

# Got the Shot

Find out what some of Hollywood's leading camera users have to say about Iconix HD cameras...

## Creative

"We have found that the Iconix camera allows directors to get shots that would cost them much more in both time and money to do otherwise. The camera opens many doors for directors and DPs and challenges you to get creative and get the shots you could never get until now."

**Denny Clairmont, President & Owner, Clairmont Camera**

## 3D

## Intercutability

"Before using the Iconix, we'd never found a small camera that could give us images that could come close to being something we could intercut with material that came from the very high-end high definition cameras we use. The other small cameras on the market mostly use a single chip and Bayer pattern system. The Iconix is the first 3-chip camera that's small enough to do what I need a small camera to do and also give me a similar color space, similar resolution and intercutability."

**Steve Schklair, CEO  
3ality Digital Systems**

"I've never seen anything like this camera!"

**Stephen Sommers, Director**

## Powerful

"The image quality for the Iconix was fabulous. When I first saw it projected, it was comparable to a Sony HDW F900 image. It was amazing it blew me away."

**Steven Meizler, First Assistant Cameraman, "Ocean's Thirteen"**

## Quality

"About three years ago, our clients began clamoring for an HD option so we began testing various miniature HD cameras and settled on the Iconix because it was far and away more professionally packaged, and provided a superior HD image for its size and weight than any of the other products available. Needless to say, the ACE remote system became an instant hit because of the Iconix camera's flexibility providing the various HD formats demanded by our clients."

**Randy Greer, Atlantic Cine Equipment (ACE)**

## Small

"You can stick the Iconix almost anywhere. It's so small, so light, that you can rig it to almost anything from actors to cars to bicycles. Now that I know how well the Iconix works, I consider it a part of my arsenal, another color on my palette. It opens the way for me to introduce other ideas to directors while I'm shooting and it helps me design shots when I'm directing. Because of its small size, there are fewer limitations on how we can use it."

**Michael Slovis, DP, "CSI: Crime Scene Investigation"**

"Biggest surprise of the 2007 CML shootout was how the little Iconix video camera stood up to the big cameras great picture and quality a big camera in a little package."

**Scott Billups, Visual Effects Supervisor**

## Superior HD

## Stood Up



*"Right now the Iconix is the most stable and flexible platform that I've seen for POV work. Kudos to Iconix for making a camera that can be reconfigured to a number of different aspect ratios and frame rates that meets so many different production needs. We have totally destroyed two Iconix camera heads that were run over by cars that spun out of control. However, in doing so, we captured two of the best racing shots of the past season."*

**Neil Ojason**  
**Emmy Award-winning Technical Engineer, Broadcast Sports**

*"Being able to have very, very small lenses fit onto a very, very small camera helps to create a look and a feel that we hope no one has ever seen before. We've captured some very extraordinary images with the Iconix that wouldn't have been possible with an ordinary camera."*

**Martin Dohrn**  
**Wildlife Cameraman and Producer**  
**"Smalltalk Diaries"**



*A Iconix cameras fit perfectly within the aesthetic that DP Randall Einhorn has created for "The Office". The unobtrusive size of the Iconix cameras and the mounting techniques we use do not interfere with the actors' ability to play off each other and allows them to run dialog without the distraction of cutting our roll or resetting cameras, enhancing the docu-comedy feel of the show.*

**Randall Einhorn, DP**  
**"The Office"**

*"Working on 'Dirty Jobs' we never know exactly what to expect. There are always going to be potentially small, cramped, and very difficult to shoot situations, so it's crucial to have equipment that allows us to operate under those conditions. The Iconix is something I always want to have with me just as an additional tool."*

**Douglas Glover, DP, Discovery Channel's "Dirty Jobs"**

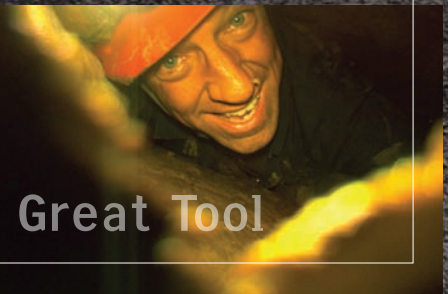


*"ESPN's 'E:60' production team initially hired me to provide HD footage from a camera mounted to the support bar of a matador's cape, but the Iconix really allowed us to take things a step further. Instead of just seeing the bull rush the camera and then having it pass over the bull's head, we were able to get a shot of the bull charging the camera and actually running right through it. No other high-def camera would have allowed us to do that."*

**Bob Sloan, President and Owner**  
**Bob Sloan Productions**

*When I first read the script for 'The Kill Point,' I immediately thought this would be the perfect application for the Iconix. During the interview, one of the things I brought up was this camera and what a great asset it would be for the production. The director really wanted to add a different look and do some things that were out of the ordinary, so he readily agreed."*

**Bert Dunk, ASC, CSC**  
**Director of Photography**  
**"The Kill Point"**



*"I was very impressed with the high definition quality of this little camera, and will definitely use it again. We're very particular about the quality of what we use to put on the air, and I was really, really impressed with what the Iconix offers."*

**John B. Fields, Technical Director, 50th Grammy Awards & 80th Academy Awards**

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