

ARRI®



THE MOST COMPLETE DIGITAL CAMERA SYSTEM EVER BUILT



ALEXA®

ALEXA

WELCOME TO THE FAMILY



Where it all began: ALEXA is compact and affordable, with ultra-fast workflows and image quality akin to 35 mm film



PLUS The ALEXA Plus upgrade adds built-in wireless controls, expanded connectivity and the ARRI Lens Data System

ALEXA is more than just a camera; it is a system platform, a family. Just as the initial model was a studied reaction to the needs of the industry, subsequent models and features have evolved in response to the changing landscape of digital production.

From its very beginnings, the ALEXA family has adapted and expanded. Combining technical innovations with methodical logic, it has grown into a complete production system that can accommodate all types of workflows and all styles of filmmaking.



M With the camera head separated from the body, ALEXA M is optimized for 3D rigs and action or aerial shots

STUDIO The flagship of the range: ALEXA Studio features an optical viewfinder, a 4:3 sensor and a spinning mirror shutter

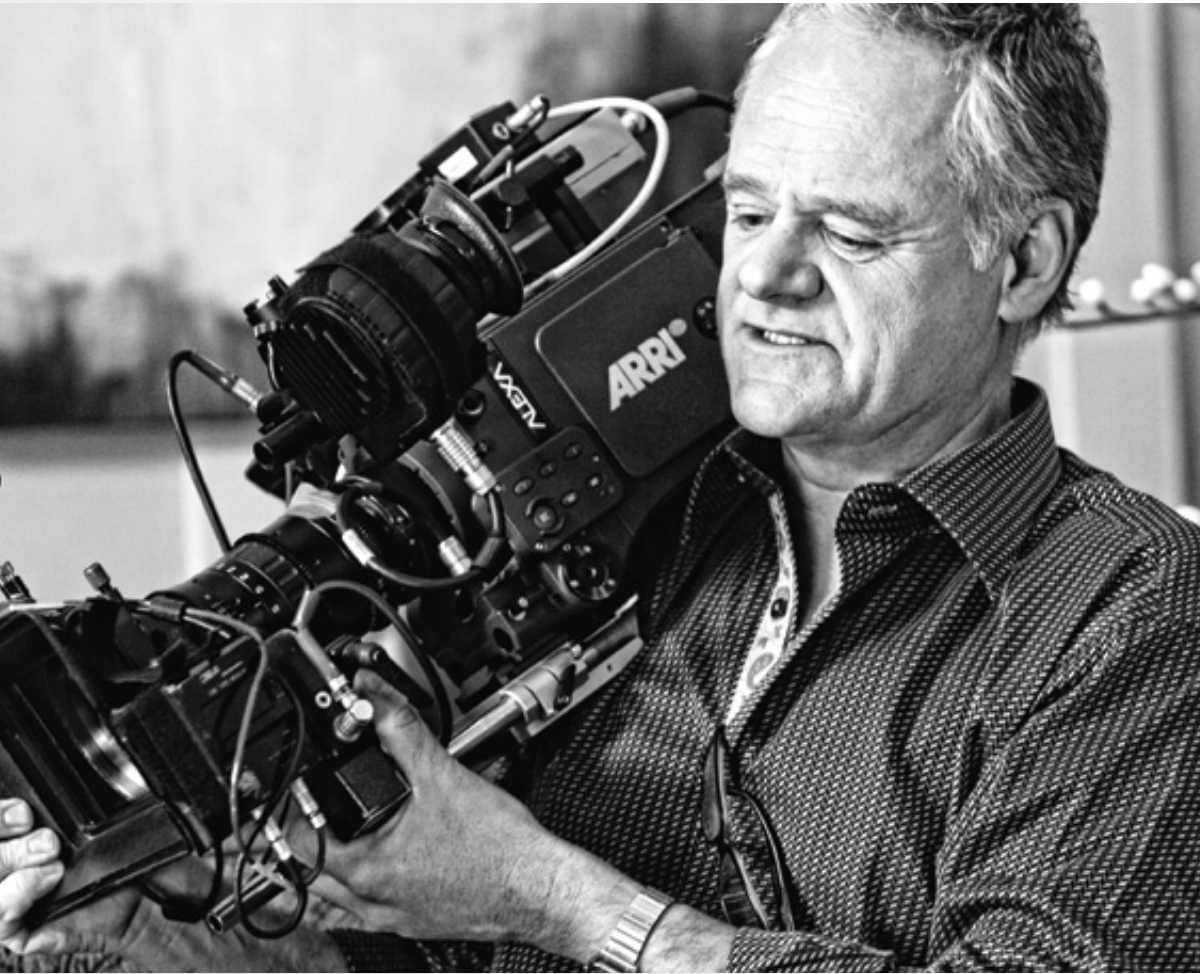


ALEXA IS A
GAME-CHANGER



“I’VE BEEN A CAMERAMAN FOR MORE THAN 30 YEARS AND THIS IS THE FIRST QUANTUM LEAP IN FILMMAKING TECHNOLOGY I’VE SEEN SINCE I STARTED OUT - EVERY OTHER CHANGE HAS BEEN INCREMENTAL.”

Cinematographer Robert McLachlan, CSC, ASC



A camera that changed everything

Since the moment it was launched, ALEXA has had a profound impact on the industry, redefining the limits of digital motion picture capture with efficient workflows and incredible image quality. Adoption of the system has been widespread and swift, with the cameras in use on every possible type of production, from episodic TV shows, documentaries and high-end commercials to big-budget feature films and prestigious, international drama series.

TRULY CINEMATIC

AND EMOTIVE IMAGES



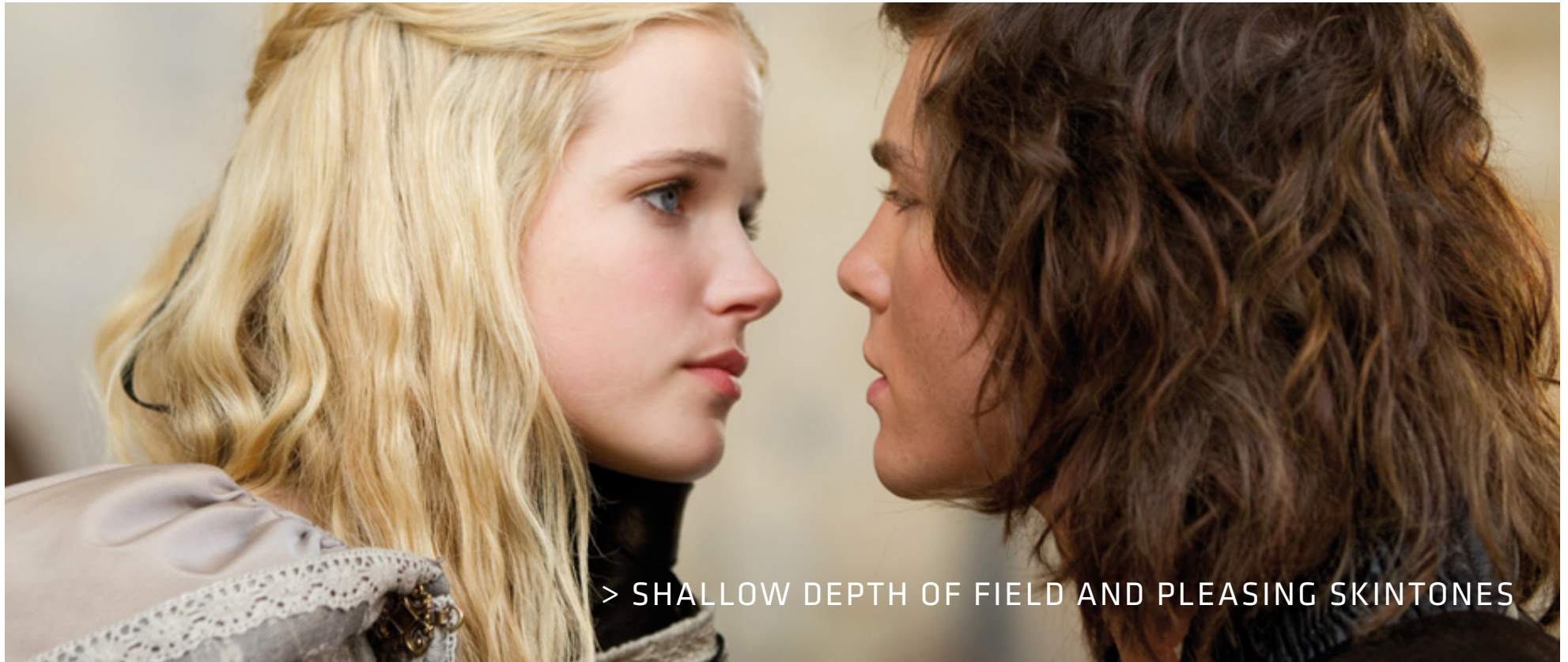
The Three Musketeers, shot in 3D with ALEXA cameras

