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*Seeing is Believing*

### ***Digital 3D Specialist PACE Chooses Cine-tal's Cinemage Precision Monitor***

PACE has emerged as the industry leader in digital 3D cinema production. Its groundbreaking Pace/Cameron Fusion System, developed in conjunction with director James Cameron, has been used in the production of a number of stereoscopic 3D movie productions, including Walt Disney Pictures' *Hannah Montana & Miley Cyrus: Best of Both Worlds Concert*, as well as pioneering live digital 3D sporting events, such as the 2007 NBA All-Star Game.

Capturing spectacular visuals is, of course, crucial in digital 3D production. The breathtaking scope and exquisite detail of high-resolution, stereoscopic imagery is a large reason for the growing popularity of 3D films. On set camera monitoring, therefore, is a critical component of PACE's digital 3D production methodology. The production team needs to know immediately that they've got their shot and, as a result, they require a monitoring system that is technically sound, visually accurate and able to deliver the highest resolution imagery possible. For all those reasons and more, PACE has come to rely on for its monitoring needs Cine-tal's Cinemage precision monitor and eL 1000 image display processors.

PACE began replacing the CRT monitors it had previously used with Cinemage precision monitor two years ago. The company found that the image quality delivered by Cinemage rivaled the best CRT displays, while offering the advantage of being far lighter than bulky tube-based displays, and so were much easier to take on location. Cinemage also provided much greater functionality than CRT systems.

"We were first attracted to Cinemage by price, functionality and quality of image," recalls PACE vice president of technology and integration Ryan Sheridan. "Cinemage was the only LCD product that offered a resolution high enough to replace our CRTs. In

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addition, Cine-tal was the only manufacturer that provided a consistent product, offered full support and was responsive to our requests.”

System stability, adds Sheridan, was also essential. “We needed a display that could withstand power outages and come right back on,” he said. “Unlike other LCD displays, Cinemage is back up and running after a power shut down in just a few seconds.”

Cinemage has proven to be an exceptional complement to PACE’s Fusion camera system and has allowed the company to do things on set that simply weren’t possible when it was using CRTs. That includes pre-visualizing images by applying LUTs to the raw data generated by the cameras to get a better idea of how they will look in their finished form. For aspects of its workflow where an actual display is not necessary, PACE uses Cine-tal’s eL 1000 for color processing on the set.

“For many shows, we shoot in a very wide gamut and things look very plain and black, so being able to add LUTs is very important,” Sheridan observed. “Previously, that was something we could only do in post or with a digital disk drive. With the eL 1000 we can do it in real-time.”

Sheridan notes that PACE initially encountered some skepticism from production crew used to working with CRT monitors, but that Cinemage quickly won the doubters over. “Many people arrive on the set with misconceptions because of their experience with legacy CRT equipment,” Sheridan says. “But then they see how good Cine-tal products are. And Cinemage has proven to be a very simple tool for cinematographers to use. They don’t require an engineer. Inevitably, they walk away saying, ‘I like that monitor.’”

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