

# 2012 IBC

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**FOR IMMEDIATE RELEASE**

**ALEXA SHINES ON THE BIGGEST SCREENS**

**(IBC 2012, Amsterdam)** – With IMAX and 4K DCP releases for *The Avengers* and *Skyfall*, ALEXA passes the ultimate test of image quality. This year has seen an increase in ARRIRAW recording for big-screen blockbuster movies, with filmmakers praising the efficient workflow and testifying that ALEXA images look incredible on even the largest IMAX cinema screens.

ALEXA was the camera system chosen for 2012's current box office champion – and the third highest-grossing film of all time - Marvel's *The Avengers*. "*The Avengers* was my first feature film with the ALEXA," notes cinematographer Seamus McGarvey, ASC, BSC. "I was really happy with our images. What was particularly impressive was how well it held up in IMAX theaters; this was a revelation to me."

Another ALEXA film to get the IMAX treatment, as well as a 4K DCP, is the upcoming James Bond film, *Skyfall*. Full of larger-than-life spectacle, *Skyfall* was directed by Sam Mendes and is scheduled for release in November. Nine-time, Oscar-nominated cinematographer Roger Deakins, ASC, BSC, says, "On *Skyfall* we are producing a 4K DCP from the ALEXA using ARRIRAW. It was only after I had chosen the ALEXA that IMAX projection became a consideration. Not to worry! The images I have seen in the IMAX theater are simply superb. The quality of the 4K image makes the usual IMAX 'enhancement' process totally unnecessary."

Visit ALEXA at IBC 2012: Hall 11, Booth F21.

**About ARRI:**

With headquarters located in Munich, Germany, Arnold and Richter Cine Technik (A&R) was founded in 1917 and is the world's largest manufacturer and distributor of motion picture camera, digital intermediate (DI) and lighting equipment. The ARRI Group comprises a global network of subsidiaries, agents and representatives that covers all aspects of the film industry: design, engineering, production, equipment rental, turnkey lighting solutions, post production, film and sound laboratory services, and visual effects. Manufactured products include the groundbreaking ALEXA digital camera system, film cameras, professional camera accessories, cutting edge LED lighting and DI solutions such as the ARRISCAN and archive tools. The Academy of Motion Picture Arts and Sciences has recognized ARRI's engineers and their technical contributions with 18 Scientific and Engineering Awards.

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**ALEXA – THE MOST COMPLETE DIGITAL CAMERA SYSTEM EVER BUILT**

**(IBC 2012, Amsterdam)** – ARRI's five ALEXA models have built a reputation as the most powerful digital camera systems in the industry, enabling a new era in visual storytelling for a variety of productions. Recent award-winning features like *Hugo*, *Extremely Loud and Incredibly Close*, *Anonymous*, *Amour* and *Melancholia* relied on ALEXA for image capture. The camera was also behind-the-scenes on this year's box office champion, *The Avengers* -- the third highest grossing film of all time.

**Upcoming Productions**

*Skyfall* (Dir. Sam Mendes, DP Roger Deakins, ASC BSC) will be released in 4K and IMAX. This next James Bond installment employed multiple ALEXA Studio, ALEXA Plus and ALEXA M cameras. 3D-originated productions include Ang Lee's *Life of Pi* (DP Claudio Miranda) and Alfonso Cuarón's *Gravity*. Other exciting releases include *Gangster Squad* (Dir. Ruben Fleischer, DP Dion Beebe ACS, ASC), *Mad Max: Fury Road* (Dir. George Miller, DP John Seale ACS, ASC), *Chasing Mavericks* (Dir. Curtis Hanson, DP Bill Pope, ASC), *The Lone Ranger* (Dir. Gore Verbinski, DP Bojan Bazelli, ASC), *Trance* (Dir. Danny Boyle, DP Antony Dod Mantle BSC, DFF, ASC), and *Zero Dark Thirty* (Dir. Kathryn Bigelow, DP Greig Fraser), *Man of Tai Chi* (Dir. Keanu Reeves, DP Elliot Davis), *Rush* (Dir. Ron Howard, DP Antony Dod Mantle BSC, DFF, ASC), *Hummingbird* (Dir. Steven Knight, DP Chris Menges BSC, ASC), *Byzantium* (Dir. Neil Jordan, DP Sean Bobbitt, BSC) and *Maleficent* (Dir. Robert Stromberg, DP Dean Semler ACS, ASC).