Cinematographer: Glen MacPherson, CSC, ASC

Director: Paul W.S. Anderson

ALEXA produces images that have the organic look and feel of film, delivering incredible production value at an affordable cost. The use of 35 mm PL mount lenses allows

cinematographers to manipulate focus and depth of field to create the kind of rich and spellbinding pictures that audiences associate with cinematic storytelling.



> SHALLOW DEPTH OF FIELD AND PLEASING SKINTONES

“THERE IS SOMETHING ABOUT THE ALEXA THAT HARKENS BACK TO FILM. THE IMAGES HAVE A CREAMY QUALITY WHICH I FIND VERY SATISFYING.”

Cinematographer Harris Savides, ASC

“THE ALEXA RATED AT 800 EI RENDERED BEAUTIFUL INTERIORS IN SUCH A FAITHFUL WAY THAT WE DIDN'T NEED A COSTLY PRE-RIG.”

Cinematographer Tony Coldwell



Tony Coldwell



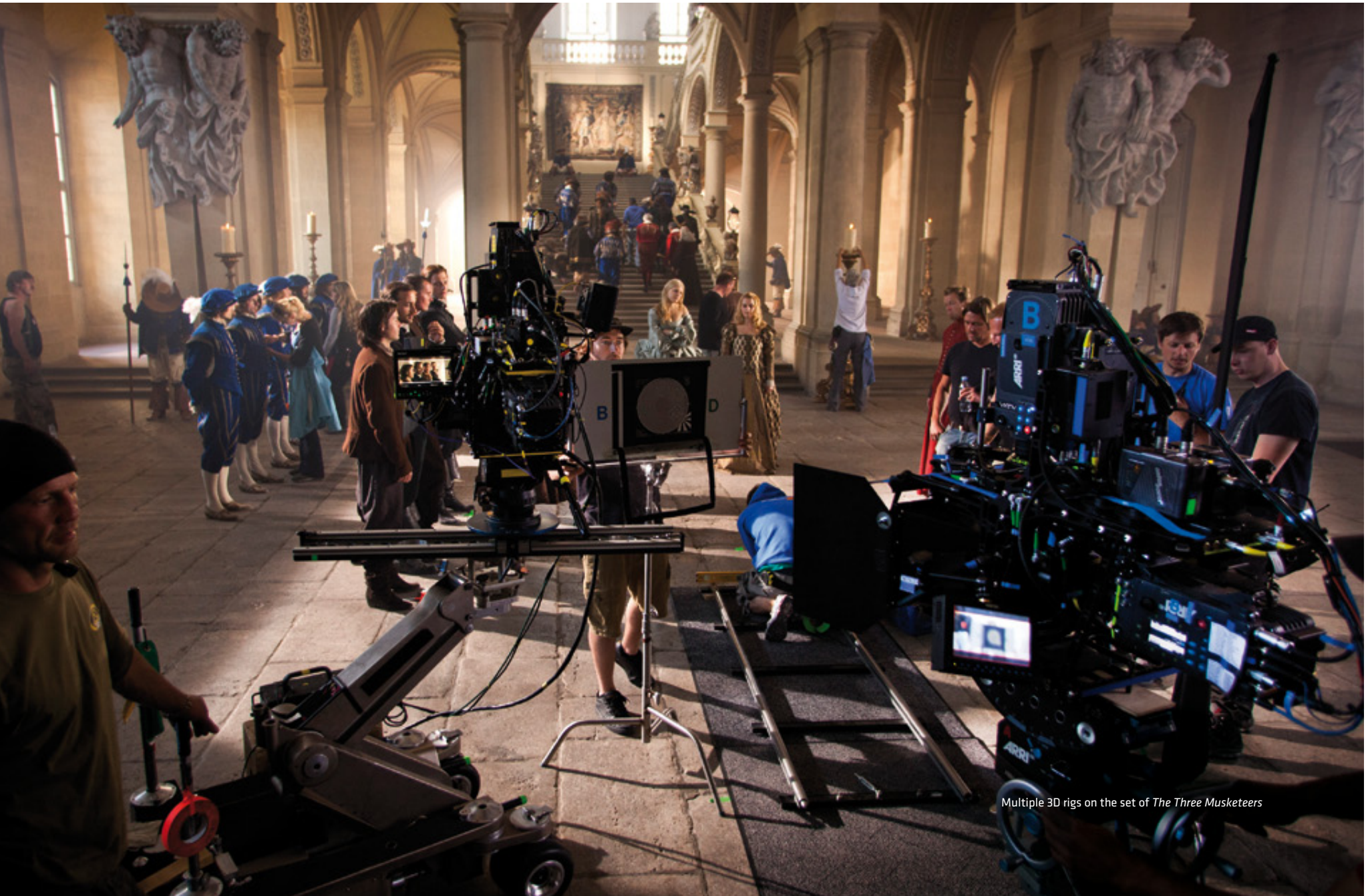
Glen MacPherson, CSC, ASC

“I DON'T THINK THERE'S ANY OTHER CAMERA THAT CAN KEEP UP WITH ALEXA IN TERMS OF SENSITIVITY.”

Cinematographer Glen MacPherson, CSC, ASC

“IN MY COMPARISON TEST WITH 35 MM FILM, I FOUND THE ALEXA TO BE VERY FILM-LIKE IN THE WAY IT COMES OUT OF THE SHADOWS AND INTO THE HIGHLIGHTS.”

Cinematographer Phedon Papamichail, ASC



Multiple 3D rigs on the set of *The Three Musketeers*





“THE ALEXA IS THE FIRST DIGITAL CAMERA I’VE FELT COMFORTABLE USING; IT’S CAPABLE OF PRODUCING GREAT IMAGES AND GAVE ME A DEGREE OF CREATIVE CONTROL I HADN’T EXPECTED.”

