

Clairmont's 1-2 Punch For "Rocky

Film And Digital Technologies Combine To Provide Superior Results Under Widely Varied Conditions!

From braving the elements in Philadelphia to staging TV-integrated fight scenes shot at Mandalay Bay in Las Vegas, the crew of "Rocky Balboa" had a myriad of filming challenges. Let DP Clark Mathis, 1st Assistant Brian Osmond, and Clairmont Camera's Mike Condon provide some insights into the production.

LAS VEGAS

To shoot special in-the-ring footage in conjunction with a live HBO telecast of an actual title bout, as well as other scenes, fourteen cameras were employed. On the film side were 35mm sound, 16mm, hand-held and high speed cameras, with the digital side covered by six of Clairmont's highly modified Sony F900/3 HD units used for hand-held, Steadicam and tripod-mounted shots.

CONDON: "To provide producer/director Sylvester Stallone with access to the HD footage we set up a Clairmont Video Village at Mandalay Bay and cabled the venue with Evertz ECAS fiber optic systems. We also bundled in the Evertz 5600 MSC Master Clock for timecode and genlock, routing switchers and signal distribution amps. We also used an Evertz MVP multi-image display processor and a 40" LCD. Two people were able to put everything in place in about two hours."

MATHIS: "Shooting the finale at Mandalay Bay was a unique challenge, but I was able to sleep at night because of 1st AC Brian Osmond, Clairmont's Mike Condon, DIT Peter Gray and Joe Cirincione of Evertz. I have never seen anything so technically complicated achieved with such flawless results. They created a redundant fiber optic network that could feed up to six of Clairmont's Sony F900/950 cameras at any given point in the Mandalay Bay arena and not interfere with the HBO crew. They also

created an LCD video wall, with tiled images, for me to direct the cameras over Clearcom, as well as engineering a mobile playback console that could be fed by any camera. We didn't have a single minute of down-time or a missed shot because of technical glitches or break-downs!"

OSMOND: "I was initially concerned about how robust the fiber-optic system would be. But in retrospect, we strung that stuff everywhere and it rocked! I can only imagine our plight without the fiber; endless battery changes, BNC hell, wires everywhere and problems galore. Not so with fiber. When a camera would move they could simply unhook one cable and go to another pre-rigged point."



Evertz ECAS fiber optic cables were employed to link a network of six F900 HD cameras to a Clairmont Video village and display monitors. Evertz Master Clock, routing switchers, image display processor and 40" LCD were also used.



Clairmont's modified F900s have many special features that set them apart from the pack. These include rugged stainless steel B4 lens mounts, repositioned controls, custom carry handles with controls, 12v outlets and Steadicam mounts, and a host of other improvements. They combine the features Cinematographers need with contemporary digital technology.

Balboa"

Rocky Balboa's Director of Photography Clark Mathis, 1st Assistant Brian Osmond (right) and crew had to cope with freezing cold temperatures on location in Philadelphia. Arricam LT cameras with Master Prime lenses provided exceptional performance under a wide range of weather and lighting conditions.

PHILADELPHIA

A mix of indoor and outdoor shots, including many at night in bitterly cold conditions. Arricam Lite cameras were used, in conjunction with Master Prime and Angeniuev lenses.

MATHIS: "We were fortunate to be one of the first U.S. productions to use the Master Primes, thanks to Clairmont, and I was simply blown away. Their resolving power, contrast, ability to handle flares, and their low-light performance surpassed anything I have seen or used. Much of the film takes place at night and I wanted to render Philadelphia in a way we haven't seen before. Instead of an 18K, I was able to use a 400w HMI Source4 to light a church steeple a half-mile away! During the day the Master Primes were no less impressive. It's nearly impossible to flare them! We could shoot with complete freedom in any direction without worrying about floating flags for every kick and ping. In a scene where the sun is actually in frame, the Master Primes held density and rendered a perfectly round white circle. The only evidence it's the sun hanging there is the burned



spot on my retina. The other amazing thing about them is that performance doesn't fall off when you shoot at higher T-stops, either. I was able to achieve extreme deep focus (T16-22) with superb optical quality."

OSMOND: "The Master Primes are scary sharp and fast—leaving little room for error. But with bright focus scales, engraved both sides, and plenty of distance marks that are spaced right, these lenses are a breeze to use. Their optical performance is nothing short of amazing. Excellent edge-to-edge clarity and sharpness—even at T 1.3. And, unlike other lenses I've used that virtually froze on focus in exceptionally cold environments, the cam-action Master Primes maintained total ease of operation."

MATHIS: "Angeniuev 4:1 and 12:1 zooms had fantastic contrast and sharpness that allowed me to intercut without fear."

OSMOND: "From a focus-puller's point of view the Angeniuev 12:1 had a great range and solid optical performance."

MATHIS: "I have been a fan of the

Arricams since they were first available. I appreciate how well-balanced they are for handheld—and how robust they are in studio mode. The viewing system allows me to see perfectly in low-light situations. The superiority of the Arricam video tap was a blessing."

OSMOND: "As light as the Arricams are, I had my reservations when we hit the streets of Philadelphia. But they're really solid. And while I could apply all sorts of accolades, the feature I liked best was the viewfinder. It's bright and sharp...a huge benefit to the operators and focus-pullers. And it flips over...very useful when you've got two cameras jammed together in a bar on location."

MATHIS: "Clairmont did an amazing job of supporting me every step of the way. We basically used every type of camera in their inventory, from the Sony F900s to a 300 FPS Wilcam. Everything performed flawlessly under every condition imaginable. With all of the variables in moviemaking, one thing is a welcome constant: Clairmont quality and service."

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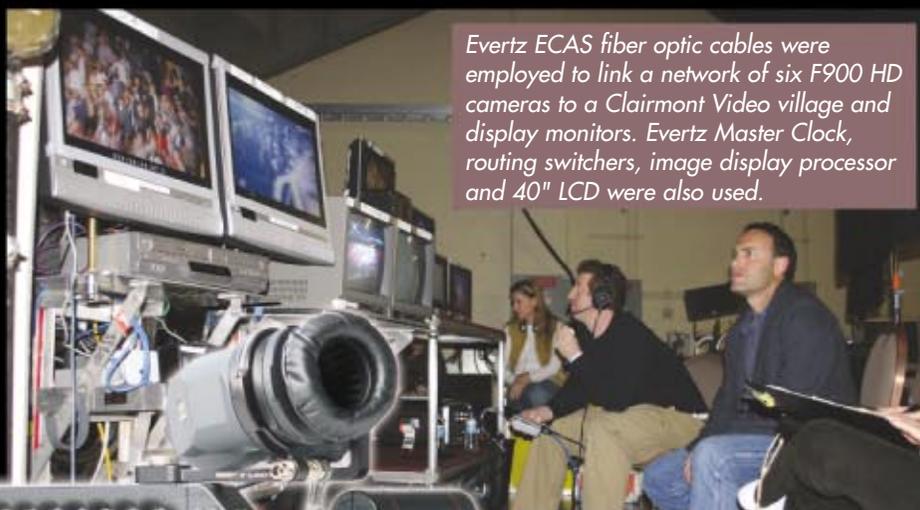
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