

Gemini 4:4:4 – General Questions

1. **Is the Gemini 4:4:4 Shipping?**

Yes, the Gemini 4:4:4 is in stock at various dealers world-wide, and we have units in-stock at our main office

2. **Is the Gemini 4:4:4 a Full Uncompressed Recorder?**

Yes, it records Full Uncompressed from both 4:2:2 and 4:4:4 cameras.

This is the ultimate image quality from any HD-SDI output camera.

There are no image artifacts, the images are 100% accurate as output from the camera.

Reports from the field indicate that the images are just stunning!

We have many cameras setup in our booth so you may see for yourself.

3. **Does the Gemini 4:4:4 have a compressed mode?**

We have announced a free firmware upgrade, due in Third Quarter 2012 which adds the ability to record in Avid DNxHD, in various bit-rates from Proxy Mode to 220 Mbps 10-Bit Mode.

4. **Does the Gemini 4:4:4 support Audio?**

Yes, we record two channels of audio embedded in the HD-SDI input, recorded to a “.WAV” file.

We will be supporting 4-Channels of embedded Audio in a future firmware release.

Analog Audio (2-Channels) will be added later.

5. **Does the Gemini 4:4:4 support LTC timecode input?**

Yes.

6. **Does the Gemini 4:4:4 support Remote Controls?**

No, not yet. This will be enabled in a future firmware release.

7. **What are the frame rates that you currently support?**

Recording to a single SSD: 1080p23.98, 24 and 25.

Recording to two SSD's simultaneously: 1080p29.97, 30, 50, 59.94 and 60.

8. **Will you support 1080p60?**

We currently support 1080p50.

1080p59.94 and 1080p60 are currently in work.

These will be recorded in special “Packed” mode, and we will offer a utility to unpack them during the transfer process or after the files have been uploaded to a storage medium, such as a Hard Disk Drive. We are currently capable of recording 1080p59.94 and 60, and are working on the utility to “Unpack” the files and save them in standard DPX file format.

Gemini 4:4:4 – General Questions

9. **What Video Inputs are supported on the Gemini 4:4:4?**

HD-SDI Single Link, HD-SDI Dual-Link, HD-SDI 3G

For the 3D Option, HD-SDI Single Link and HD-SDI 3G, one from each camera.

For ARRIRAW, ARRI T-Link in Dual Link or 3G versions

For other HD/2K Raw cameras, HD-SDI Single Link, HD-SDI Dual-Link, HD-SDI 3G

10. **Is the Gemini 4:4:4 a good match with the Sony PMW-F3 camera?**

Yes, absolutely!

The Gemini 4:4:4, besides matching the F3 feature for feature, has built-in S-Log Support.

11. **Is the Gemini 4:4:4 a good match with the ARRI ALEXA?**

While we can record the HD-SDI output of the ARRI ALEXA, we highly recommend recording in ARRIRAW. To do so, just add our ARRIRAW Option to the Gemini 4:4:4 or use our new Gemini RAW which will be released in the Fall of 2012. The Gemini 4:4:4 + ARRIRAW Option is a great match for the ALEXA.

12. **What other cameras work with the Gemini 4:4:4?**

The Gemini 4:4:4 will work with most any camera that has HD-SDI, provided that the HD-SDI output is high enough quality for recording. This includes most all HD-SDI cameras except the original Red One cameras.

13. **If I am recording 4:4:4, do I need a 4:4:4 Monitor?**

No, with the Gemini 4:4:4, you may use a Dual Link 4:4:4 Monitor or a much more common 4:2:2 monitor, as selected via a menu option in the Gemini 4:4:4.

14. **If I have a 4:2:2 HD-SDI camera, can I use the Gemini 4:4:4?**

Yes, absolutely!

The Gemini 4:4:4 will accept 4:2:2, and it will intelligently up-res your images to 4:4:4, using a weighted average of adjacent pixels.