Cinematographer Denis Crossan, BSC (TV mini series *World Without End*)

EXCEPTIONAL

IMAGE PERFORMANCE

In order to elevate ALEXA to new heights of digital image capture, ARRI has developed a unique CMOS sensor. This sensor, which is the same size as a 35 mm film frame, has been carefully designed to achieve a perfect balance between the many different elements of overall picture quality.

Captured with ALEXA at EI 160 by Bill Bennett, ASC

With its incredible latitude, ALEXA is capable of faithfully capturing scenes with a vast range of brightness. This frame is from a scene in the documentary film *Wild Eyes, the Abby Sunderland Story*.



Unsurpassed sensitivity and dynamic range

- > **EI 800 base sensitivity** for beautiful images on night shoots and in low-light conditions
- > **14 stops of latitude** from EI 160 to EI 1600 to capture every detail, from the brightest highlights to the darkest shadows
- > **Natural color rendition** gives you rich, vibrant pictures and pleasing skin tones
- > **Excellent color separation** makes compositing effortless
- > **Very low noise** guarantees flawless results, even on the big screen

Captured with ALEXA at EI 800 by Bill Bennett, ASC

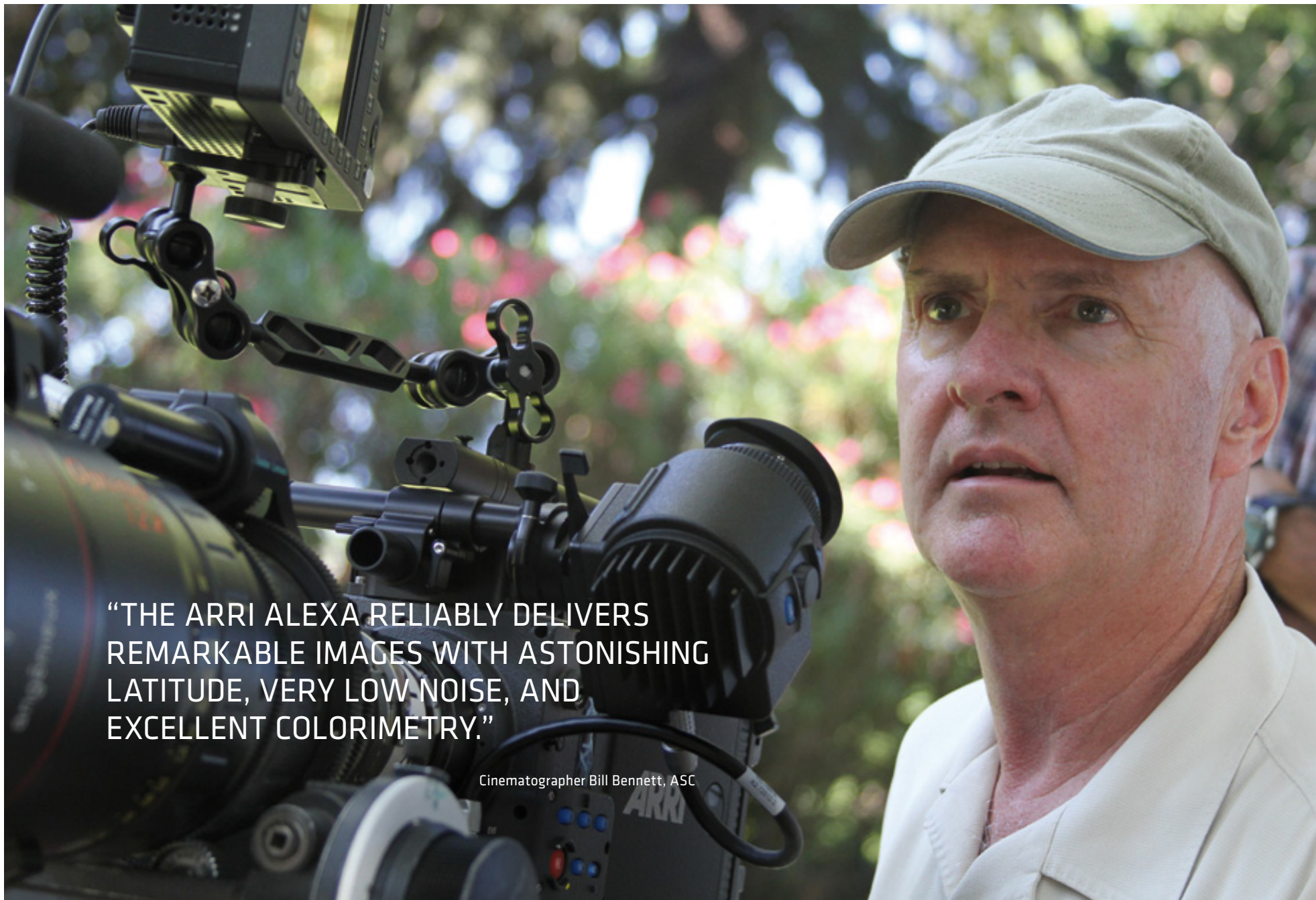
Taken from a Dolby short film, this shot of a North American AT-6 on approach to Catalina Island Airport demonstrates ALEXA's remarkable latitude and colorimetry.



Captured with ALEXA at EI 800 by Bill Bennett, ASC

NASA invited ARRI to record history at the last Space Shuttle launch. This frame is from one of the two remotely triggered ALEXA cameras mounted in housings located 400 meters from the launch pad. The cameras endured rain, lightning strikes and intense heat for days

before the launch, and were then subjected to massive vibration during the launch itself. Both cameras rolled on command, capturing images in both ARRIRAW and Apple ProRes that are exceptional in their clarity and latitude.



“THE ARRI ALEXA RELIABLY DELIVERS
REMARKABLE IMAGES WITH ASTONISHING
LATITUDE, VERY LOW NOISE, AND
EXCELLENT COLORIMETRY.”

Cinematographer Bill Bennett, ASC



Newton Thomas Sigel, ASC

“ALEXA HOLDS THAT EXPOSURE RANGE BETWEEN HIGHLIGHT AND SHADOW MORE THAN ANY CAMERA I’VE EVER SEEN.”

Cinematographer Newton Thomas Sigel, ASC

“I WAS SURPRISED BY THE GREAT DYNAMIC RANGE OF ALEXA, IT ALLOWED ME TO WORK AS WITH 35 MM FILM.”

Cinematographer Tetsuo Nagata, AFC

“IT HAS BETTER COLOR SPACE THAN FILM, MORE LATITUDE, AND BASICALLY IT’S FASTER AND INCREDIBLE IN LOW LIGHT.”

Cinematographer Roger Deakins, BSC, ASC



Tetsuo Nagata (left) with director Oliver Ziegenbalg



On the set of *Russendisko*
Cinematographer: Tetsuo Nagata
Director: Oliver Ziegenbalg
Production company: Black Forest Films
Producer: Christoph Hahnheiser and Arthur Cohn
Photo courtesy of Stephan Rabold © Black Forest Films GmbH



On the set of *Et maintenant on va où*

Cinematographer: Christophe Offenstein

Director: Nadine Labaki

Production company: Les Films des Tournelles

Photo courtesy of Rudy Bou Chebel



“WE SHOT ON LOCATION IN LEBANON IN BRIGHT SUNLIGHT AND ALEXA DEALT EXCEPTIONALLY WELL WITH THE HIGHLIGHTS.”

