

GEAR HEAD®

RECENT CREDITS



THE CUP

Simon Wincer (*Free Willy*, *Phar Lap*) is currently directing his first feature in Australia since *The Lighthorsemen* (1989) and has teamed up with Cinematographer David Burr ACS (previous collaborations include *The Phantom* and *Crocodile Dundee in LA*). The production is currently shooting in Melbourne and chose Gear Head to supply F35 cameras and equipment from our new Melbourne office. *The Cup* is David's first venture into shooting digitally. *The Cup* tells the story of jockey Damien Oliver's dramatic Melbourne Cup victory in 2002; with horse Media Puzzle just one week after his brother was killed in a horse racing accident in Perth. The film is being produced by Lance Hood, Jan Bladier and David Lee.



BIG MAMMA'S BOY

Big Mamma's Boy, the new romantic comedy starring Holly Valance and stand up comedian Frank Lotito revolves around Rocco Pileggi, an Italian Australian man still living with his over protective Mamma and his adventures as he tries to grow up, move out and get the girl.

My two previous features have been on film so the choice to shoot *Big Mamma's Boy* on the F35 came through a thorough examination of all high end digital cinema formats currently available in Australia.

The producers specified a cinematic look and a standard Australian sized crew (no additional data wrangler, lighting etc.) and they loved the idea and the security of recording straight to tape.

I have shot a lot of RED ONE and other High Definition cameras so am very aware of the positives and also limitations of digital formats. After some basic testing I discovered that I could really treat the F35 like exposing for film. I set my meter to 500 ASA (the F35 rates 0 dB as 450ASA) and trusted that for all exposures.

The combination of the Zeiss Master Primes and the shallow depth of field from the Super 35mm sensor of the F35 instantly adds polish to the hi-key 'comedy' look we were after. The other impressive thing about shooting F35 was the dynamic range and how in S-Log mode the highlights, to around +3 stops over, maintain detail and become quite creamy rather than a sharp video clip.

I look forward to shooting F35 on future projects and seeing how this technology progresses.

Judd Overton

RECENT TVCs

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