Taking advantage of efficient workflow and stunning looks, a majority of US and UK episodic TV rely on ALEXA. A few titles include *Homeland*, *Mad Men*, *The Newsroom*, *Game of Thrones*, *Downton Abbey*, *Modern Family*, *NCIS*, *Californication* and *Sherlock*.

ALEXA's quick adoption demonstrates the flexibility, superior image quality and ease of use that has made it the workhorse relied upon for imagemakers everywhere.

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**ALEXA UPDATES: SUP 7.0, EXTENDED WARRANTIES & ARRIRAW TOOLS**

**(IBC 2012, Amsterdam)** – The latest free-of-charge software update, as well as new extended warranty options and third party ARRIRAW tools, see ALEXA continue as the most advanced and versatile digital camera system on the market, offering a predictable cost of ownership and a long-lasting return on investment.

**ALEXA Software Update Packet 7.0**

ARRI provides significant new features to all ALEXA owners through free Software Update Packets (SUPs). The ability of recording ProRes 2K onto SxS PRO cards, available in 16:9 as well as in 4:3, is the next exciting step as well as improved image quality through new processing algorithms. All ALEXAs will have SUP 7.0 installed, and all existing models can be updated free of charge for registered camera owners at [www.arri.com/downloads](http://www.arri.com/downloads) in November 2012.

**Major New Features of SUP 7.0**

- ProRes 2K 16:9 for all ALEXA cameras
  - while ProRes HD is great for HD television transmission, ProRes 2K 16:9 is great for theatrical distribution since no rescaling is needed in post.
  - record QuickTime/ProRes files to in-camera SxS PRO cards
  - record 2048 x 1152 pixels in all ProRes flavors from 0.75 to 60 fps
- ProRes 2K 4:3 for ALEXA Studio, ALEXA Plus 4:3 and ALEXA M
  - 4:3 allows shooting with anamorphic lenses on a budget, allows more space for vertical repositioning when using spherical lenses
  - record QuickTime/ProRes files to in-camera SxS PRO cards
  - record 2048 x 1536 pixels in all ProRes flavors, 0.75 to 48 fps
- Improved in-camera regular speed image processing
  - cleaner high contrast edges and crisp fine detail = sharper images
  - for HD-SDI, ProRes and DNxHD from 0.75 to 60 fps
- Improved in-camera high speed image processing
  - better rendition of flat color fields and a cleaner image
  - for HD-SDI, ProRes and DNxHD from 60 to 120 fps



- 3D sync for ALEXA M enables 3D synch on all ALEXA M cameras
- Low Contrast Curve (LCC) ARRI Look File preloaded on each camera
  - LCC has more highlight range than plain Rec 709
  - in contrast to Log C, no extra delog step is needed before editing
- One extra user button on camera right
- New user button options: capture GUI (take .png of camera display screen and save to SD card), MON OUT look (turn chosen look on/off), EVF look (turn chosen look on/off)
- Numerous other user interface improvements and tweaks based on your feedback

### **ALEXA Extended Warranties**

ALEXA Extended Warranties are designed to reduce the fixed costs of ownership after the camera's first year of warranty has expired. Each extended warranty covers one ALEXA camera for one year. The plan covers all parts and labor required due to defects in materials or workmanship that prevent the camera, any installed options and the viewfinder from operating within factory specifications. Cameras serviced under warranty (original or extended) have priority in the repair queue. Pricing begins at 3,950 €

### **ARRIRAW Processing**

ALEXA's ARRIRAW format is supported by the most important postproduction and visual effect players in the market. Unlike other camera formats, ARRIRAW delivers raw, uncompressed, unencrypted data and does not 'bake in' any camera settings, allowing maximum flexibility in post. File handling is simple and painless.

The list of third party tools and applications continues to grow:

#### Certified for ARRIRAW processing:

- Adobe Premiere Pro CS6
- Assimilate Scratch
- Autodesk Lustre
- Autodesk Smoke
- Colorfront On-Set Dailies (OSD)
- DFT Flexxity
- Digital Vision Nucoda
- Éclair ColorUsDailies
- eyeon Fusion
- Rohde & Schwarz DVS Clipster

#### Tools with ARRIRAW support:

- Adobe FrameCycler and Speedgrade
- Autodesk Flame
- Black Magic Design DaVinci Resolve
- Filmlight Baselight
- Gluetools Toolkit for FCP
- Marquise Technologies Mist
- MTI Film Control Dailies
- Pandora Revolution
- Quantel Pablo
- SGO Mistika
- Tweak RV
- The Foundry Nuke (Q4/12)
- And more...