Cinematographer Christophe Offenstein

FREEDOM

TO MOVE

ALEXA has been ergonomically designed to provide versatility and unparalleled ease of use, with unique in-camera recording solutions. Untethered by cables and lightweight enough to put on a shoulder, ALEXA can be taken anywhere, mounted on anything, and comes ready to shoot – right out of the box.





ALEXAs shooting footage for Audi
before the Le Mans 24-hour race

Cinematographer: Stefan Pfeil

Director: Alexander Gerlts

Production company: ZIGGY mediahouse GmbH, Munich

> EASY ON THE SET

ALEXA on the HBO TV series *How to Make It in America*
Cinematographer: Tim Ives
Director: Julian Farino

“THE ALEXA IS TRULY FANTASTIC: COMPACT; VERSATILE; RUGGED AND SO PERFECTLY DESIGNED IT’S ALMOST SILLY.”

1st AC / operator Matthew Tichenor

“WE HAD TO MOVE QUICKLY AND WITH THE ALEXA WE WERE ABLE TO DO SO; RECORDING TO SXS CARDS DEFINITELY HELPED WITH THAT.”

Cinematographer Tim Ives

“THE ALEXA MENU SYSTEM MAKES SENSE, HAS A SIMPLE DIAL THAT CAN BE OPERATED IN ALL WEATHER CONDITIONS AND USES FILM STOCK TERMINOLOGY WE CAN ALL UNDERSTAND.”

Cinematographer Tim Dashwood



“AS MAIN UNIT CAMERA OPERATOR AND ALSO DP ON 2ND UNIT I FIND THAT THE QUALITY AND EASE OF USE OF THE ARRI ALEXA HAS BROUGHT OUR GAME UP TO A NEW LEVEL. THE CAMERA BODY IS SO WELL BALANCED TO HANDLE AND OPERATE.”

Cinematographer / operator Dave Frederick, SOC



FAMILIAR

MEANS FAST

With features and accessories inspired by generations of ARRI film cameras that have set industry standards the world over, ALEXA will be instantly familiar to professional crews. Setting up the camera is incredibly straightforward and can be achieved without any delay, through simple, intuitive controls.



Dedicated hardware buttons, flexible soft buttons and a user-friendly jog wheel make setting parameters such as frame rate, shutter angle and white balance easy enough to learn in minutes.

On the set of *Game of Thrones*



“I WASN’T A SLAVE TO THE TECHNOLOGY; THE TECHNOLOGY WAS THERE TO HELP ME.”

Cinematographer Alik Sakharov, ASC
(HBO TV series *Game of Thrones*)



"I LOVE THAT THE ALEXA LOOKS AND FEELS LIKE A FILM CAMERA, BUT ONE THAT IS BOTH SIMPLE TO USE AND LIGHTWEIGHT."

Cinematographer Roger Deakins, BSC, ASC



Stephen Windon, ACS

“ONE OF THE BEST FEATURES WAS HOW EASY IT WAS FOR MYSELF AND THE CAMERA ASSISTANTS; THE ‘CROSSOVER’ TO THIS SYSTEM FROM FILM WAS SEAMLESS DUE TO THE ALEXA MENU SYSTEM AND THE WAY ALL THE USUAL ACCESSORIES WERE SO COMPATIBLE.”

Cinematographer Stephen Windon, ACS



Florian Ballhaus

“THE PHENOMENAL DYNAMIC RANGE AND TROUBLE-FREE, INTUITIVE DESIGN ALLOW YOU TO SHOOT IT LIKE A FILM CAMERA.”

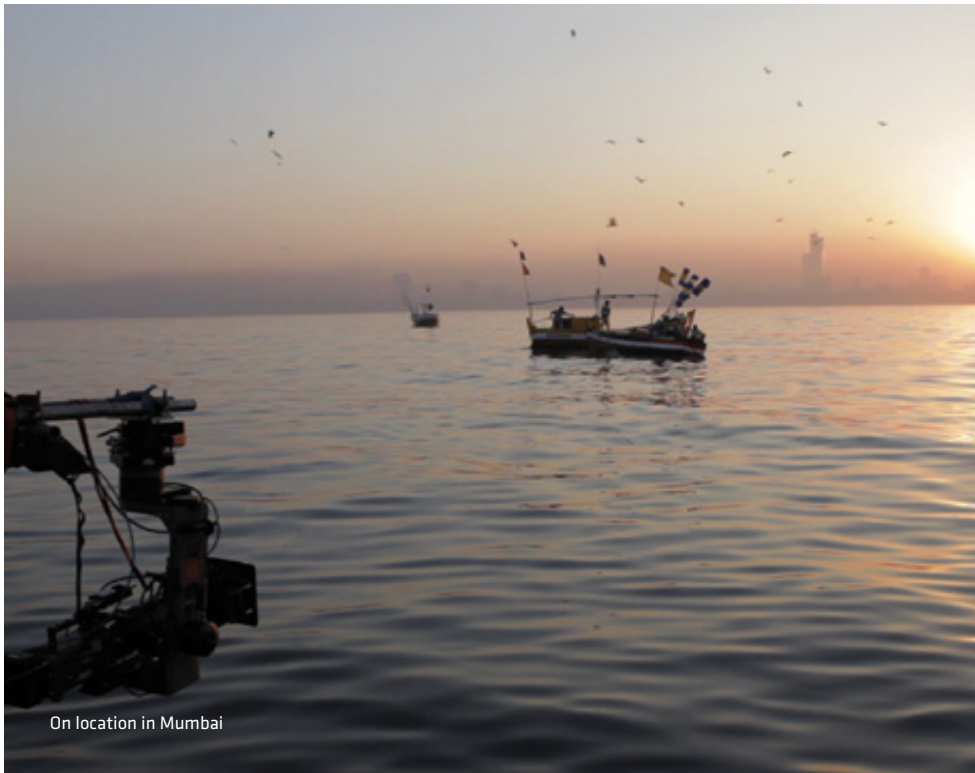
Cinematographer Florian Ballhaus

“IT’S INCREDIBLE IN ITS SIMPLICITY, WITH DIALS ON THE SIDE FOR SHUTTER ANGLE, FRAME RATE, ASA AND COLOR TEMPERATURE, WHICH MAKES IT INCREDIBLY EASY TO OPERATE. IT HANDLES LIKE A FILM CAMERA AND HAS AN ENORMOUS DYNAMIC RANGE.”

Cinematographer Steven Bernstein, ASC

RUGGED AND
RELIABLE

You needn't worry about treating ALEXA gently. ARRI has almost a century of experience manufacturing professional equipment that is robust enough to be used in the most demanding environments; day after day; shot after shot. With the same build quality that took ARRI film cameras to the summit of Everest and even into space, ALEXA will never stop shooting before you do.



On location in Mumbai

“IT GOT DOWN TO -15 DEGREES
IN ICELAND AND THEN IN
MUMBAI IT WAS HOT AND HUMID,
BUT WE HAD NO PROBLEMS;
ALEXA WAS TOTALLY
RELIABLE.”

