

**E!TV'S "BARELY BROOKE" SPECIAL SHOT WITH PANASONIC
AJ-HDC27 VARICAM™ HD CINEMA CAMERA**

SECAUCUS, NJ (October 3, 2002) - Director/writer/producer Zalman King ("9 1/2 Weeks", "Wild Orchid," and "The Red Shoe Diaries") teamed with Director of Photography Ethan Phillips in selecting Panasonic's AJ-HDC27 VariCam™ HD Cinema camera to shoot "Barely Brooke," a behind-the-scenes documentary for E! Entertainment Television about the making of Brooke Burke's 2003 swimsuit calendar.

The E! channel's fastest rising star, Burke was until recently the host of E!'s popular travel series Wild On before moving on to present the network's new show, Rank. The 60-minute special, shot on location in Belize and Miami last June, will begin to air on E! on Tuesday, Oct. 1. The special will also be available on DVD.



The AJ-HDC27 VariCam replicates many of the key features of film-based image acquisition, including 24-frame progressive scan images, and offers a wide range of variable frame rates (4- to 60-fps in single-frame increments) for "overcranked" and "undercranked" off-speed in-camera effects achieving fast or slow-motion, plus programmable time-lapse recording. The AJ-HDC27 VariCam also offers CineGamma™ extended dynamic range software that permits Panasonic's HD Cinema recording systems to more closely match the dynamic range of film stocks.

DP Phillips said, "I've worked with HD in the past, and suggested to Zalman that we test the Panasonic camera--I was eager to use it. The image quality excited us. Zalman likes to let the camera roll, especially on a candid shoot such as this, and we concluded that we'd be able to shoot a lot of footage with the VariCam, which was certainly borne out.

"Also, my initial assessment of the camera was that it was more user-friendly and rugged than other HD cameras. The latter was a particular concern as I knew I'd be shooting in high heat and humidity, and standing in salt water often. I was pretty impressed. Even with blazing sun, 100% humidity and all that salt water, the camera didn't hiccup once. It's very hearty."

The production team rented the AJ-HDC27 from Birns & Sawyer/Hollywood. Phillips noted, "I got my first set-up from Birns & Sawyer, whose staff was terrifically helpful. I customized some set-ups to create generalized profiles, day interiors, night interiors and so on. I also tweaked the ECU paint box, adjusting iris, pedestal, gamma and master control. I worked with that in my hand in front of a color HD monitor and got really good results.

"Writing and reading cards is very easy with the VariCam, and it's simple to change frame rates and master settings, and to get information in the viewfinder. It seems as if the Panasonic engineers were trying to make menu items easier to digest."

He added, "The color was superior to anything I've ever seen from an electronic camera--absolutely amazing. You get high color saturation and color contrast, e.g., bright blue and red in a frame. I lit for that. In general, I prefer to control light in every part of the frame. With the VariCam, I tended to light a little flatter, less dramatically. The transfer guys like it flatter, so that they can crush the blacks and deal with the different colors. That's the main difference I found in shooting HD--I needed to be conscious of every aspect of the frame. It required a little more attention."

Phillips has also used the AJ-HDC27 to shoot three commercial spots for ad agency Crispin Porter Bogusky (Los Angeles, CA) via production company Lunafish: film and visual effects (Los Angeles, CA), under the director of Michael Carp.

"Barely Brooke's" executive producer Patrick Davenport said, "Given the sheer amount of footage we shot, the production would have been infinitely more expensive with film. The 46-minute tapes were great for Zalman, as he was trying to catch every nuance of the still photography shoot. And the quality of the imagery is extraordinary!"

The "Barely Brooke" special was edited on Avids at the Zalman King Company, with the on-line edit and color correction completed using Smoke at Pixel Blues in Burbank.