

**BARRY RUSSO VIDEO PRODUCTIONS SELECTS FUJINON HAc15x7.3B
CINE ZOOM LENS FOR HI-DEF COMMERCIAL PRODUCTIONS**

**Barry Russo Considers Fujinon Cine Zoom Lenses Outstanding
for Film-Style HD Productions**

TENAFLY, NJ, January 31, 2007 — Based on his successful experience with a Fujinon HAc13x4.5B Cine Compact Super Wide Angle Zoom lens he bought in 2005, Barry Russo recently purchased an additional Cine-Style zoom lens, the Fujinon HAc15x7.3B.

As owner of Barry Russo Video Productions, a full-service camera and production service provider in Tenafly, NJ, Russo uses the Fujinon lenses with his Panasonic VariCam variable frame rate HD camcorder. This equipment is part of the camera package he provides to his very discriminating, high-end commercial clients.

“Many of my new film clients insist on having a Pro 35mm adapter on my VariCam so that they can continue to use the Arriflex lenses they’ve always used on their film cameras. But once they work with my Fujinon Cine-Style lenses, they’re completely comfortable with them and the request for a film lens adapter does not come up anymore,” said Russo, who often serves as a digital imaging technician (DIT) on set.

While Russo said that many agency clients are moving from film to HD production due to the significant savings on film stock and processing costs, they still want to shoot

“film-style” and strive for a filmic look when shooting commercials for television. For this reason, Russo configures his VariCam with the Fujinon Cine-Style lenses, which are outfitted with a four by five inch “matte box” for filters. There are also double follow-focus controls on each side of the camera—all customary accessories for film production. Also, while the VariCam records 720/60p HD, he often sets the camera to capture the images at 24 frames per second, the frame rate of film.

Russo chose his two Fujinon Cine-Style lenses largely because of the cinematic look they produce, such as having background subjects that are softly out of focus. “When the cameraman zooms in on someone’s face, everything in the background is softly and beautifully out of focus, casting a romantic look onto the imagery,” said Russo.

“And there’s very little ‘breathing’ on these Cine-Style lenses,” said Russo. “This is absolutely critical should you need to pull a rack-focus—for example, shifting the focus from the background to the foreground subject. If the lens has a lot of ‘breathing,’ as you shift the focus from the background to the foreground subject, the foreground object will appear to shrink dramatically and get sharper. This noticeable change in image size can drive cinematographer crazy.” Also critical is the full 280-degree rotation on these Fujinon Cine-Style lenses, along with the precise, repeatable focus mechanism.

Russo’s Fujinon Cine-Style lenses have been used on tripods, jibs, dollies, cranes, and motion control rigs. And they’ve been subjected to extreme cold and heat without any performance issues. While he cannot divulge specific details about the projects he’s hired

for, Russo said that his camera gear has been used to shoot hundreds of TV commercials in the New York Metro area in the last few months, all with rock-solid performance.

When Russo ordered the first Fujinon lens (the HAc13x4.5B) in February 2005 through NY-based dealer Abel Cine Tech, he was told that it was temporarily unavailable. But, to hold him over until the new lens came in, Fujinon offered him a loaner lens at no cost. In the Fall of 2006, when he went back to Abel Cine Tech to order the second lens (the HAc15x7.3B), he was shocked to learn that he would be given a 25-percent discount to reward him for being a loyal customer.

Both lenses offer a dynamic range of optical image focal lengths—from 4.5 to 59mm on the HAc13x4.5B Super Wide Angle Zoom; and from 7.3 to 110mm on the HAc15x7.3B Compact High-Performance Cine Zoom. “With the HAc15x7.3B, I can zoom in from across the studio right into the keypad of a cell phone that is only one foot away from the camera,” said Russo.

Another critical issue with respect to commercial shoots is the common use of a green-screen behind the talent to enable the editor to chroma-key visual effects into the background. “Capturing colors faithfully is critical to chroma-keys and commercial production in general. When I calibrate my camera according to a28 color chip chart from Panasonic, the camera and lens can capture imagery that has essentially a ‘one to one’ relationship between what I see on the set and what I see on the HD monitor,” said Russo.

Russo also offers on-site editorial using various nonlinear editing systems in conjunction with a Matrox Digisuite card, which enables him to perform realtime keying and compositing to verify that the visual effects are working properly as the shoot progresses.

“These lenses are great for the commercial world as it transitions from film to HD. I treat my VariCam like a movie camera so my clients will have a film production experience,” said Russo. “For this clientele, you cannot go cheap on a lens. You never want them to ask about flaws, like why the edges of the picture are distorting, or why the colors are fringing on the edges. You’ve got to have a great piece of glass on the camera, and these lenses are absolutely spectacular.”

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Editor’s Note: Color photographs are available upon request.