Cinematographer Damien Morisot
(DHL commercial)



On location in Iceland
Photo courtesy of Vlad Martins

“WITH LOCATIONS A 20-MINUTE BOAT RIDE, THEN A FOUR-HOUR OFF-ROAD DRIVE, THEN A SERIES OF FLIGHTS VIA THREE ISLANDS AND THEN ANOTHER SIX-HOUR DRIVE AWAY FROM THE SERVICE CENTER, WE NEEDED A RELIABLE CAMERA THAT COULD HANDLE EXTREME HEAT, RAIN, WIND, SAND AND WINTER CONDITIONS. AFTER 115 HOURS OF MATERIAL OVER 10 WEEKS, WE HAVEN’T LOST A SINGLE SHOT.”

Cinematographer John Toon (*Mister Pip*)





> BUILT TO LAST

Rolf Steinmann with
ALEXA in Death Valley



Rolf Steinmann

“THIS CAMERA IS A TRUE FIELD CAMERA. I EVEN WORKED A LOT IN THE RAIN WITHOUT A RAIN COVER - NO PROBLEMS, ALL ELECTRONICS ARE SEALED. IT IS AMAZING.”

Wildlife cinematographer Rolf Steinmann

“NO DROPPED FRAMES; NO INTERRUPTIONS; NO CORRUPT DATA; IT’S BEEN SHOCKINGLY FLAWLESS.”

Cinematographer Jonathan Hall

“ARRI’S ALEXA IS THE NEW BENCHMARK, SOLID, DEPENDABLE, DOES EXACTLY WHAT IT SAYS. FINALLY WE CAN STOP MAKING EXCUSES FOR DIGITAL AND GET BACK TO MAKING MOVIES!”

Cinematographer Gavin Finney, BSC



Gavin Finney, BSC

EFFICIENT AND
VERSATILE
WORKFLOWS



ALEXA cameras offer a multitude of output options; they are the only digital cameras that can record Apple ProRes images while simultaneously providing uncompressed HD-SDI video and ARRIRAW signals, all with audio and rich metadata embedded.

Format

ProRes

Format

HD

Format

HD

Format

ARRIRAW

Recording Apple ProRes to in-camera SxS PRO cards enables file-based workflows that save time and money, while HD-SDI outputs integrate with existing HD infrastructures and ARRIRAW delivers maximum image quality and postproduction flexibility.

Productions are free to choose the most appropriate and cost efficient output option for their needs, making the ALEXA cameras perfect tools for a wide range of workflow and budget requirements. For immediate access to images, the Rec 709 color space is ideal, while those with more time in post can choose Log C or DCI P3. To ensure that directors see an image on set that conveys the cinematographer's intentions, ARRI Look Files can be quickly created and applied to ProRes or HD-SDI outputs.



PRORES: WHEN
SPEED IS WHAT
YOU NEED



Tapeless, effortless and efficient

No other motion picture camera bridges the gap between production and postproduction as simply and elegantly as ALEXA. By utilizing the Apple ProRes codecs, which are the same high quality codecs used natively by Apple's Final Cut Pro editing software, ALEXA offers the most streamlined and cost effective workflow possible.



ALEXA can record all Apple ProRes codecs as Apple QuickTime files with audio onto 32 GB or 64 GB cards that slot directly into both the camera and computers such as Apple's MacBook Pro. With the 64 GB cards and a High Speed license installed, images can be recorded at 120 fps in ProRes codecs up to ProRes 422HQ.

Shoot > Edit > Simple

Recording HD images in such an internationally widespread format allows footage from ALEXA to be transferred directly into the editing software in full resolution, faster than real time. To begin editing, the memory card simply needs to be removed from the camera and plugged into a laptop. It couldn't be easier.



ARRIRAW: FOR
ULTIMATE
QUALITY AND FLEXIBILITY

For major feature films and other productions requiring uncompromised image quality, ARRIRAW is best digital alternative to 35 mm film.

Unlike other camera formats, ARRIRAW delivers raw, uncompressed, unencrypted data and does not 'bake in' any camera settings, allowing maximum flexibility in post.



Phedon Papamichail, ASC

“THE ABILITY TO VIEW ARRIRAW ON SET AND THEN SWITCH TO A LUT, OR ANY APPLIED METADATA I CHOOSE FROM MY ON-SET COLORING SYSTEM, MAKES IT EXTREMELY EASY TO CHECK EXPOSURE, CONTROL HIGHLIGHTS AND SHADOWS, AND PASS ON ALL OF THAT DATA TO THE DAILIES COLORIST.”

Cinematographer Phedon Papamichail, ASC

The ARRIRAW image is recorded using ARRI's T-link interface to a certified recorder such as the Codex OnBoard. By following a traditional, film-like workflow, ARRIRAW makes the transition from film to digital a much more transparent process.

ARRIRAW

“IN TESTS ARRIRAW WON OUT OVER 35 MM FILM. I FELT SO SAFE WITH IT THAT I BECAME A MORE INTUITIVE DP, FREE TO FOCUS ON ARTISTIC RATHER THAN TECHNICAL CONCERNS.”

Cinematographer
Benoit Delhomme, AFC



Benoit Delhomme, AFC

IDEAL FOR

VISUAL EFFECTS





“WORKING WITH ALEXA MATERIAL WAS A DREAM FOR VISUAL EFFECTS. WE HAD TO DEAL WITH A PLETHORA OF EXTREMELY DIFFICULT GREENSCREEN KEYS, WITH SEMI-TRANSPARENT COSTUMES, FUR COATS, GREENERY AND SMOKE. THE CONTRAST RANGE AND COLOR DEPTH ACHIEVED BY ALEXA AT EI 800 OR EVEN 1200 WAS, FOR ME, UNPRECEDENTED.”

Executive producer Marc Weigert (*Anonymous*)

COST EFFICIENT

ON SET AND IN POST



The uniquely wide latitude, high sensitivity and easy-to-use interface of the ALEXA cameras will save precious time on set, and their reliability prevents costly delays. Carefully designed features and accessories allow fast reconfigurations between setups, while the 120 fps feature means you won't have to rent a separate high speed camera for slow motion shots.

Colorists find ALEXA images easy to work with because of their accurate color rendering, natural skin tones and wide latitude. The ProRes workflow offers the fastest route through post, and close collaboration with industry partners has sped up the ARRIRAW workflow. All of these efficiencies will free up money for your production to spend on other things.



“THE ONLINE WAS ONE LINE ITEM THAT CAME RIGHT OFF OUR TV SHOW BUDGET, WITH HUNDREDS OF THOUSANDS OF DOLLARS SAVED.”

Cinematographer Jonathan Hall

FUTURE-PROOF

PRODUCT DESIGN



> SAFE INVESTMENT



Open Architecture

The ALEXA system is based on an open architecture, with many industry-standard interfaces and compatibility with third party products. This provides more choice to the filmmaker and, in combination with a number of components on the camera that can be upgraded, makes the system future-proof.

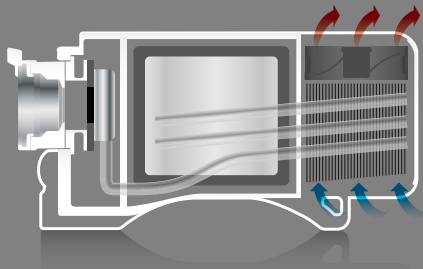
To protect customers' investment in ALEXA, three major components are specifically designed to allow an easy upgrade path. First, the Storage Interface Module is removable, in anticipation of different memory card standards becoming available. Second, the Electronics Interface Module can be replaced with an upgraded unit such as the ALEXA Plus side panel. Finally, the Exchangeable Lens Mount allows the use of PL, Panavision and stills camera lenses, expanding creative options still further.

