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**WINDOWSEAT PICTURES DOCUMENTS VANS TRIPLE CROWN OF SURFING
WITH PANASONIC P2 HD CAMCORDERS**

****Production Company Gears Up with Addition of Two AG-HPX170 P2 HD Handhelds ****

SECAUCUS, NJ (February 13, 2008) – WINDOWSEATpictures (El Segundo, CA) recently shot four one-hour programs documenting the celebrated Vans Triple Crown of Surfing (men's and women's competitions) with several Panasonic P2 HD solid-state camcorders. **The first installment will air Monday, February 16 on Fox Cable Networks' Fuel TV at 8 p.m. ET/PT.** The shows will subsequently appear on VOOM's RUSH HD network.

Installments two through four will air on Fuel TV on February 23, March 9 and March 26, all at 8 p.m. ET/PT.

Shot with AG-HPX170 and AG-HVX200 handhelds and the AG-HPX500 shoulder-mount P2 HD camcorders, the Vans Triple Crown of Surfing is a Hawaiian specialty series of professional surfing events, all staged on the North Shore of Oahu, a coastline world-famous in surfing circles for its clockwork winter swells that reach 50 feet in height. The Vans Triple Crown, second in prestige only to surfing's world title, is considered the ultimate test of a surfer's ability to master the big waves at three unique and challenging venues: Haleiwa Ali'i Beach Park, Sunset Beach and the Banzai Pipeline. (NB, the women's third round of competition was off-island at Maui's Ho'okipa Beach Park.)

WINDOWSEATpictures, a production company specializing in action sports programming, numbers Vans shoes, Monster Energy Drink, General Mills, Mattel, Anheuser-Busch, Fox Sports, NBC and CBS among its clients. For the past several years, WINDOWSEAT has shot award-winning campaigns featuring snowboarding, skateboarding and other action sports with HVX200s (the company owns three), occasionally renting an HPX500 for long-lens work. Last fall, WINDOWSEAT purchased two HPX170s, specifically for the seven-week Vans Triple Crown shoot.

"As crucial as the HVX200s have been to our signature shooting style, we were eager to invest in the HPX170s," said WINDOWSEAT executive producer Moz Mirbaba. "With no tape drive, the HPX170 is significantly lighter, an obvious plus for our type of work. The camera has an improved sensor, which means a lower noise floor and better light sensitivity, key advantages to our cinema verite shooting, where so many events are spontaneous, with unpredictable lighting conditions."

WINDOWSEAT took seven P2 HD camcorders on the Vans Triple Crown assignment: four HVX200s, two HPX170s and an HPX500, the last rented from EVS (Glendale, CA). The HPX170s were the main interview cameras, the HVX200s outfitted with Century Optics doublers were the chief "surfing" cameras (with shooters in Jet skis operated by the Hawaiian Water Patrol capturing footage of the competitors as well as free surfers), and the HPX500 was used as the master contest camera shooting the master shots (sunsets, huge waves) with long lenses that could "see" ¼ mile out into the ocean.

"The Triple Crown is the ultimate testimonial to the advantages of P2 solid-state shooting," Mirbaba said. "We experienced more than 40 days of humidity, rain and extreme heat, with not one camera failure."

P. 2/WINDOWSEATpictures Captures the Waves at Vans Triple Crown of Surfing with P2 HD

“The HPX170 exceeded our expectations,” Mirbaba added. “A director and DP were each equipped with an HPX170 and, while waiting out the perfect surfing conditions for the competitions, they would bicycle with the cameras all over the North Shore to shoot interviews with surfers and locals, as well as capture general lifestyle coverage. As we’d anticipated, the results are exceptionally cinematic.”

“We outfitted the HPX170s with the new Redrock M2 cinema lens adapter for 35mm lenses, and it worked superbly with the cameras,” said Matt Devino, WINDOWSEAT’s lead editor on the Triple Crown shoot. “A simple switch changes the focus ring to iris; the camcorder doesn’t de-focus, which means set-ups are a lot faster.”

WINDOWSEAT had 30 32GB P2 cards on location in Hawaii. The production elected to recycle cards out one at a time as soon as they were at capacity. “We had assistant editors and media managers on site to offload material,” said Devino. “Each camera was assigned to a PowerBook G4; each G4 had two FireWire drives attached to it for double back-up of footage. We created QuickTime files on one of the back-up drives, and sent the second drive back to Los Angeles, where it was backed-up on our server as a triple safety.”

Since all four Triple Crown programs will air on Fuel TV in first quarter 2009, post-production had to be initiated immediately. WINDOWSEAT set up two MacPro Eight Core workstations on the island, and ran five Eight Core machines back at its Los Angeles office, all tied into a SAN server. Color correction and the final master lay-offs are being handled at an outside post facility. Material is archived on mirrored SATA drives stored on-and off-site.

“Beyond the P2 HD camcorders’ portability coupled with compelling image quality, the price point of these cameras is significant,” said Mirbaba. “Panasonic has made it affordable for an independent production company such as ours to transition to HD. Our clients want the look and feel of HD in their projects, and with our P2 HD cameras, we can do that for not much more than the cost of standard-def acquisition.”