**Visit ALEXA at IBC 2012: Hall 11, Booth F21.**



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**ALEXA FIBER REMOTE OPTION BRINGS THE CINEMATIC TO BROADCAST**

**(IBC 2012, Amsterdam)** – Now the breathtaking images seen in blockbuster and critically acclaimed Hollywood films are obtainable for the broadcast world through the ALEXA Fiber Remote Option. With a high sensitivity over two stops more compared to typical 2/3' camera systems, the image quality and dynamic range of ALEXA (progressive and interlaced mode, up to 1080/60) can be applied to typical multi-camera broadcast studio or OB van productions. The shallow depth of field and excellent color rendition achieves higher production value for telenovelas, soaps, sitcoms, events, music concerts, talk shows, magazines, sport specials and more.

Using a certified system that includes CopperHead from Telecast Fiber Systems, ALEXA and ALEXA Plus models can be connected through a SMPTE 311M fiber connection and remote controlled for live painting of the image. Besides the Telecast CopperHead components and the ARRI Fiber Remote Box mounted on top of the ALEXA body, a monitor is also required for typical pedestal use. The Fiber Remote Option is available in configurations as an upgrade to existing ALEXAs, or as complete camera sets from the ARRI dealer network. Telecast components and viewfinder monitor are separate items for purchase.

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**NEW ALEXA SUPPORT ACCESSORIES AVAILABLE**

**(IBC 2012, Amsterdam)** – The **ALEXA M D-Bracket** provides additional mounting options for the ALEXA M camera head. Now the ALEXA M body can be attached to the head in a 435 camera style. Available in October, The ALEXA M D-Bracket is priced at 212 €.

Parts of the system include the new **ALEXA M Dovetail Bracket MDB-1** (205 €), the **ALEXA M Dovetail Plate MDP-1** (168 €), and the **Universal Adapter Plate UAP-1** (189 €).

The ALEXA M top and bottom cage plates have been redesigned as well to allow compatibility with the rear-attachable D-Bracket in various combinations; the **Bridge Plate Adapter AMB-2** (432 €) with its rosettes can be mounted on the heads top, bottom, or both, together with the D-Bracket. ALEXA M Cage Side Brackets and the 15 mm rod adapter remain compatible with the new cage plates.

The **ALEXA M Single Fiber Upgrade** provides single fiber ST connectors for the ALEXA M camera head and body, instead of the standard SMPTE 304 connectors. This is particularly useful for specialty applications that require a single fiber, such as helicopter gimbals with optical slip rings. For regular on-set use we recommend the more robust SMPTE 311 or SMPTE Steadicam cables. Upgrades are performed by ARRI Service Centers at a price of 4,990 €.

The **Universal Adapter Plate UAP-1** can be quickly moved from a traditional ARRI cine-style bridge plate (including BP-3, 5, 8 or 9) to a Steadicam dovetail plate. It attaches to the front and back foot of ALEXA, ALEXA Plus, ALEXA Plus 4:3 or ALEXA M body with a tight and secure fit. Additionally, it is used to attach the ALEXA M Body to the ALEXA M D-Bracket. The UAP-1 fulfills all the tasks of the BPA-2, but is not compatible with ALEXA Studio. Available in October, pricing is listed at 189 €.

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## **FOR IMMEDIATE RELEASE**

### **ARRI AND CARL ZEISS MARK 75-YEAR COLLABORATION WITH NEW ANAMORPHIC LENSES**

ARRI and Carl Zeiss have partnered for three-quarters of a century in a cooperative effort that is unmatched in the film industry. As we celebrate this commitment, ARRI is pleased to unveil our latest collaboration – the new ARRI/ZEISS Master Anamorphic lenses. Especially developed for the ALEXA Studio, ALEXA Plus 4:3 and ALEXA M cameras - all equipped with a 4:3 sensor and hence perfectly suited to true anamorphic capture - the Master Anamorphics expand creative opportunities for today's image-makers.