ALEXA

A TRUE ORIGINAL

The first camera on the scene remains at the center of the family; it is the keystone of a modular and upgradeable system that offers not just an image capture solution, but an entire image pipeline. By combining proprietary ARRI technology with ubiquitous, best-of-class tools from industry-leading partners, ALEXA stands alone as the most complete and powerful digital production system ever built.



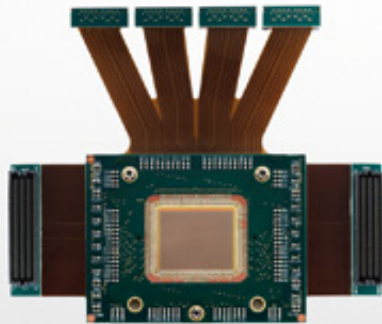


Unique Cooling System

Heat from ALEXA is dissipated by a silent, replaceable fan that renders the camera splash proof, dust proof, and reliable even in the hottest climates.

Solid Connectors

To withstand the rigors of day to day operation, ALEXA's connectors mount directly to the camera housing instead of to the underlying electronics boards.



Calibrated Sensor Data

Sophisticated, in-camera calibration of the sensor data in real time is part of the secret behind ALEXA's stellar image performance and low noise.



Super Stable Flange Focal Depth

ALEXA's lens mount and sensor are attached to either side of the stainless steel sensor mount, forming one unit for a super stable flange focal depth.

ALEXA PLUS

EXPANDED FREEDOM AND CONTROL

The ALEXA Plus adds integrated wireless remote control, the ARRI Lens Data System (LDS), additional outputs, lens synchronization for 3D, and built-in position and motion sensors. It shares ALEXA's image performance, simplicity of operation, reliability in extreme environments and versatility of workflow, and is available either as part of a complete camera package or as an upgrade for the original ALEXA.





ARRI Wireless Compact Unit



cmotion evolution



ARRI Controlled Lens Motor

ARRI LDS LENSES

35 mm



ARRI/ZEISS
LDS ULTRA PRIMES

ARRI/ZEISS
MASTER PRIMES

ARRI/ZEISS
MASTER MACRO 100

ARRI/FUJINON
Alura Zoom 15.5-45

ARRI/FUJINON
Alura Zoom 30-80

An advanced electronics side cover permits real-time wired or wireless remote control of camera REC/STOP and lens functions like focus and aperture, using either ARRI hand controllers such as the Wireless Compact Unit (WCU-3) or cmotion's modular evolution system.

The lens mount of the Plus model incorporates LDS contacts, allowing lens data and depth of field to be displayed in the viewfinder or on monitors, and making speed/iris ramps easier. Lens metadata can be recorded using ProRes, HD-SDI or ARRIRAW.

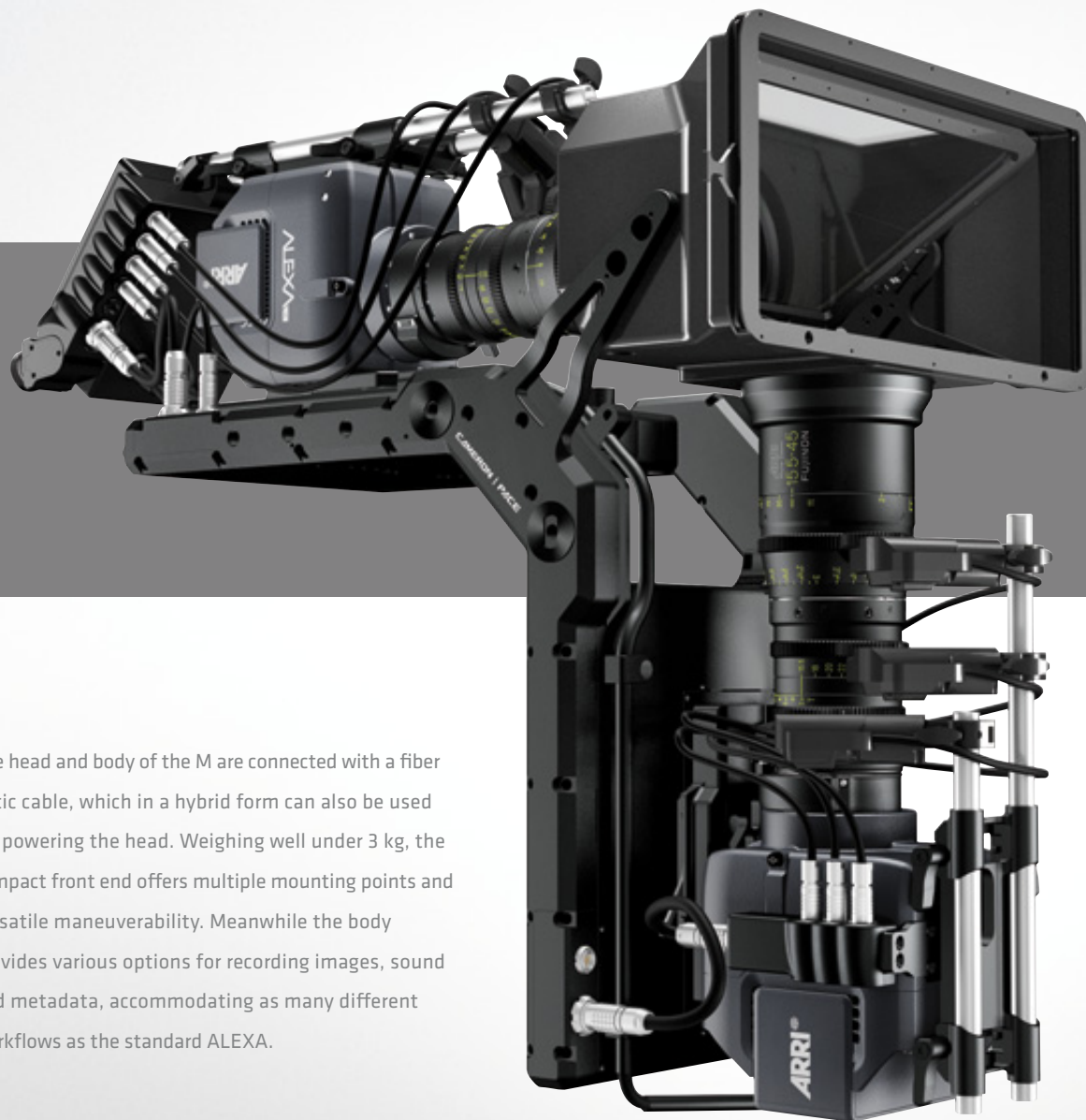
ALEXA M

SMALL AND LIGHTWEIGHT - PERFECT FOR 3D, OR WHEREVER YOUR IMAGINATION TAKES YOU



The ALEXA M is a flexible solution consisting of a separate camera head and body; it is tailored for action and aerial photography, tight corner shots and 3D productions. Based on cutting edge ARRI technologies, the

M model features the same sensor, image processing, build quality, efficient workflows and exceptional image quality that have made ALEXA such a worldwide success.



ALEXA M with new
Alura Zooms on CPG 3D rig

The head and body of the M are connected with a fiber optic cable, which in a hybrid form can also be used for powering the head. Weighing well under 3 kg, the compact front end offers multiple mounting points and versatile maneuverability. Meanwhile the body provides various options for recording images, sound and metadata, accommodating as many different workflows as the standard ALEXA.

