

A breathtaking showcase for the 235 was shot by extreme cinematographer Greg Gasson while rock climbing, water skiing, scuba diving and skydiving. The final result can be viewed at [www.ari.com/235](http://www.ari.com/235).



# Adventures WITH THE 235

Since he started his career as a skydiving camera flyer in 1995, Greg Gasson has absolved more than 5,500 jumps and has won multiple US and World Championships in freestyle skydiving as well as Best Cameraflyer Award 2003–2006. He and his company Skydiving Stunts produce and shoot aerial action sequences for feature films, commercials and television. In 2001 Greg purchased his first modified ARRI IIC. In 2004 he saw the ARRIFLEX 235 for the first time and it was love at first sight. He considers the 235 the only modern pin-registered 35 mm camera on the market that is small and light enough for filming in the most extreme situations.

In 2007, ARRI teamed with Greg on a project to show off the versatility of the 235. With a crew of 5 to 7, Greg and the "ARRI Action Hero" Omar Alhegelan, a 10-time world champion skydiver himself, started the project climbing a cliff overlooking Tucson, Arizona. "The beauty of the 235 is it's so compact and lightweight that I was able to secure the camera to my climbing harness between shots while I was moving to the next shot and then easily grab the camera," said Greg, dusty and exhausted after the shoot.

On a wobbling boat, with limited space to work, the 235 proved its worth again for the water skiing sequence. "For better balance I mounted the camera with the Ultra

Prime 8R lens to my skydiving helmet. We even choreographed a shot where I handed a bottle of water to Omar, who was water skiing", explained Greg.

"When ARRI gave the green light for the project I immediately contacted Hector Ortega to build the underwater housing", said Greg, who has worked with Mr. Ortega since he bought his first camera. Greg asked underwater DoP Chuck Davis if he would be interested in filming with the 235 underwater. Mr. Davis, who had filmed on numerous occasions with the Cousteaus, was enthusiastic. In only 2 days of filming he was able to capture the beauty of the kelp forests and underwater marine life beneath Catalina Island. Despite losing the boat anchor, the air compressor and the boat generator, Greg and his team adapted to the difficulties often encountered when filming on or under water. The 235, however, remained trouble-free throughout the entire project.

Skydiving with 6 kilos of camera gear on one's head requires great skill. Greg uses a custom-made carbon fiber helmet with a special neck brace. When the parachute opens at about 235 km/h, he holds onto the helmet with both hands to stabilize the rig. Since the sudden jerk can be dangerous with the extra weight of the camera equipment, Greg uses a special parachute designed to open slower and smoother than regular ones. A typical jump starts at about 13,000 feet, and the parachute is opened at about 3,000 feet, re-sulting in about 60



Greg Gasson (middle) readying the ARRIFLEX 235 for a scuba dive

seconds of free fall. Proper framing is achieved through a special sports finder and years of experience, while camera moves are a matter of smooth flying. Greg explains that "you have to learn slow, fluid movements and you have to be totally relaxed while flying. Flying, framing and following an object in the air has to be automatic." Omar Alhegelan, Cheri Johnson and Craig Amrine performed spectacular acrobatics while Joe Jennings, another world champion skydiver and cinematographer, filmed Greg who was filming and flying with the 235.

Greg was so pleased with the 235 that after completion of the project he ordered a 235, magazines and accessories. Two weeks after it arrived he shot the skydiving sequences on the new Jennifer Aniston movie *MANAGEMENT*. The stunt coordinator was Chris Burket, who filmed most of the second camera shots for the *Adventures with the 235* project.

We would like to express our thanks to all at ARRI who enthusiastically supported this project, to Kodak, who provided film stock, to Hector Ortega ([info@slcine.com](mailto:info@slcine.com)) for the underwater housing and to Omar Alhegelan and all crew members behind the scenes.

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