These ground-breaking lenses are the first anamorphic glass designed from scratch for modern digital cameras; however, they perform beautifully with analog film cameras as well. Seven high performance anamorphic primes (35 mm, 40 mm, 50 mm, 60 mm, 75 mm, 100 mm and 135 mm) comprise the lineup. The lenses are fast and compact, capable of shooting at T1.9, and most have a front diameter of 95 mm. The maximum lens weight is below 3 kg.

The revolutionary optical technology features a newly developed iris with 15 aperture blades, while the near-telecentric optical design reduces color fringing and shading at the image corners. Virtually no image breathing and no anamorphic mumps (fat face effect) are experienced. A completely new focusing mechanism overcomes time-consuming mechanical readjustments on set; state-of-the-art lens barrels feature improved dust and water protection.

Anamorphic imagery is famous for striking bokeh. With the Master Anamorphics this is further optimized with evenly illuminated oval out-of-focus highlights. Anamorphic blue streak lines are rendered in a fresh style with enhanced flares and reflections for additional artistic options. The lenses are super color matched to other ARRI/ZEISS prime lenses and ARRI/FUJINON zooms.

The Master Anamorphics rely on the same mechanics and superior standards of the award-winning ARRI/ZEISS Master Prime lenses, which have brought them onto countless sets of memorable, award-winning cinematic masterpieces such as *Hugo*, *The King's Speech* and *The Lord of the Rings* trilogy.

Earlier this year, the designers of the Master Prime range were honored with a 2012 Scientific and Engineering Award (Academy Plaque®) from the Academy of Motion Picture Arts and Sciences. The ARRI/ZEISS Master Anamorphic series continues this amazing legacy by offering outstanding image quality to more cinematic storytellers.

ARRI/ZEISS Master Anamorphic lenses are priced at approximately 30,000 € for most of the planned focal lengths.



**Visit ARRI at IBC 2012: Hall 11, Booth F21.  
Visit Carl Zeiss at IBC 2012: Hall 11, Booth G64**

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**About Carl Zeiss:**

The Carl Zeiss Group is an international leader in the fields of optics and opto-electronics. In fiscal year 2010/11 the company's approx. 24,000 employees generated revenue of about 4.237 billion euros. In the markets for Industrial Solutions, Research Solutions, Medical Technology and Consumer Optics, Carl Zeiss has contributed to technological progress all over the world for more than 160 years and enhances the quality of life of many people around the globe.

Carl Zeiss is successful in the fields of Semiconductor Manufacturing Technology, Industrial Metrology, Microscopy, Medical Technology, Vision Care and Consumer Optics/Optronics. Carl Zeiss is represented with around 30 production and over 50 sales and service sites in more than 30 countries worldwide. Carl Zeiss AG is fully owned by the Carl Zeiss Stiftung (Carl Zeiss Foundation). Founded in 1846 in Jena, the company is headquartered in Oberkochen, Germany.

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**FOR IMMEDIATE RELEASE**

**ARRI PRO CAMERA ACCESSORIES OFFER THE ULTIMATE IN CONTROL AND SUPPORT**

**(IBC 2012, Amsterdam)** – From our new wireless remote system to the latest matte boxes, controlled lens motors, adapters and more, ARRI Pro Camera Accessories (PCA) always feature the renowned quality and design that filmmakers have relied upon for decades.

ARRI announces the new **Wireless Compact Unit WCU-4**, the most sophisticated, feature-rich and user-friendly remote control on the market. The WCU-4 is an all-inclusive, affordable hand unit offering up to 3-axis of lens control. It includes a newly designed, super-smooth focus knob with adjustable friction and backlit, pre-marked focus rings that are well readable in the dark without distracting performers.

The whole unit is completely splash proof for ARRI-typical reliability. The slider has its scale on the 3" display, providing clearly readable T-stop numbers and optional on-screen markings. If preferred, the slider can be also set to show zoom scales.

The left side handle includes an ergonomically designed, pressure-sensitive zoom knob that can also be used for quickly scrolling through the unit's setup menus. A user programmable button underneath the handle provides quick access to functions like quick zoom (zap), setting marks or entering the ALEXA status and setup menu page.

The large 3" transfective display reflects ambient light and thus remains clearly visible even in direct sunlight while saving battery power. It provides enough room for status information of camera and hand unit, measured distances from ultrasonic devices or lens data in a graphical form. Focus, iris and zoom marks as well as limits can be easily set by pressing one of the sealed, backlit buttons next to the display.

