providing a super-lightweight, integrated solution.



WCU-4 with Transvideo StarliteHD5-ARRI

WCU-4 Monitor Mount

WCU-4 MONITOR MOUNT

The WCU-4 is a comfortable, versatile hand unit offering up to 3-axis lens control. Rugged and splash-proof, it features an easy-to-read lens data display, lens mapping to pre-marked focus rings, focus tracking, vibrating alerts and custom lens file programming. A new WCU-4 Monitor Mount now allows on-board monitors to be fitted to the top of the unit.

Strong, stable and constructed from lightweight, radio-friendly materials, the monitor mount offers adjustable viewing angles and a 1/4-20 UNC mounting screw. It is optimized for the Transvideo StarliteHD5-

ARRI 5" on-board monitor, but works with others as well. Having a live image feed on the hand unit will enable users to judge camera framing and make adjustments to settings such as iris and even focus, depending on the resolution of the monitor used.

Visit the ECS web pages:
www.ari.com/ecs

LIGHTING WITH LED

ARRI SkyPanel and L-Series LED fixtures are used to light the cramped location set of an online drama series.



Kai Wiesinger, who made his directorial debut with the series, conceived this project and brought it to life alongside Tac Romey and Robert van Binsbergen of Phantomfilm, and Manuel Uhlitzsch of 7NXT; cinematographer Bebe Dierken and lighting designer Ronny Schwarz completed the team. Their goal was to create a high-value show about the everyday lives of over-35s, an audience rarely catered to by today's film and TV productions.

For season one the team worked with ALEXA cameras and both L7-C and L5-C L-Series lights. With all scenes taking place in just two adjoining rooms of a single apartment, the flexibility and subtlety of LED lighting proved a huge advantage. Dierken also appreciated the full tuneability of the L-Series fixtures, as it allowed her to quickly select the exact color she needed and create interesting light effects within seconds, without any need for gels.

"I was so happy to get the ARRI LED lights as they make life so much easier," says Dierken. "It is so much fun to just play with them but of course it also helps to save time and resources on set – being able to just dial in the color temperature you want and match the existing light sources you have to work with when shooting in a real environment like an apartment. I was a little concerned in the beginning about whether we would get enough light output, but we actually had to dim them down sometimes because we were shooting in a small room and the light coming from the L7s was very bright."

For season two the show switched to AMIRA and ALEXA Mini cameras, and used ARRI's new SkyPanel LED soft lights as well as the L-Series. One of the first episodes in the second season unfolds at the dining table of the apartment's kitchen, with principal characters Tom and Hannah playing host to another couple and discussing the pitfalls of middle age over dinner. For this scenario a dimmed-down L7-C was used to light the table from above and a SkyPanel S60-C was bounced off the ceiling to create a soft ambient light. In addition to the S60-C Standard Diffusion panel, muslin was used to further soften the light.

The L7 above the table emitted so little heat that it did not interfere with the actors' performances and meant the food did not have to be replaced in between takes, as would have been the case with conventional tungsten fixtures. Another L7-C and SkyPanel S60-C were positioned in the adjoining room in the background, with the L7 being cut with barndoors to provide a precisely directed streak of light on a couch and the SkyPanel bounced off the ceiling to provide general mood light.

Using the ARRI LED lights not only facilitated an easy and efficient workflow on set, with Dierken able to make color adjustments instantly and the sound recordist pleased with the quietness of the fixtures, it also reduced the amount of time required in postproduction to color correct the images. Robert van Binsbergen says: "We were so happy to be one of the first production companies in the world to use the new ARRI SkyPanels; they performed so much better than the soft lights we had on season one and everyone from the team just loved them."



The German series *Der Lack ist ab* (*The Glamor is Gone*) is produced by Phantomfilm GmbH and 7NXT for the popular online platform MyVideo. After the considerable success of its first season, which was released earlier this year, work on a second has already begun in Berlin. ARRI supports the production with camera and lighting equipment, which for season two includes L-Series Fresnels and SkyPanel soft lights from its range of LED fixtures.





Prof. Dr. Joachim Müller,
Munich University LMU, Germany

ARRI Medical

ARRI's newest business unit takes ALEXA imaging technology into the operating room.



ARRI first entered the field of medical technology in the 1970s, when the ARRITECHNO 35 stormed the market as the first and only X-ray movie camera capable of slow motion shooting at up to 160 fps. Following in this tradition, the ARRI Medical business unit was established in 2013, tasked with re-purposing the core imaging

technology behind ARRI's industry-leading ALEXA cameras for stringently demanding medical applications. The resulting business model has two strands: a service offering branded as Surgical Imaging and a unique product named the ARRISCOPE – the world's first fully digital surgical microscope for stereoscopic viewing.



ARRISCOPE

The ARRISCOPE provides a digital 3D view of the microscopic surgical field that shares the exceptional image quality, dynamic range and colorimetry of all ARRI imaging systems, from the ARRISCAN and ARRILASER to the ALEXA and AMIRA cameras. For the first time, it enables surgical assistants, students and staff to see and record precisely the same view, with the same quality, as the surgeon. The benefits extend far beyond the operating room, since the 3D images can be captured and enhanced for educational purposes, or even streamed in real time to audiences at medical conferences.