This allows the Gemini 4:4:4 to record in the industry standard DPX file format which is 4:4:4.

15. **What SSD's do you support?**

Convergent Design's 256 GB and 512 GB SSD's

Only Convergent Design SSD's are supported.

This is to ensure that only fully tested, and full capable, SSD's are actually used for recording.

We are trying to prevent a shoot from being ruined, as this could occur when another SSD is used.

Many other SSD's, on paper, have the proper spec's for recording SSD, however in practice they will fail.

Gemini 4:4:4 – General Questions

16. What are the recording times for the Gemini 4:4:4 in various modes?

Format	Data Rate (MB/Sec)	512 GB (Mins)	1024 GB (Mins)
1080p30: DNxHD-220	28	300	600
1080p24 444: UNC	187	44	88
1080p30 444: UNC	233	36	72
1080p50 444: UNC	388	21	42
1080p60 444: UNC	466	18	36
2K RAW @ 30 fps	78	108	216
2K RAW @ 60 fps	156	54	108
ARRIRAW (16:9) @ 24fps	168	50	100
ARRIRAW (16:9) @ 30fps	210	41	82
ARRIRAW (16:9) @ 50fps	350	24	48
ARRIRAW (16:9) @ 60fps	420	20	40

17. Are we going to add ProRes?

In Apple Final Cut Pro, both ProRes and Avid DNxHD work well. Free Avid DNxHD codecs are available for Final Cut Pro.

With the recent introduction of Final Cut Pro X, we felt that using the Avid DNxHD codec was a good strategic move, as both Final Cut Pro and Avid users can be equally happy with the professional Avid DNxHD codecs.

18. Do we plan on improving the transfer times for the Gemini 4:4:4?

Our current Transfer Station, the eSATA based model is fast, but it could be faster. This Transfer Station supports 6.0 Gbps transfer speeds.

For those that want a faster and more versatile Transfer Station, we are now building a model that supports USB 2.0, FireWire 800, USB 3.0 and Thunderbolt interfaces. This new Transfer Station uses the Seagate GoFlex adapters to offer many interfaces, so as to offer a great deal of flexibility to work with a wide range of computers.

With the Thunderbolt Option, we have achieved transfer rates of 375 MBps, which equates to around 21 minutes per 512 GB SSD. You mileage may vary.

Of course, an important factor is the Hard Disk Drives or Raid Disk Subsystem, as these seriously affect the transfer times.

Gemini 4:4:4 – ARRIRAW Questions

19. What is ARRIRAW?

And Why Should I shoot in ARRIRAW?

For the ARRI ALEXA camera, ARRIRAW is the only way to get the absolute highest image quality out of the camera.

And it is the best way to preserve the financial value of your ALEXA project, as it can be easily archived, allowing your images to be re-purposed in the future.

Recording in ProRes 4:4:4 or Avid DNxHD, internally in the ARRI ALEXA does not yield the highest quality images. This is true since the ALEXA has to perform a real-time deBayer of the image, which is a compromise.

With ARRIRAW, the raw (relatively unprocessed) sensor data is sent out over ARRI's T-Link. This is 12-Bit Log-C data from each of the camera's photosites. White Balance and other image decisions are not baked into the image, thus preserving all of the image quality for Post.

And since raw photosites are recorded, as opposed to Pixels (each with a Red, Blue and Green component), the ".ARI" file sizes are actually smaller, as opposed to record standard HD-SDI full uncompressed.

Recording in ARRIRAW allows one to capture in 2K (2880 x 1620 individual photosites).

The Gemini 4:4:4, with the ARRIRAW Option, can record ARRIRAW output from an ARRI ALEXA.

20. Can the Gemini 4:4:4 record ARRIRAW from other ARRI Cameras?

No, not at this time.

21. Are their better ARRIRAW Recorders?

And how does the Gemini 4:4:4 ARRIRAW quality compare to the Codex Digital?