The full ARRI Lens Data Display functionality is integrated and when used with the ALEXA camera, the unit displays camera settings and status; it will even be possible to control ALEXA with the WCU-4 following a future software update. Users can save their preferred settings on an SD card, enabling them to immediately personalize any WCU-4, anywhere in the world.



The WCU-4 is upgradable; new firmware versions and future feature options can be easily installed to the unit via SD card. Various mounting points allow mounting of future accessories, like brackets for mini monitors or iPod Touch. The unit is powered by an affordable camcorder battery and is compatible to existing ARRI motor controllers equipped with the white coded radio modem.

Available in February 2013, the WCU-4 is priced at 5.950 €

Also unveiled at IBC will be the new **Controlled Lens Motor CLM-4**, available with various different gear modules. Flexible and affordable, the CLM-4 is a compact and lightweight lens motor that is faster and quieter than the CLM-2. The CLM-4 will prove especially useful in tight situations with limited space, since the gear modules can be mounted either side of the motor. The motor offers rod-to-rod mounting options, a Hill Bracket rosette, as well as the standard rod bracket. The clamp console is adjustable and, crucially, the motor cable is detachable, allowing quick and easy on-set maintenance and trouble-shooting.

The CLM-4 basic set is available November 2012, at a price of 2.100 €

ARRI updates the classic "clip-on" matte box with the **Lightweight Matte Box LMB-25**. Expanding the functionalities of the LMB-15 while keeping the reduced price, simplicity and weight to the LMB-5 level. Filter stages are metal and sturdy with a secure catch integrated in the back plate for crane use. New accessories like a 3/8" accessory top mount and a filter tray catcher are offered in an LMB-25 accessory set where the clip-in masks are included as well as additional bottom flag holders.

LMB-25 Available September 2012 prices starting at €1200 with top flag

A new shoulder pad also debuts at IBC, the **USP-2**. It is longer than the USP-1, ships with two sets of foam pads (curve shaped and straight) to suit operators' tastes.

USP-2 available September 2012 at a price of 310 €

The **MBP-3 Baseplate** is now compatible with more cameras on the market including the Blackmagic Cinema Camera, Sony FS-700, Canon 5D MkII, Canon 5D MkIII, Canon 7D, Olympus iSpeed PL, Nikon D4, Nikon D800 and Phantom MIRO 320s. New baseplates for the new Canon 1D C, 1D X and 1D Mk IV will be shown at our booth. Many of these cameras are also compatible with the new ARRI Cage System.

Available now, the MBP-3 set includes 340 mm rods (15 mm) and a dedicated camera adapter plate for 475 €. The MBP-3 fits directly to the Canon C100/300 and 500 as well as the Nikon D4, with no need for an additional adapter plate, Pricing is set at 350 €

The **Handgrip Adapter HGA-1** which fits to all three Canon camera models C100/300/500 and the ARRI Battery/Recorder Bracket seen this year at NAB will start shipping with improved design.



Now available, the HGA-1 is priced at 380 €. Battery/Recorder Bracket sets start at 735 €.

Visit ARRI Pro Camera Accessories at IBC 2012: located at Hall 11, Booth G36.

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### **ARRI INTRODUCES READY TO SHOOT KITS FOR BLACKMAGIC CINEMA CAMERA**

Fremont, CA - September 5th, 2012 – Blackmagic Design today announced that ARRI, the world's largest manufacturer and distributor of professional motion picture equipment, has introduced Ready to Shoot Kits for Blackmagic Cinema Camera.

Kits from the ARRI Pro Camera Accessories (PCA) line are built for a wide variety of users, situations and environments. Stable and reliable support systems, sturdy connections and quality engineering allow DPs to stay prepared and tackle a range of workflows in dynamic shooting environments. Starting at \$1200, all Blackmagic Cinema Camera kits include ARRI's Mini Base Plate MBP-3 and Camera Cage System, offering a non obstructive solution for the mounting of accessories through industry standard 3/8-16" and 1/4-20" interfaces, as well as a Universal Cable Safe System CCS-1, which protects internal electronics against accidental stress when using HDMI, USB or audio cables.

ARRI's MBP-3 was designed to fit small form factor cameras, such as Blackmagic Cinema Camera, through dedicated adapter plates. Attaching the strong yet lightweight cage support system to the MBP-3 provides numerous 3/8-16" and 1/4-20" mounting points for arms and accessories and an ergonomic design allows for efficient set up and operation.