THE BEST

OF BOTH WORLDS

At the pinnacle of the range is the ALEXA Studio, featuring a quiet, adjustable mirror shutter and an optical viewfinder that provides a real-time, high contrast image with true colors. The Studio is a direct response to cinematographers' requests for a camera that perfectly combines cutting edge digital image-making with traditional elements of the film cameras they have known and trusted for generations.





ALEXA Studio
viewfinder



Another key feature of the ALEXA Studio is its 4:3 sensor, which makes it the only digital camera (aside from the ARRIFLEX D-21) to boast true anamorphic capability. Anamorphic lenses create

a unique, cinematic look that has been appreciated by directors and cinematographers for over half a century, and cannot be created in post.



GLOBAL

USABILITY FOR AN
INTERNATIONAL INDUSTRY



Commercial for the Dubai Tourist Board
Production company: Eclipse Production
Photo courtesy of producer Babak Amini



While making a dramatic leap forward in digital image quality and workflow speeds, ALEXA is compatible with lenses, accessories and postproduction tools that are already well established all over the world.

London-based short film *One Man Walking*

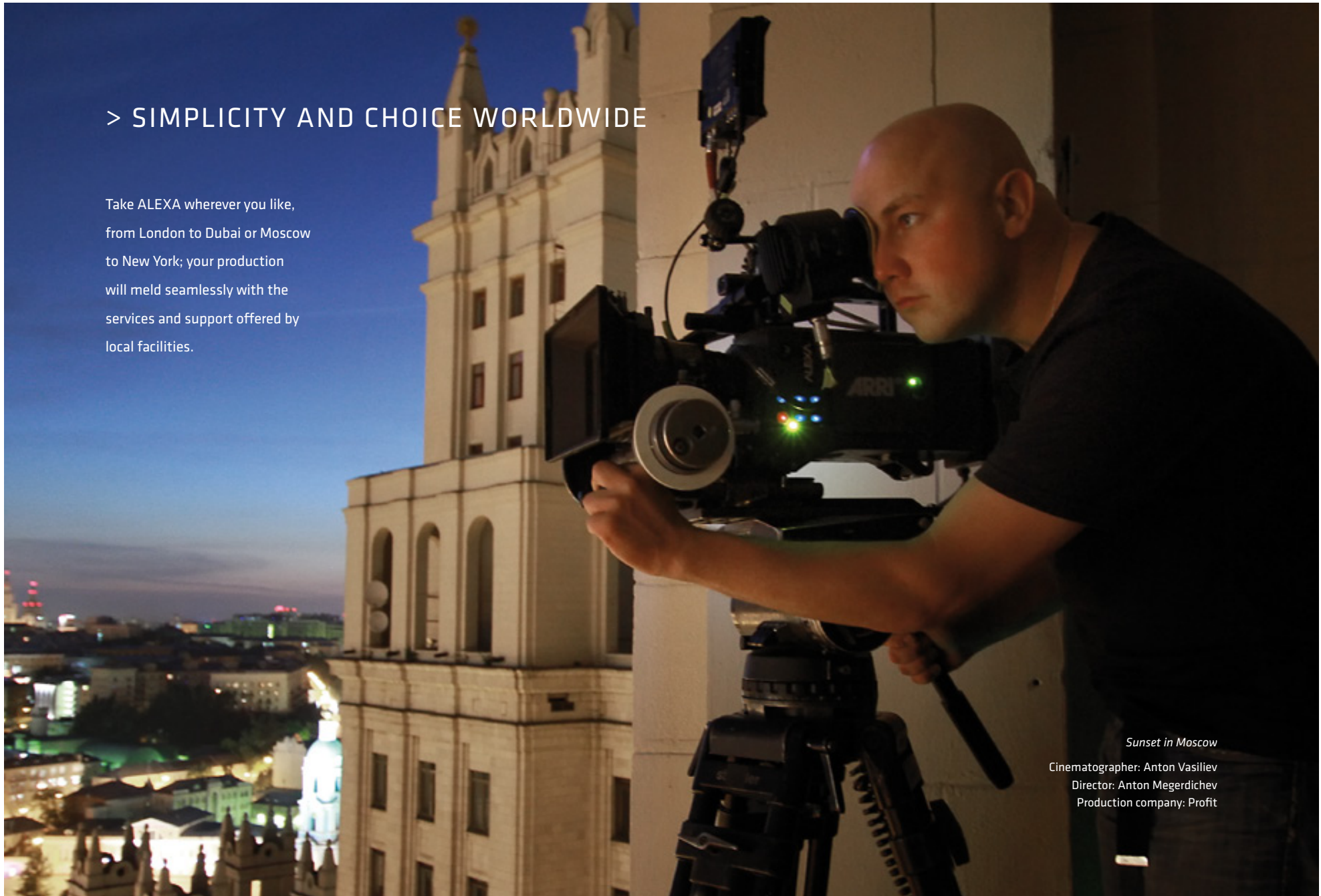
Cinematographer: George Richmond

Director: Margaret Williams

Production company: MJW Productions

> SIMPLICITY AND CHOICE WORLDWIDE

Take ALEXA wherever you like, from London to Dubai or Moscow to New York; your production will meld seamlessly with the services and support offered by local facilities.



Sunset in Moscow

Cinematographer: Anton Vasiliev
Director: Anton Megerdichev
Production company: Profit



On location in Times Square for *New Year's Eve*

Cinematographer: Charles Minsky, ASC

Director: Garry Marshall



Frame grab from *Nairobi Half Life*
A *FilmInAfrica!* project supported
by director Tom Tykwer



Frame grab from a Beijing-based documentary

Cinematographer: Liu YiZeng

Director: Ren ZhaoXuan

GREAT

ON THE BIG AND THE SMALL SCREEN

ALEXA has been designed to function as both a motion picture camera and a broadcast camera. For television productions, the time and cost savings as well as the extraordinary simplicity of ALEXA workflows will transform budgets and schedules, while the cinematic image quality will stagger viewers. For feature films, the sheer variety of outputs, functions, lenses and accessories will enable cinematographers to realize their visions without ever feeling restricted by technology.





Whether your production is destined for the silver screen or the television screen, ALEXA will empower you to tell your story in exactly the way you think it should be told, with pictures of breathtaking richness and detail. There are no compromises; there is only choice.

Flexibility is freedom and this, ultimately, is our message with ALEXA: the groundbreaking technology embodied in this camera represents your creative freedom.