Please note that ARRIRAW is a precise specification and the images in the ".ARI" files produced by the Gemini 4:4:4 will be identical to that recorded by another other ARRIRAW Recorder.

One can pay more, but not obtain higher quality images from an ARRI ALEXA.

22. Will my current ".ari" workflow work with the Gemini 4:4:4 ".ari" files?

Yes.

23. Is ARRIRAW an Extra Cost Option?

Yes, it is \$2,995 (US) and this is a firmware only upgrade, which will work in any Gemini 4:4:4.

Gemini 4:4:4 – ARRIRAW Questions

24. What Frame Rates are supported in ARRIRAW?

23.98, 24, 25, 29.97, 30, 50, 59.94 and 60 frames per second.

Please note that on the Gemini 4:4:4 3G support is built-in.

One does not need to upgrade our recorder to support the 3G T-Link Output from an ALEXA.

25. What are my monitoring options with ARRIRAW and the Gemini 4:4:4?

The Gemini 4:4:4 takes the ARRIRAW T-Link data and performs many operations to provide you with full confidence monitoring. This includes Log to linear conversions, applying appropriate LUTs (Look Up Tables) and real-time deBayering of the image.

You may monitor via our 5.0" High Brightness 800 cd/m², High Contrast (900 to 1), high viewing angle monitor.

Or you may monitor via a larger HD-SDI monitor.

Monitoring is in real-time, for both recording and playback.

Please note that the monitor image is full 1920 x 1080 as opposed to a smaller window in the 1920 x 1080 screen area as some of our major competitors provide.

26. Is the ARRIRAW Option Shipping yet?

No, we are waiting on the Final ARRI certification for our ARRIRAW Option.

This is expected any day now.

Or (If we have received the certification)

We received Final ARRI Certification last week and we will be shipping shortly.

27. If I have a Gemini 4:4:4, can I demo the ARRIRAW Option for my testing?

Our ARRIRAW Option, in demo mode, will be included in our regular firmware releases.

This allows anyone with a Gemini 4:4:4 and an ALEXA to test out

28. Does the Gemini 4:4:4 support the ALEXA STUDIO?

No, not at this time.

But the Gemini RAW may support the ALEXA STUDIO in the future.

Gemini 4:4:4 – ARRIRAW Questions

29. Will Raw be another fad, like 3D?

No, we do not think so.

Recording Raw is the absolute best way to get the ultimate in image quality from any Raw camera.

Many manufacturers are introducing Raw cameras, for good reason.

With Raw, the White Balance and other image decision are not burned into the image, preserving all of the options for Post. While HD-SDI is 10-Bit, Raw can be 12 Bit or higher, log or linear, thus providing greater dynamic range in your images.

Raw is very desirable for recording HD/2K and 4K images

From a historical perspective, there has been a few major technological shifts:

Black and White to Color
Standard Definition to High Definition
HD to 2K and 4K

For maintain the long-term financial value of any project, it always pays to shoot in the latest proven technology.

Black and White projects lost significant financial value when Color became popular and the same applies to the SD to HD Transition.

It is certainly reasonable to expect a shift to 2K to 4K projects in the next 10 or so years.

It is certainly reasonable to expect that non-2K/4K projects to have less financial value in the future.

Recording Raw is a very viable way to preserve the financial value of a project.

Gemini 4:4:4 – HD/2K Raw Camera Questions

30. Will other HD/2K RAW Cameras Supported?

Yes. Weisscam, P&S Technik, IndieCam, IO Industries, and Lux Media Plan will be supported.

These, and possibly others, will be supported via an Extra Cost Option in the Camera.

This HD/2K RAW Camera support will be available in the future and is expected during 2012.

4K RAW Cameras will most likely not be supported by the Gemini 4:4:4, but will be supported by the new Gemini RAW recorder.

31. Is the Gemini 4:4:4 ideally suited to work with the new generation of compact RAW POV cameras?

Yes, the small size, low power, and moderate cost make the Gemini 4:4:4 ideally suited for use with these cameras.

