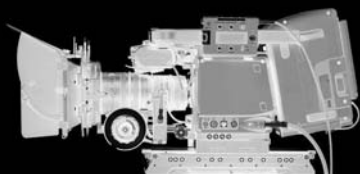




CINE SERVICES

SONY F23 CINEALTA SONY F23 CINEALTA SONY F23 CINEALTA



AMV is proud to be the first rental house in the eastern United States to carry the Sony F23 CineAlta 4:4:4 Camera System. Since July 2007 AMV's F23's have been used on many commercials and music videos with stunning results. As of December 17th 2007 AMV is first once again upgrading their F23 cameras to full 1080/60p 4:4:4 capabilities. AMV, with over seventy High Definition cameras of various models in inventory and ten years of HD production experience is a HD power house. Our early adoption of the Sony F23 allows us more experience with the camera in real production environments than anyone else. We've dedicated all of our efforts into creating user-friendly functional systems that enable DPs, DITs, ACs, directors and producers to take advantage of the full range of the camera's groundbreaking features.

Versatility is key to the F23 design. The camera has the ability to dock the Sony SRW-1 HDCAM SR transport to the camera body in two positions, providing either a more compact form factor or a lower center of gravity positioning. For shoots requiring a smaller and lighter system the F23 can be separated from the SRW-1/SRPC-1 by up to 250 feet in either single link 4:2:2 or dual link 4:4:4 configurations. The camera will record 4:4:4 LOG raw images, standard or Hyper Gamma images or custom USER Gamma images (which you can create). Multiple on-set work-flows supporting Look Up Table (LUT) monitoring, or direct from camera color corrected ITU monitoring in 4:2:2 is also possible. Need to feed a Steadicam, wireless video transmitter or Jib? A down-converted VBS output is standard without requiring external down-converters. Even better, the internal down-converter has only one frame delay.

Beyond its chassis design and ergonomic replication of a 35mm film camera, the F23 comes as close as possible to digitally acquiring the color,



dynamic range and detail of shooting celluloid. The 2/3" imagers provides fixed frame rates as high as 60P at 1920 X 1080 resolution and variable frame rates from one to sixty frames with full ramping capability. Designed to surpass the limitations of SMPTE and ITU specifications, the F23 has the ability to acquire wider color gamut and extended dynamic range as compared to any other HD camera system. Coupled with 14-bit A/Ds, 36-bit quantization, advanced processing and the ability to use a vast array of gamma curves, the F23 will provide you the highest quality high definition images you've ever seen.

For filmmakers new to the world of HD, making the switch to digital acquisition can be intimidating. The Sony F23 can make the process as user friendly as possible, with multiple mode options providing just the right level of complexity and control for any user. In CINE Mode, many of the more complex parameters are locked into non-editable presets, while still allowing for the same variables one would have control of in a film camera, such as frame rate, color space, shutter angle, gain and filter position, all accessible through the simple EL panel on the camera body or a remote assistant control box. In this mode you can shoot F23 as it were its own film stock. For shoots requiring more intricate image control, the camera can be switched into CUSTOM Mode, in which a full range of controls are open to alteration to fine-tune the camera to meet your exact needs on-set. In this setup, your DIT will have unlimited access to all the imaging controls, multiple gamma curves, various dynamic ranges and color matrixes you'd expect in a camera of this caliber.

Put simply, there's nothing else on the market that meets the many production needs of creators of television, commercial and cinema as well as the F23. Let AMV put our expertise to good use; ask us how we can help you use F23 to make your next project better than your highest expectation.