Captured with

ALEXA 



Here is a small selection of productions that have chosen to use the ALEXA camera system; the list is continually growing as more and more industry professionals decide that ALEXA is the camera of choice, no matter the production size or budget. **ARRIRAW productions are highlighted blue**

2D Features	Director	Cinematographer
21 JUMP STREET	Phil Lord, Chris Miller	Barry Peterson, CSC
A FEW BEST MEN	Stephan Elliott	Stephen F. Windon, ACS
ABRAHAM LINCOLN: VAMPIRE HUNTER	Timur Bekmambetov	Caleb Deschanel, ASC
AMOUR	Michael Haneke	Darius Khondji, AFC, ASC
EXTREMELY LOUD AND INCREDIBLY CLOSE	Stephen Daldry	Chris Menges, BSC, ASC
GAMBIT	Michael Hoffmann	Florian Ballhaus
GANGSTER SQUAD	Ruben Fleischer	Dion Beebe, ASC
GODS BEHAVING BADLY	Mark Turtletaub	Tak Fujimoto, ASC
GREAT HOPE SPRINGS	David Frankel	Florian Ballhaus
HE LOVES ME	Jonathan Dayton, Valerie Faris	Matthew Libatique, ASC
ROCK OF AGES	Adam Shankman	Bojan Bazelli, ASC
THE AVENGERS	Joss Whedon	Seamus McGarvey, BSC, ASC
THE DICTATOR	Larry Charles	Lawrence Sher
THE WEDDING	Justin Zackham	Jonathan Brown, ASC
THE WETTEST COUNTY IN THE WORLD	John Hillcoat	Benoit Delhomme, AFC
THIS IS FORTY	Judd Apatow	Phedon Papamichail, ASC
WHAT TO EXPECT WHEN YOU'RE EXPECTING	Kirk Jones	Xavier Pérez Grobet, ASC
WORLD WAR Z	Marc Forster	Robert Richardson, ASC
2 DAYS IN NEW YORK	Julie Delpy	Lubomir Kakchev
ANONYMOUS	Roland Emmerich	Anna Foerster
BERNIE	Richard Linklater	Bill Pope, ASC
DRIVE	Nicolas Winding Refn	Newton Thomas Sigel, ASC
IN TIME	Andrew Niccol	Roger Deakins, BSC, ASC
KILLER JOE	William Friedkin	Caleb Deschanel, ASC
MELANCHOLIA	Lars von Trier	Manuel Alberto Claro
MISTER PIP	Andrew Adamson	John Toon, ACS
MR. POPPER'S PENGUINS	Mark Waters	Florian Ballhaus
NEW YEAR'S EVE	Garry Marshall	Charles Minsky, ASC
PROM	Joe Nussbaum	Byron Shah
RUSSENDISKO	Oliver Ziegenbalg	Tetsuo Nagata, AFC
THE INBETWEENERS MOVIE	Ben Palmer	Ben Wheeler
YOUNG ADULT	Jason Reitman	Eric Steelberg
3D Features	Director	Cinematographer
47 RONIN	Carl Rinsch	John Mathieson, BSC
GRAVITY	Alfonso Cuarón	Emmanuel Lubezki, AMC, ASC
HANSEL AND GRETEL: WITCH HUNTERS	Brendan Dee	Michael Bonvillain, ASC
ASTERIX & OBELIX	Laurent Tirard	Denis Rouden, AFC
CIRQUE DU SOLEIL	Andrew Adamson	Bratt Turnbull
FINAL DESTINATION 5	Steven Quale	Brian Pearson
HUGO	Martin Scorsese	Robert Richardson, ASC
LIFE OF PI	Ang Lee	Claudio Miranda, ASC
SPY KIDS 4	Robert Rodriguez	Robert Rodriguez, Jimmy Lindsey
THE THREE MUSKETEERS	Paul W.S. Anderson	Glen MacPherson, CSC, ASC
WICKIE & THE TREASURE OF THE GODS	Christian Ditter	Christian Rein

TV Productions		
90210	GOOD CHRISTIAN BELLES	PRIVATE PRACTICE
AGAINST THE WALL	HAPPY ENDINGS	REVENGE
AUDI LE MANS 24-HOURS	HAWAII FIVE-O	RINGER
BLUE BLOODS	HOMELAND	ROOKIES
BODY OF PROOF	HOUSE	RUNNING WILDE
BONES	HOW TO MAKE IT IN AMERICA	SHAMELESS
BORED TO DEATH	LAST MAN STANDING	SONS OF ANARCHY
BOSS	LAW AND ORDER : LOS ANGELES	TATORT
BROTHERS & SISTERS	LAW AND ORDER : SVU	TEEN WOLF
BURN NOTICE	MAFIOSA	TERRA NOVA
CALIFORNICATION	MAGIC CITY	THE BORGHIAS
CASTLE	MORT D'UN PRÉSIDENT	THE FINDER
CHARLIE'S ANGELS	NCIS	THE GOOD WIFE
CHICAGO CODE	NCIS : LOS ANGELES	THE JURY
COMMUNITY	NECESSARY ROUGHNESS	THE PLAYBOY CLUB
COUGAR TOWN	NURSE JACKIE	THE VAMPIRE DIARIES
DESPERATE HOUSEWIVES	ONE TREE HILL	TRUE BLOOD
DOWNTON ABBEY	PAN AM	UNFORGETTABLE
GAME OF THRONES	POWERS	UP ALL NIGHT
GIRLS	PRETTY LITTLE LIARS	UPSTAIRS DOWNSTAIRS
GLADES	PRIME SUSPECT	WORLD WITHOUT END
Commercials		
ARMANI	DOLBY	MERCEDES
BMW	FEDEX	MILLER LITE
BUICK	HARIBO	NESTLE
BURBERRY	HEAD	NIKE
CADBURY	HENKEL	NINTENDO
CITROEN	HYUNDAI	NISSAN JUKE
COCA COLA	IKEA	SIEMENS
D&G WATCHES	LACOSTE	TOBLERONE
DHL	MARS	TRAVEL CHANNEL
DIOR	MCDONALDS	VISA

These are just a few of the several hundred commercials that have already been shot with ALEXA; the total increases day by day.



Captured with **ALEXA** 

ARRI PARTNERS

ARRI openly supports innovation in a rapidly changing market, working with the world's best hardware and software manufacturers to deliver high quality, reliable products and file-based workflow solutions in support of the widespread adoption of the ALEXA camera system.



ALEXA MODEL COMPARISON



ALEXA MODEL	ALEXA	ALEXA Plus	ALEXA M	ALEXA Studio
Sensor format	35 mm	35 mm	35 mm	35 mm
Sensor pixel count	2.880 x 1.620	2.880 x 1.620	2.880 x 1.620	2.880 x 2.160
Base sensitivity	EI 800	EI 800	EI 800	EI 800
Exposure latitude	14 stops over the entire sensitivity range from EI 160 to EI 1600			
Aspect ratio of sensor area used	16:9	16:9	16:9	16:9 or 4:3
Frame rate	0,75 - 120 fps	0,75 - 120 fps	0,75 - 120 fps	0,75 - 120 fps
Viewfinder	electronic	electronic	electronic	optical or electronic
Sound level	< 20 dB(A)	< 20 dB(A)	< 20 dB(A)	< 20 dB(A)
ProRes in-camera recording	Apple QuickTime/ProRes 4444, 422 (HQ), 422, 422 (LT) or 422 (Proxy) HD files with embedded audio and metadata, recording to 2x SxS PRO memory cards			
ARRIRAW on-board recording uncompressed *	●	●	●	●
Lens Data System (LDS)	-	●	●	●
Integrated radio modem for wireless remote control	-	●	-	●

* With recorders by third parties

Please note that some photos are of the ALEXA prototypes. The final camera will look slightly different. This ALEXA brochure (K5.40904.A) is published by Arnold & Richter Cine Technik, Nov 10, 2011 © ARRI/2011. Technical data and offering are subject to change without notice. All rights reserved. Without any warranty. Not binding 09/2011. ARRI is a registered trademark of Arnold & Richter Cine Technik GmbH & Co. Betriebs KG.





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