Gemini 4:4:4 – 3D Option Questions

32. If I want to record 3D, do I need two Gemini 4:4:4's?

No, a 3D Option is available that adds the ability to record in 3D, **all within one Gemini 4:4:4.**

33. When will the 3D Option be ready?

The 3D Option is scheduled for June 2012.

34. What 3D Combining / Alignment Options will the 3D Option have?

Left Eye Only, Right Eye Only, Side by Side, 50% + 50% composite,
Left minus Right Luma differencing, Right minus Left Luma differencing
Anaglyph

35. What frame rates will the 3D Option support for recording?

1080p23.98, 1080p24, 1080p25 for each eye.

Two SSD's will be required for 3D Recording, one for each eye.

36. What is the price of the 3D Option?

\$1,995 (US) and this is a field installable firmware upgrade.

Gemini RAW – General Questions

37. What is Gemini Raw?

Gemini RAW is a brand new member of the Gemini Family.

Please consider it a Gemini 4:4:4 on Steroids!

Briefly, it is a Gemini 4:4:4, with more computing horsepower, more memory, more inputs and outputs.

It is a Gemini 4:4:4 plus all of the Gemini 4:4:4 Options built in, Stereo 3D, ARRIRAW, and HD/2K Raw camera support plus much more.

We know of no other video recorder, at any price, that is more capable.

38. What are some of the features of the Gemini RAW.

It is designed to record both normal HD-SDI (1920 x 1080), 2K Raw and 4K Raw.

It is designed to record up to four gen-locked cameras simultaneously in either Raw or Avid DNxHD.

It is capable of recording two HD Full Uncompressed streams, from gen-locked cameras.

It fully supports 3D, just like the Gemini 4:4:4 with the 3D option.

It fully supports ARRIRAW, including the ARRI Studio (up to 48 frames per second, which is the maximum frame rate of the ARRI Studio in 4/3 Mode).

It supports simultaneous recording of a single camera to full HD and Avid DNxHD simultaneously.

For certain cameras, it will record up to 120 frames per second.

For others, it will record up to 60 frames per second. For example, it will record 1080p60 with the Sony F3.

It has a built-in Quad Splitter, so that four input streams may be viewed simultaneously, both on the LCD Monitor and via a single HD-SDI Output.

It operates as a Live Switcher, with the Touch Screen used as a way to switch from one input to another.

The Quad Split image may be sent out one HD-SDI output while the selected HD camera may be **sent** out another.

It is an ideal Video Assist device, allowing simultaneously playback / viewing of four cameras.

Features	Gemini 4:4:4	Gemini RAW
Primary Application	Greenscreen, High-End TV, Commercials, Documentaries	Cinema, 4K RAW, Multi-Cam (Up to 4) Production, 120 fps, Rental
Recording Media	1.8" SSD (x2)	1.8" SSD (x2)
SD/HD/3G SDI Ports	HD/3G: 2-In / 2-Out (1.5 G)	HD/3G: 2-In / 2-IO / 2-Out
YCbCr 4:2:2 HD CODEC	DNxHD - Single Stream up to 30 fps (220Mbps)	DNxHD - Single Stream up to 120 fps, Four Streams up to 30 fps
RGB 4:4:4 HD CODEC	N/A	DNxHD - Single Stream up to 60 fps
RGB 4:4:4 HD Uncompressed	Single Stream up to 60 fps, Dual Stream up to 30 fps (with 3D Option)	Single Stream up to 60 fps, Dual Streams up to 30 fps
S3D Playback Support ¹	Optional	Yes, included
ARRIRAW & HD/2K RAW²	Optional	Yes, included
Record (16:9)	Single Stream - Up to 60 fps	Single Stream up to 60p, Dual Streams Up to 30p
Live Monitor/Playback (16:9)	Single Stream - Up to 30 fps	Single Stream up to 60p, Dual Streams Up to 30p
Record, Live Monitor/Playback (4:3 Mode)	N/A	Single Stream up to 48 fps, Dual Streams Up to 30 fps
HD/2K RAW Record / Playback ²	Single Stream - Up to 60 fps	Single Stream Up to 120 fps, Dual Streams up to 60 fps, Four Streams up to 30 fps
4K RAW Support	N/A	Yes
Record 4K Raw while simultaneously recording a second HD-SDI input stream in high bit-rate DNxHD	N/A	Yes
Quad Splitter, on LCD and HD-SDI output	N/A	Included
Live Switcher, 4 in, one out	N/A	Included
4K RAW Playback / Live Monitor		Requires 4K Monitor (4-SDI)
Log Support: Record / Playback	Yes	Yes
1D Viewing LUTs	Yes	Yes
Parallel (On-Line / Off-Line) Record	N/A	Yes
Parallel (Backup) Record	Yes	Yes
Metadata Support	Yes	Yes
SDI Embedded Audio	4-Chan	16-Chan
Analog Audio Channels	2-In / 2-Out	1-In / 2-Out
HDMI	1-Out	N/A
LCD Screen, 800 nits	5.0" 800x480	5.0" 800x480