Because no two workflows are the same, the ARRI PCA set for the Blackmagic Cinema Camera come in several different configurations. The basic configuration adds an aluminum left side Support Arm CSL-1, providing solid support for handles and accessories, while still allowing for the use of handgrip and controls. The top of the line professional configuration comes with a Hot Shoe Bracket CHS-1 to prevent camera body flex.

Stephan Schenk, General Manager of ARRI's Camera and DI Business Unit, comments, "All motion picture cameras need reliable and well-designed accessories to deliver the best results. The idea behind our Pro Camera Accessories range is to make film-style functionality available to users of all professional cameras that are real players in the market, which the new Blackmagic camera clearly is. Both Blackmagic and ARRI have responded quickly to customer demand, working together to create an accessory kit that improves the interface between camera and operator."

"Seeing the addition of ARRI accessories for our Blackmagic Cinema Camera is incredibly exciting," said Grant Petty, CEO, Blackmagic Design. "When we designed the Blackmagic Cinema Camera, it was vital that it could work with the best accessories possible to ensure quality, reliability and the ability to work in any production situation or location. ARRI's PCA kits absolutely provide that."



Visit ARRI at IBC 2012: Hall 11, Booth F21.

**About ARRI:**

With headquarters located in Munich, Germany, Arnold and Richter Cine Technik (A&R) was founded in 1917 and is the world's largest manufacturer and distributor of motion picture camera, digital intermediate (DI) and lighting equipment. The ARRI Group comprises a global network of subsidiaries, agents and representatives that covers all aspects of the film industry: design, engineering, production, equipment rental, turnkey lighting solutions, post production, film and sound laboratory services, and visual effects. Manufactured products include the groundbreaking ALEXA digital camera system, film cameras, professional camera accessories, cutting edge LED lighting and DI solutions such as the ARRISCAN and archive tools. The Academy of Motion Picture Arts and Sciences has recognized ARRI's engineers and their technical contributions with 18 Scientific and Engineering Awards.

For locations and more information please visit [www.arri.com](http://www.arri.com).

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**About Blackmagic Design**

Blackmagic Design creates the world's highest quality video editing products, digital film cameras, color correctors, video converters, video monitoring, routers, live production switchers, disk recorders, waveform monitors and film restoration software for the feature film, post production and television broadcast industries. Blackmagic Design's DeckLink capture cards launched a revolution in quality and affordability, while the company's Emmy™ award winning DaVinci color correction products have dominated the television and film industry since 1984. Blackmagic Design continues ground breaking innovations including stereoscopic 3D and 4K workflows. Founded by world leading post production editors and engineers, Blackmagic Design has offices in the USA, United Kingdom, Japan, Singapore, and Australia.

For more information, please check [www.blackmagicdesign.com](http://www.blackmagicdesign.com)

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**Press Photography**

Product photos of all Blackmagic Design products are available at [www.blackmagicdesign.com/press/images](http://www.blackmagicdesign.com/press/images).



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**FOR IMMEDIATE RELEASE**

**ARRI and the Foundry drive ARRIRAW forward with support in HIERO and NUKE**

**(London & Munich, 7th September 2012)** – The Foundry, a world-leading innovator in visual effects technologies - and developers of the award-winning NUKE VFX compositing tool - announce native support for the ARRI ALEXA camera family's ARRIRAW capture format in its NUKE 7.0 and HIERO 1.5 software updates.

Full resolution ARRIRAW footage can be loaded directly into HIERO for conform, review, and transcoding for further VFX work, without pre-conversion. The latest version of NUKE, which will be available to buy this autumn, also boasts native support for ARRIRAW – both tools providing a major step forward in cost-optimizing ARRIRAW workflows for high-end VFX work.

“ARRIRAW was launched just over 18 months ago as the premium uncompressed, uncompromised, full resolution recording format for ALEXA camera systems,” comments Neil Fanthom, Head of Global Sales Strategy for ARRI's digital camera systems.

“During that time, we have seen an abundance of high-end 2D and 3D movie productions embrace ARRIRAW for its pure image fidelity and no-nonsense workflow - which is especially suited to VFX-heavy features. The inclusion of native ARRIRAW support in NUKE - and now HIERO - will further increase the attraction of ARRIRAW capture through the provision of more efficient workflows and VFX shot management without compromising on image quality or cost.”

