

ANDREW LESNIE, ASC, ACS
THE LOVELY BONES

PHILIPPE ROUSSELOT, ASC, AFC
SHERLOCK HOLMES

CALEB DESCHANEL, ASC
LIFETIME ACHIEVEMENT AWARD

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AVATAR

MAURO FIORE, ASC
SHOOTS HD IN 3-D



screen function displays both the source and recorded images simultaneously for easier editing, and other new features enable clip exchange, multiple clip selection, undo/redo last action, auto record and text memo. The P2 Mobile also offers two-channel voiceover recording and real-time audio memory during playback.

In addition to the connections offered on the HPM110 — including HD-SDI input/output, analog component/composite and audio, IEEE 1394 and USB 2.0 — the HPM200 adds compatible AES Digital audio inputs and outputs as well as high-speed eSATA and Giga-bit Ethernet. The P2 Mobile ensures high-quality recording with 10-bit 4:2:2 AVC-Intra or compatibility with existing DVCPro editors when connected to any HD-SDI-equipped camera, camcorder, deck or device; professionals can then randomly access and view content selected via thumbnail clips on the unit's built-in 9" LCD monitor.

Additional features include RS-422A for remote-control operation, a range of recording functions (including loop record), eight 16-bit digital audio channels, built-in waveform and

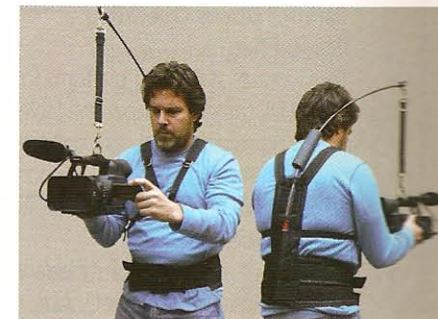
vectorscope, broadcast-level editing controls with a jog/shuttle dial (100x forward/reverse speed) and audio faders, an SD card slot and assignable user files. The P2 Mobile boasts a durable, compact, laptop-style design with a magnesium die-cast frame for easy transport. It operates on either AC or DC power and is backed by a five-year limited warranty program.

For more information, visit www.panasonic.com/broadcast.

Atlas Supports, Stabilizes Cameras

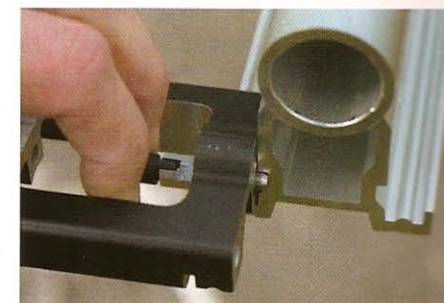
The Atlas Camera Support and Stabilization System uses patented over-the-shoulder support — combining a comfortable harness with a flexible fiberglass rod — to hold a camera. This design takes the camera's weight off the operator's shoulders and arms and distributes it to the operator's core, enabling longer periods of shooting without fatigue.

A Velcro strap with an attached D-ring wraps around the camera's handle and allows the camera to be connected to the fiberglass rod using an adjustable webbing strap. The rod, which is held in place with a tunnel casing on the back of



the operator's harness, then absorbs vibrations before they reach the camera, making for smooth shots even when moving. The regular-duty Atlas can accommodate cameras from 4 to 14 pounds, while a heavy-duty option works with cameras up to 30 pounds.

For more information, visit www.atlascamerasupport.com.



Key Grip Systems Unveils Monotracks

KGS Development, a subsidiary of Key Grip Systems Belgium, has introduced the Monotracks system.

Designed for ease of use, the Monotracks are precision machined from carefully chosen aluminum alloys. The lightweight, rigid, symmetrical tracks boast a sleeper assembly allowing for fast setup in a variety of shooting situations. The Monotracks' high-resistance stainless-steel connectors and pre-stressed mechanical assembly contribute to the track system's precision, while plastic profiles guarantee the tracks are protected during transport.

For more information, visit www.kgsd.eu.

Sony Pictures Opens Colorworks

Sony Pictures Entertainment has opened Colorworks, a full-service digital-intermediate facility located on its historic lot in Culver City. The 14,000-square-foot center, housed in Stage 6, features state-of-the-art technology offering real-time 4K processing in a full digital workflow.



The facility can scan and manage film in 4K to ensure the highest quality archival and distribution product for new and restored motion-picture projects. To

manage the extraordinary size of digitized motion pictures, the DI center houses nearly 3.5 petabytes of computer storage. In fact, Colorworks' digital-file-based workflow leads the studio's development of a digital production and distribution infrastructure called the Digital Backbone.

"Digital intermediate and mastering are a lesser known but critical piece of the filmmaking puzzle," says Gary Martin, president of Production Administration and Sony Pictures Studio Operations. "We are thrilled to have our own center here on the lot, but more than that, the facility and the personnel are truly top of the line." The Colorworks team includes colorists John Persichetti, Steve Bowen and Trent Johnson; projects that have already gone through the Colorworks' pipeline include *Michael Jackson's This Is It*, *Zombieland* and *Cloudy with a Chance of Meatballs*.

For more information, visit www.sonypictures.com.