Power Consumption	8-16W	5-14W
Weight (grams)	612	612
Media Transfer Station Options	USB 2.0/3.0, FW-800, Thunderbolt	USB 2.0/3.0, FW-800, Thunderbolt
Availability	Now	September 2012

1) S3D Support via paid firmware upgrade on Gemini 4:4:4, includes side-by-side, luma-difference, anaglyph output

2) ARRIRAW and HD/2K RAW packaged together as a single paid firmware upgrade for Gemini 444

Note: All Multi-Stream applications require genlocked sources

Specifications subject to change

39. What are the recording times for Gemini RAW?

These times are for a single video stream, including audio.

Format	Data Rate (MB/Sec)	512 GB (Mins)	1024 GB (Mins)
1080p30: DNxHD-220	28	300	600
1080p24 444: UNC	187	44	88
1080p30 444: UNC	233	36	72
1080p50 444: UNC	388	21	42
1080p60 444: UNC	466	18	36
2K RAW @ 30 fps	78	108	216
2K RAW @ 120fps	311	26	52
ARRIRAW (16:9) @ 24fps	168	50	100
ARRIRAW (16:9) @ 60fps	420	20	40

nanoFlash – General Questions

40. I heard that the price of the nanoFlash has been reduced \$1,000. Is this true?

Yes. The actual price does vary a little from country to country due to customs, taxes, and shipping costs.

The MSRP of the nanoFlash is now \$1,995 (US) with the street price in the US being \$1,895.

41. How does the nanoFlash stand up to the competition?

1. The nanoFlash is field proven.

We have built over 5000 nanoFlashes so far. A high-percentage are used for professional applications.

Quite a few are used under extreme conditions.

Extreme Cold (-75 F, -60C),

Extreme Heat (185F, 85C),

Extreme Vibration (Helicopters),

Extreme G-Load (F-16, F/A-18, F22, F35)

Extreme Altitude (with little protection) (99,200 feet, 30,236 meters).

2. **The nanoFlash is 100% silent, has no fan, and is very rugged.**

The nanoFlash can achieve 212F, 100C internal temperature and still work perfectly.

It will fail at an internal temperature of 221 F, 105C.

The nanoFlash will not interfere with capturing ambient audio as it is completely silent.

3. **The nanoFlash is the sum of our design, plus the input of thousands of users.**

We try hard to listen to our customers and add features, over time, via free firmware updates. We have a solid track record of enhancing our products.

Many of the features in the current nanoFlash are the result of user's requests.

We have a solid track record of improving the nanoFlash over time. We will continue to do so as it is a very important product for our company.

Of course, we are currently devoting time to our new product, the Gemini 4:4:4 and Gemini RAW in order to meet the demand for us to deliver it as soon as possible.

