

The Ascent from Film to High Def

As a leading international aerial production facility, Helifilms supplies the Cineflex system to feature films, commercials, broadcast television, as well as massive live global events such as the Olympic, Commonwealth and Asian Games.

Over the past 20 years, Helifilms has flown Wescam, Leo, Gyron, Libra, Continental and Tyler. We have shot on everything from 35mm to VistaVision and back through 65mm and even IMAX. And we've loved it.

So why would Helifilms decide to invest millions of dollars in the Cineflex High Def system?

The answer is simple. Cineflex is *the* superior system for gyrostabilised filming on helicopters, tracking vehicles, cranes and boats and here's why ...

You can zoom to the 35mm equivalent of 2000mm and the image remains rock solid and with lenses as wide as 14mm, this opens up a new world of shot design.

You can achieve extremely high resolution images, matching the quality of 35mm film.

You can shoot using Cineflex Full High Def and output the finished project to a glorious 35mm film release print just as hundreds of feature films and commercials do each year.

You can shoot continuously for 40-50 minutes, and need only 30 seconds to reload.

You can show your clients rushes without delay.

You can stay inside the helicopter with the door closed, and carry out meaningful conversations with the Director.

You can pan continuously through 360 degrees, and tilt from the rotor blades to upside down on the tail boom.

You can watch the image on a large, clear High Definition Monitor, focusing remotely with ease and precision.

You can technically assess shots with High Definition monitoring, and so achieve 100% accuracy.

You can easily and quickly control exposure, colour and gamma settings in-camera, while in-flight.



Shooting 35mm vs High Def

You can heavily reduce costs when shooting High Def as there is no reload time therefore less helicopter time, no lab or telecine costs and very low stock costs ...

35mm Shoot	3 roll analysis (12mins)	10 roll analysis (40mins)	High Def Shoot	4:2:2 HD Standard	4:4:4 For Film Finish
Helicopter Mount			Camera System		
Tyler Side Mount	\$1,653	\$1,653	Cineflex V14 Gyrostabilised Camera	\$4,200	\$4,200
Tyler Nose Mount	\$1,252	\$1,252	Helicopter Mount	\$440	\$440
Raw Stock			Raw Stock		
Eastman 35mm 5212 400ft rolls	\$1,148	\$3,828	1 x HD CAM cassette (40mins)	\$50	
35mm neg process	\$516	\$1,720	1 x HD CAM SR cassette (40mins)		\$145
35mm leader every 1,000ft	\$30	\$90			
Camera Hire (Panavision Example)			Camera Hire		
ARRI 435 with V split and 3 mags	\$2,380	\$2,380	Sony HDC-1500 4:4:4 camera included with Cineflex system	\$0	\$0
Angenieux Zoom Lens	\$550	\$550	Multiple Lens option available	\$0	\$0
Analog Video Split Recorder	\$190	\$190	Sony HDW S-280 4:2:2 Recorder	\$580	
Split Tape Stock	\$20	\$40	Sony HDW SRW-1 4:4:4 Recorder		\$2,325
Crew			Crew		
DOP	\$1,500	\$1,500	DOP	\$1,500	\$1,500
Camera Assistant	\$550	\$550	Technician	\$450	\$450
Helicopter Mount delivery charge	\$300	\$300	Equipment delivery charge	\$300	\$300
Camera Truck Hire	\$200	\$200			
Gear Check	\$350	\$350			
Essential Post-production			Essential Post-production		
Telecine	\$1,400	\$2,100	Full digital rushes from the recorder	\$0	\$0
Other Costs			Other Costs		
Helicopter downtime while reloading	\$750	\$1,500	Reload in the air	\$0	\$0
Insurance	\$312	\$312	Insurance	\$522	\$697
	\$13,101	\$18,515		\$8,042	\$10,057

Note: All prices exclude GST. Based on a day shoot from start to finish. 35mm shoot based on 25fps.



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