Ant Nasce, HIERO Product Manager at The Foundry comments: “The Foundry is committed to improving support for high-end cameras to help our customers do high-end VFX work. Native ARRIRAW support in both HIERO and NUKE is a really big deal for our customers who will now be able to playback ALEXA ARRIRAW footage natively, in all its glory, or transcode out to other image formats with the correct look and color.”

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### **About The Foundry**

The Foundry is a world-leading innovator in visual effects technologies and is internationally renowned for its product design and collaborative approach. Founded in 1996, the company has established itself as a critical partner to major feature film studios and post production houses worldwide including The Mill, ILM, The Moving Picture Company, Walt Disney Animation, Weta Digital, Framestore, Sony Pictures Imageworks and Digital Domain.

The company's products have been used to create breath-taking effects sequences on a wide range of features, television projects and commercials. High profile examples include the 2012 Oscar® winners, HUGO (Best Visual Effects) and Rango (Best Animated Feature Film) as well as the EMMY award winning Boardwalk Empire.

The Academy of Motion Picture Arts and Sciences awarded a Sci-Tech Award® to The Foundry's development team for the FURNACE image processing suite in 2007 – and the company now holds two products with AMPAS Sci-Tech Award® winning technology including high-end compositing system NUKE.

For more information please visit [www.thefoundry.co.uk](http://www.thefoundry.co.uk)



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## **FOR IMMEDIATE RELEASE**

### **NEW ARRI M90/60 DAYLIGHT FIXTURE IS THE SMALLEST BIGGEST LIGHT ON SET**

**(IBC 2012, Amsterdam)** -- ARRI unveils a new fixture from the award-winning ARRIMAX/M-Series, thus completing the range between 1,200 W and 18,000 W. The M90/60 introduces a new power class for daylight fixtures at 9,000 W -- exactly half the wattage of the ARRIMAX and just over double the wattage of the M40/25.

Like all M-Series lampheads, the M90/60 is equipped with MAX Technology, a unique, patented reflector technology that unifies the advantages of a Fresnel and a PAR fixture. The unit is open-faced and as a result very bright. In fact, the M90 is brighter than some 12K PARs on the market. The unit is also focusable from 17-55° just by turning the focus knob, producing a remarkably even light field and a crisp, clear shadow. The elimination of spread lenses speeds up the workflow on set and reduces the risk of lost production time due to glass breakage.

To fit this lamphead, a new 9 kW lamp has been developed by Osram according to ARRI's specification, very similar in size to the 6 kW lamp. ARRI could then design the M90/60 in a very compact housing, close to the dimensions of the ARRISUN 60. Since the accompanying EB 6000/9000 ballast uses the housing of the current EB 6000, and existing 6 kW head-to-ballast cables, the whole system is highly efficient and comes close to the light output of a traditional 12 kW PAR within the dimensions of a 6 kW PAR system.

The new EB 6000/9000 operates on a supply voltage of 110 and 230 V, and sports ALF (Active Line Filter) and CCL, which compensates for power losses even in very long head-to-ballast cables. This new incredibly small size ballast will also be available in a 1,000 Hz version for high speed shooting with minimized flicker.



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**FOR IMMEDIATE RELEASE**

**NEW ARRI L7-T TUNGSTEN LED FRESNEL AND ACTIVE COOLING  
OPTIONS ADDED TO L-SERIES**

**(IBC 2012, Amsterdam)** – Fresh off the rapid adoption by the industry of the color-controllable L7-C, ARRI introduces a new addition to the popular L-Series LED Fresnels in a dedicated tungsten model -- the L7-T. As a single-color, 3200 K tungsten version of the popular L7-C, the L7-T provides in excess of 30% more light while maintaining the same size and weight. It offers the same calibrated color quality at a more affordable price than the L7-C, and is particularly suited to applications requiring maximum intensity for a given fixture size.

L-Series fixtures reduce electricity usage by 75% and further savings are brought about by the exceptional life span of the LED light engine, which lasts around 200 times longer than a conventional tungsten lamp; the reduced maintenance and minimized power distribution combine with other cost-saving attributes such as built-in dimming to provide a rapid return on investment for both studio and location applications.

Both the L7-C and the new L7-T are premiering an active cooling option with reduced size and weight, making them perfect for location shoots, portable lighting kits and space constrained studios.