We will be coming out with a new firmware release for the nanoFlash as soon as practical after NAB.

nanoFlash – General Questions

4. The nanoFlash has many features that much of the competition lacks.

If one uses a nanoFlash, they benefit from all of the features that we have added over time, features that some of the new competition does not have, or may never have.

Since the competition is varied, every point may not apply to every competitor.

Examples:

Proper "True Progressive" recording.

Many other recorders cannot accept and record 1080psf23.976 (23.98) and convert it to true progressive. Almost all cameras output "PSF" Progressive Segmented Frames and not "True Progressive", but this is what you should record, to make editing easy. The nanoFlash does this well.

The same applies to 3:2 Pulldown removal. We handle this properly for most all cameras. (We need to update our firmware to make this work properly with the Panasonic AF100.)

Support for "True" Frame Rates.

The nanoFlash supports "True" Frame rates such as 1080i60, 1080p30, 1080p24, 720p60, 720p24, and 720p30.

Support for HDMI and HD/SD-SDI.

The nanoFlash has both HDMI and HD/SDI inputs and outputs; and both outputs are active full time.

On-Screen Tally Bar.

The nanoFlash will, when selected in the menu, put out a Red Tally Bar to indicate that it is recording to both the HD-SDI and HDMI outputs.

Time-Lapse.

The nanoFlash supports time-lapse allowing any user specified time-lapse interval from 1 second up to over one frame per 24 hours (or more).

nanoFlash – General Questions

Pre-Record Buffer.

The nanoFlash supports a Pre-Record Buffer so one can trigger the nanoFlash after something has occurred and still get the footage. This is great for shooting wildlife, lightning and live events. The length in seconds of the Pre-Record Buffer depends on the bit-rate being used.

Over and Under-Cranking.

The nanoFlash fully supports over and under-cranking.

5. Support for Card Spanning, Long Record Times, plus "Hot Swapping".

Some of our competitors are limited to recording to one card at a time. With the nanoFlash, when one card fills up, it will automatically and seamlessly advance to the next card without loss of a video frame or audio sample.

With the nanoFlash, one can record, in Broadcast Quality, for approximately 10 hours and 40 minutes without using "Hot Swapping". Long Recording time is very beneficial for covering breaking news, events, and for recording at high bit-rates. Being able to record for such a long time is a great relief for professional camera operators and for those recording all-day events.

Of course the nanoFlash also supports "Hot Swapping", one of our "user requested" features. This was a very complicated and time-consuming to implement, but now every nanoFlash user has this option available.

The benefits of Card Spanning should not be minimized.

Without the ability to automatically record from one card to another it is typically impractical to fill up each card. One has to worry if the next clip will fit on the card or not. Thus one cannot achieve the full capacity of any one card.

With some other recorders, once a card gets full, one has manually switch to another card, then restart recording.

With the nanoFlash, one can use moderate cost cards. Even moderate cost 128 GB cards may be used. With some of competition, one needs very expensive 600x cards.

nanoFlash – General Questions

6. Image Quality.

The Sony XDCam Codec is widely known for its very low noise images.

The nanoFlash gives you the bit-rate you select, regardless of your footage.

For example, in Prores HQ (typically described as 220 Mbps), one gets only 88 Mbps for 720p24. There are sound technical reasons why the nanoFlash footage looks so good.

Prores HQ is not always 220 Mbps. 1080p24 is 176 Mbps. 720p24 is 88 Mbps as noted above.

7. Size and Weight.

The nanoFlash is easily camera mountable, in a wide variety of positions.

It is lower in weight than any other professional recorder.

Expensive mounting kits are not needed with the nanoFlash.

8. Power.

The nanoFlash draws under 6 watts of power in all modes, and approximately 0.2 watts in standby.

Very small, lightweight, low cost, 4 ounce, 2-cell Lithium-Ion batteries can power the nanoFlash for approximately 3 hours.