Despite the exacting standards of the medical industry, the proven reliability of ALEXA's image capture technology allowed ARRI to develop the ARRISCOPE in a relatively short period of time. After meeting the requirements of CE certification for human medical use in April 2015, the ARRISCOPE began supporting microsurgical procedures in the ENT (ear, nose and throat) departments of three top German/Austrian hospitals.

On top of its immediate benefits, the ARRISCOPE platform offers the promise of further enhancements as new options to enrich the digital microscope image are developed. Thanks to the ability to select special color representations, there is high potential to improve detail recognition, which could further improve patient safety. Being digital, the microscope image can also be combined with additional information from CT or MRT/MRI scans.

Other ARRISCOPE features include an innovative LED illumination system, a vibration-cushioned and perfectly balanced 6-axis stand, full HD OLED viewing binoculars and a 60-second pre-record function.



"The ARRISCOPE significantly enriches the educational value of our otological workshop because all attendees can follow proceedings with the best image quality and the highest level of detail."

Prof. Dr. Joachim Müller, section cochlear implants and otology, department of oto-rhino-laryngology head & neck surgery, Munich University LMU, Germany

SURGICAL IMAGING

Through Surgical Imaging hospitals can call on ARRI Medical to provide a full filmmaking service, with events captured in individual or multiple operating rooms postproduced into stunning edited films or transmitted live to large screens at conventions. The complete package begins with ARRI specialists coming into the hospital and setting up everything that is required to produce high definition images during a surgical procedure.

ALEXA cameras capture every tiny surgical detail in the most professional way

possible and the ARRI specialists handle all cabling, displays and data management, letting the surgical team benefit from the high-quality images without any disruption to working practices. An ALEXA M camera head can even be attached to the documentation port of the hospital's existing microscope via a customized adapter.

Surgical Imaging offers the full spectrum of digital postproduction, including targeted masking and coloring of specific areas, subtitles, audio comments, processing and

dubbing. Content can be stored and shared through ARRI's high-performance Webgate cloud service.

Visit the ARRI Medical website:
www.arrimedical.com

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The ARRI Lens Illumination Guide (LIG) is an interactive online tool that visually illustrates how different lenses illuminate different sensor modes and aspect ratios of ARRI ALEXA and AMIRA cameras. While individual testing is always recommended prior to a shoot, the ARRI LIG is a very useful way of quickly determining which lenses will cover which formats.

Each lens type is designed to cover a certain image circle, within which the manufacturer upholds image quality criteria, including illumination. Lenses still show an image outside of this image circle, but of an undefined image quality. Farther out from the image circle there is a point at which there is no more light, defining the 'illumination circle'. The size of the illumination circle is based not

ARRI
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Ultra Wide Zoom UWZ
Angenieux
Optimo 17 - 80
Cooke
miniS4/i
S4/i
Leica
Summicron-C prime

LENS ILLUMINATION GUIDE

Just one of many free tools available on ARRI's website, the LIG displays lens coverage on different ALEXA and AMIRA formats.



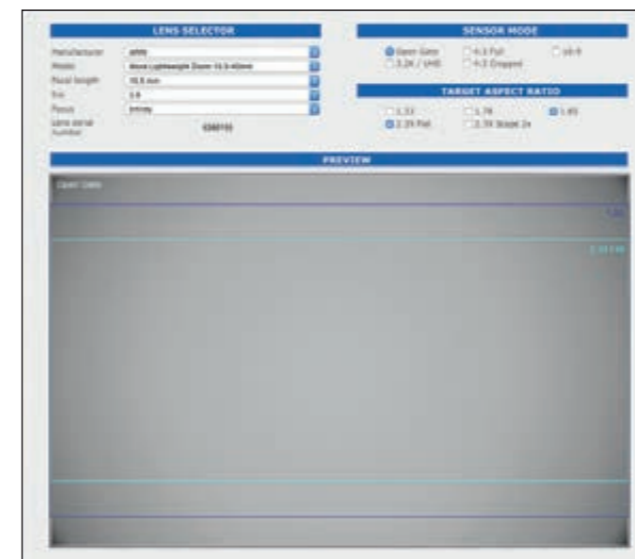
only on lens design and focal length, but also on focus and iris settings, so it can change from setup to setup; for this reason the ARRI LIG provides the means to alter these parameters. All lenses are brighter and have better image quality in the center than in the

corners, although the degree and weighting of falloff differs vastly between lenses.

The ARRI LIG shows illumination but not any other image quality parameter, allowing users to observe how much coverage there is within a given sensor mode and aspect

ratio. Grey charts shot with each lens provide a rough guide to illumination and can be downloaded individually or en masse at the click of a button. For each lens type and focal length, the chart was formulated by using one particular physical lens, rather than design data, and the serial number of that lens is displayed. Variations in exact test results may occur based on the manufacturing tolerances and service history of individual lenses, as well as on image content.

Designed to be an evolving tool, the ARRI LIG will have further lenses from various manufacturers added to it in due course.



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www.arri.com/alexa/lig

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