Prior to the production team’s departure for Hawaii, WINDOWSEAT utilized the HPX170s to shoot a web campaign promoting a user-generated video contest for General Mills’ Totino’s Party Pizza brand. The YouTube-centric campaign, starring Olympic snowboarder Danny Kass, was among the top 100 trafficked videos in YouTube history. Next up for the HPX170s is a web campaign to launch a new Mattel toy product.

About WINDOWSEATpictures

Founded by Creative Director/Director Bill Kiely and Executive Producer Moz Mirbaba, WINDOWSEATpictures is a full-service production and editorial facility with a unique vision. Focusing on storytelling through various forms of cinema verite filmmaking, WINDOWSEAT’S inventive take on production has garnered the appeal of major brands such as: Vans, O’Neill, REEF, Billabong, Anheuser-Busch, General Mills, Monster Energy Drink, Mattel, US Air Force, Maloof Money Cup, NBC, CBS, FUEL TV, and Fox Sports to name a few. For more information about WINDOWSEAT, visit www.windowseatpictures.com.

Credits

Program: Vans Triple Crown of Surfing
Network: FUEL TV and RUSH HD
Prod. Company: WINDOWSEATpictures
Director: Bill Kiely
Executive Producer: Moz Mirbaba
DP/Camera: Starr Whitesides
Editors: Matt Devino and Chad Campbell
Post Prod. Supervisor: Emiliano Haldeman
Producer: Ryan Meyers

About the AG-HPX170

The AG-HPX170 is an ultra-mobile P2 HD handheld camcorder featuring full, 4:2:2 independent frame production quality HD and solid-state recording. Building on the AG-HVX200 series' phenomenal success, the lighter HPX170 is fully solid state (no DV mechanism), and comes with a host of enhancements including a new 1/3" progressive 3-CCD imager system, wider Leica Dicomar 13X lens, an HD-SDI interface, metadata input and management, and a 5-year limited warranty (with registration). The HPX170 has two P2 card slots and records in 20 HD and SD formats - from 1080i, 1080p, 720p to 480i. Its newly enhanced 1/3" progressive 16:9 3-CCD imager delivers an excellent signal-to-noise ratio, lower noise/smear, and exceptional low-light performance. High-end features like Dynamic Range Stretch (DRS) allow for better control over highlights and shadows in run and gun situations. For more information on the HPX170, visit www.panasonic.com/P2HD.

About the AG-HVX200A

Panasonic recently introduced its new AG-HVX200A, an enhanced version of the HVX200. The 1/3" 3-CCD handheld P2 HD/DV camcorder now features improved progressive 3-CCD imagers, a DSP that increases sensitivity while lowering noise and smear, and a new 13X zoom lens. The ultra-versatile HVX200A records in 1080i and 720p in production-proven 100 Mbps DVCPRO HD quality, with the ability to capture images in 21 record modes. The DVCPRO HD format offers users cost-effective, intra-frame compression, where each frame stands on its own for editing, and its full 4:2:2 color sampling allows the image to hold up under color correction. The camera records video on a P2 card as IT-friendly MXF files in 1080/60i, 30p and 24p; in 720/60p, 30p and 24p; in 50Mbps DVCPRO50 and in 25Mbps DVCPRO or DV. The HVX200A can capture fast or slow action in 720p at various frame rates: the shooting frame rate in 720p native mode can be set for any of 11 steps between 12fps and 60fps including 24fps and 30fps. For more information on the HVX200A, visit www.panasonic.com/P2HD.

About the HPX500

The AG-HPX500 teams the full production-quality of 2/3" 3-CCDs, DVCPRO HD, 4:2:2 sampling and independent frame encoding with the versatility of interchangeable lenses and the creativity of variable frame rates. Offering the highly popular features of the incredibly successful AG-HVX200 P2 HD handheld camcorder but with many new enhancements, the 8.2-pound HPX500 features progressive 2/3" 3-CCDs that provide a larger light receiving area resulting in increased resolution and sensitivity, superb low-light performance and wide dynamic range. The HPX500 records in 32 high definition and standard definition formats, including 1080i and 720p in production-proven, 100 Mbps DVCPRO HD. The HPX500 records on removable P2 solid-state memory cards in 1080/60i, 50i, 30p, 25p and 24p; in 720/60p, 50p, 30p, 25p, and 24p; and in DVCPRO50, DVCPRO and DV. For more information on the HPX500, visit www.panasonic.com/P2HD.

About Panasonic Broadcast

Panasonic Broadcast & Television Systems Co. is a leading supplier of broadcast and professional video products and systems. Panasonic Broadcast is a unit company of Panasonic Corporation of North America. The company is the principal North American subsidiary of Panasonic Corporation (NYSE Symbol: PC) the hub of Panasonic's U.S. branding, marketing, sales, service and R&D operations. For more information on Panasonic Broadcast products, visit www.panasonic.com/broadcast.

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