Many of our competitors draw substantially more power, thus adding cost and weight and making the unit far less desirable for field applications.

9. Acceptance and Approvals.

The nanoFlash has gained full approvals from The BBC and National Geographic.

It is also used by Discovery, CBS, NBC-Universal, and for ABC productions, as well as by many production houses.

It was used for the filming of action sequences of "Battle: Los Angeles", a large budget Columbia Film and for all of the filming "I Will Follow".

nanoFlash – General Questions

10. Versatility.

The nanoFlash has extended the life of many tape-based cameras. It has added 1080p23.976, 1080p24, 1080p25, 1080p29.97 and 1080p30 to the Panasonic HDX900, thus greatly enhancing the versatility of this camera.

The nanoFlash can easily, via a menu selection, create files for the Mac world, or the PC world. And we provide a utility to convert MOV (Quicktime) to MXF. And the Sony provides a free utility to MXF to MOV.

Please compare the versatility of the nanoFlash to other Prores only solutions.

The nanoFlash offers the following bit-rates:

SD: 3,4,5,6,7,8,9, IMX 30, IMX 40, and IMX 50
HD: 4:2:0 18 and 35 Mbps
HD: 4:2:2 Long-GOP 50, 80, 100, 140 and 180 Mbps
HD: 4:2:2 I-Frame Only 100, 140, 180, 220 and 280 Mbps

Up to 8 Channels of audio embedded in HD-SDI are supported, with each channel being 24-Bit/48K.
Up to 2 Channels of analog audio, Mic or Line, are also supported.

11. Boot-up Time and Backup Power Options.

The nanoFlash is ready to record in a very short period of time. No extended boot-up time required.

When a battery has to be replaced, the nanoFlash will reboot quickly.

Dual Power is also available for the nanoFlash. For example, one can run on AC Power with battery backup in case the AC power is interrupted. The backup battery will automatically be recharged when AC power is available and power the unit for approximately 3 hours without AC Power.

Also, one can run on camera battery power, such as Anton Bauer or IDX, with backup battery power to allow the files to be closed automatically.

12. Format Time.

The nanoFlash formats cards in a very short period of time.

nanoFlash – General Questions

13. Ease of Operation.

The nanoFlash does not require any special “Mount” or “Dismount” of the CompactFlash cards. There are no special functions required to remove a card from the nanoFlash, just stop recording first.

One of our competitors requires a special procedure before a card can be removed, otherwise a procedure has to be performed, on an external computer, to recover the otherwise lost footage.

14. Special Applications.

Our Gemini 4:4:4 is ideal, for some, for use with the Sony PMW-F3.

If one is not going to upgrade the F3 with the S-Log option, the nanoFlash is a very workable solution.

The F3 is a very low noise camera, and when coupled with the nanoFlash, the images are just stunning, according to outside experts.

This very low noise camera, plus the very low noise codec of the nanoFlash combine to create these magical images.

Of course, if one wants to record S-Log, or full uncompressed, the Gemini 4:4:4 is a great solution.

15. Availability.

The nanoFlash is available now and it is not "Version 1.0"; it is a field proven, mature, reliable recorder, yet we will be adding more features over time.

16. Customer Satisfaction.

The nanoFlash has achieved a very high degree of customer acceptance and loyalty.

17. Customer Support.

We provide, live, knowledgeable support, 24/7, every day of the year.

nanoFlash – General Questions

42. Will the nanoFlash go away now that we are building a Gemini Family?

The nanoFlash is a very viable product. Many nanoFlash owners just love the nanoFlash, just ask one.

Now that the nanoFlash is price competitive, we have seen a significant increase in sales.

And many nanoFlash owners are considering purchasing another unit for a second camera.

Now, it is hard to predict the future, but the nanoFlash has many strengths, as outlined above.

It would not make sense, at this time, for us to drop the very successful line of nanoFlash products.