L7 lampheads provide the same light quality and simplicity-of-use as conventional tungsten Fresnels, and can easily be used alongside them. This allows studio facilities to make a gradual transition from older tungsten fixtures to the L-Series, spreading the cost over a longer period without workflow inefficiencies or changes to working practices.

Visit ALEXA at IBC 2012: Hall 11, Booth F21.



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**FOR IMMEDIATE RELEASE**

**ARRI WET GATE ARRIVING IN ITALY**

**(IBC 2012, Amsterdam)** – L'Immagine Ritrovata, one of Europe's leading film restoration and conservation laboratories, has purchased an ARRI Wet Gate system to enhance the archive and restoration capabilities of its ARRISCAN film scanner.

The Bologna-based lab relies on the ARRISCAN to digitize cellulose nitrate, diacetate and triacetate films in extremely poor preservation states. The ARRI Wet Gate, which can accommodate color and black & white film stocks, washes away dust and conceals scratches before images are scanned, dramatically reducing digital cleaning times.

Davide Pozzi, Director of L'Immagine Ritrovata, notes: "The Wet Gate system, together with the ARRI Sprocketless Transport, will make a real difference in the restoration of our film heritage. Since we are exclusively dedicated to restoration, the acquisition of the Wet Gate was a natural choice; it will allow us to further differentiate our services and offer clients the wet scan option, leading to important benefits in qualitative terms and also in workflow management."

As the ideal option for film archives worldwide, the ARRI Wet Gate system will contribute to L'Immagine Ritrovata's mission to preserve and promote the world's cinematic legacy.

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**About L'Immagine Ritrovata:**

L'Immagine Ritrovata is a highly specialized film restoration laboratory collaborating with the Fondazione Cineteca of Bologna. As a leading restoration and archival facility, the laboratory relies on technological innovation to accommodate all workflows and continues to develop and research the restoration of world cinematographic heritage.

For more information, go to [www.immagineritrovata.it](http://www.immagineritrovata.it)



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**FOR IMMEDIATE RELEASE**

**LUMIÈRES NUMÉRIQUES ACQUIRES ARRISCAN ARCHIVE PACKAGE**

**(IBC 2012, Amsterdam)** – ARRI is pleased to announce that Lumières Numériques is the first facility in France to purchase the full ARRISCAN Archive package. The sale includes an ARRISCAN 4K with all available archive options like the ARRI Wet Gate, and Kodak Digital ICE system. In addition, the Lyon-based post house is the first in Europe to purchase ARRI's stabilization function. Lumières Numériques plans to implement the ARRISCAN into their workflow for restoration of 35 mm full-length films along with 16 and 35 mm short films.

Lumières Numériques ran tests to evaluate the performance of the ARRISCAN. Says Founder and CEO of Lumières Numériques Pierre-Loïc Précausta, "To optimize the restoration process, we were interested by the wet gate system to reduce scratches before digitization, also by the Kodak Digital ICE system which automates dust deletion. 4K digitization was tested with ARRI on a full-length movie and we were fully convinced by the color and density match."

The facility begins their workflow with 4K digitization on the ARRISCAN to preserve and protect the project. Lumières Numériques then offers restoration work using PF Clean from Pixel Farm. Finally, the color grading is done with DaVinci Resolve viewed on an HD Barco monitor and 4K Barco D-Cinema projector. DCPs are checked on a Doremi 4K server.

Précausta notes the integrated features in the ARRISCAN made it very attractive to work with. "First, the merger of the scanner and the Wet Gate functions appeals to us. Then, we value the high dynamic range double exposure, which enables capture to the original film full density range. Third, the stabilization function was key. It is most important for us to have consistent tools along our entire workflow. We look for consistency and try to avoid mixing technology," he says. "We trust ARRI for its high quality tools."

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**About Lumières Numériques:**



Lumières Numériques is a high quality laboratory for 4K digital cinema restoration and post production. Lumières Numériques, which can be translated as "Digital Lights" and which purposely refers to the Lumière brothers, "the earliest filmmakers in history", serves first the cinematographic works. As an expert in digital work, Lumières Numériques is the link between the old and new industry. Its services include 2K/4K digitalization, rush processing, digital restoration, calibration, FXs and Digital Cinema Package.

For more go to [www.lumieres-numeriques.fr](http://www.lumieres-numeriques.fr).