

Looking for a Winner?

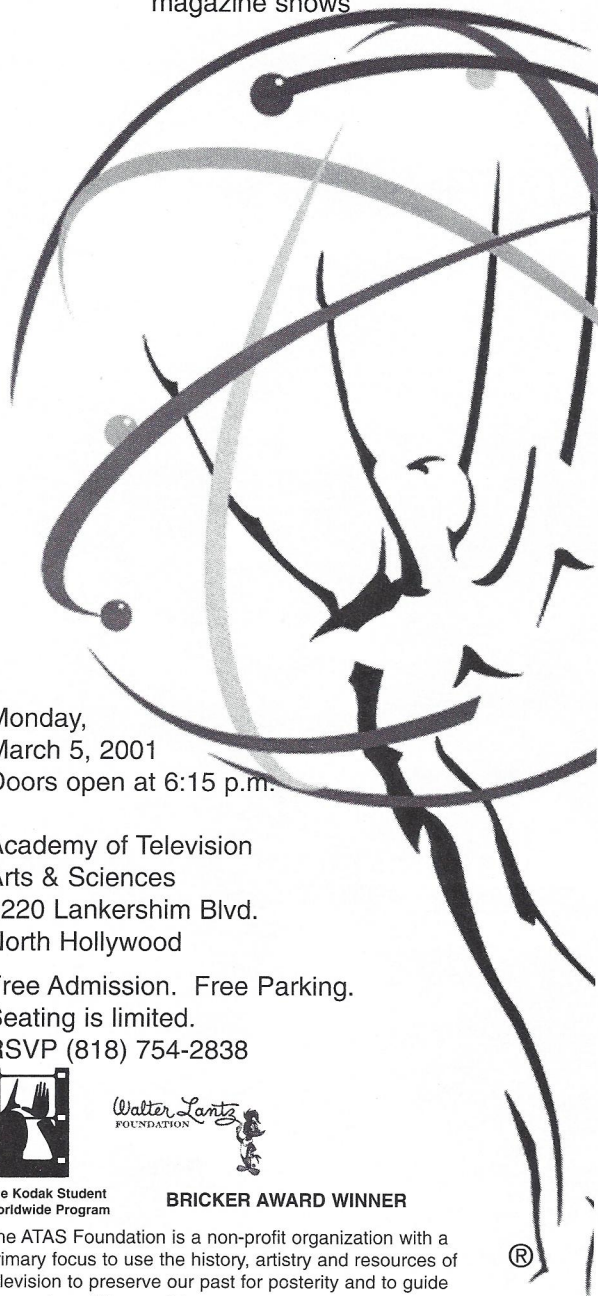
**22nd Annual National College
Television Awards Festival
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Talent**

with host

Barbara Corday

Chair, Production Division - USC School
of Cinema Television

Screen the winners in drama,
comedy, music, animation,
documentary and news, sports, and
magazine shows



Monday,
March 5, 2001
Doors open at 6:15 p.m.

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The ATAS Foundation is a non-profit organization with a primary focus to use the history, artistry and resources of television to preserve our past for posterity and to guide those who will be our future.

TECHtalk

Following heated bidding involving top West Coast VFX houses, London's the **Mill** has won the visual effects work on director Kathryn Bigelow's "**K-19: The Widower**." Starring Harrison Ford, the Russian nuclear sub thriller's VFX are being supervised by Nick Davis ("Pluto Nash"). Practical effects involving a hydraulic 40-by-24-foot gimble, a staged reactor meltdown, fire and flood scenes are being led by Tony Kenny ("X-Men") of Toronto's the **FX Group**. Makeup is being overseen by Gordon J. Smith ("X-Men"), with prosthetics by Matthew W. Mungle ("Bedazzled"). Jeff Cronenweth ("Fight Club") and a camera crew have been shooting in Russia, Nova Scotia and Winnipeg, Manitoba. Walter Murch ("The Talented Mr. Ripley") is overseeing picture and sound editing.

The **Visual Effects Society** has announced the schedule for its third annual **VES 2001 Festival of Visual Effects**. Slated for June 22-24 in Hollywood, the event is set to include a detailed panel on PDI/DreamWorks' "Shrek." Visual effects supervisor Peter Chiang, Double Negative and Das Werk will discuss "Enemy at the Gates." Digital Domain will talk about VFX in commercials. ILM's John Berton will discuss "The Mummy Returns." Phil Tippett of Tippett Studios will lead a panel on "Evolution." Old-school classics "Close Encounters of the Third Kind," "Star Wars" and "Star Trek" will be discussed, with an emphasis on miniature work. The festival will close with a "Pearl Harbor" panel led by ILM's Eric Brevig. Details: www.vesfestival.org.

Members of the special-venue crowd met at a **Cobalt Entertainment** screening of a 24p-to-3-D **Imax** film test at Universal Citywalk's Imax theaters last month. Steve Schklair and his team at Cobalt took a giant step forward in proving the viability of shooting for large-format 3-D with 24p HD cameras. Indeed, the gap between the look of the 24p HD digital master output to 70mm 3-D film appeared even greater than tests that have been screened of 24p HD output to 35mm. But the cost

savings implied for special-venue producers are even greater. While a pair of 52-minute HDCAM tapes ring in at \$196, 52 minutes of Imax film doubled — at \$1.10 per foot — can cost upwards of \$34,800. "The jury is still out," said David Hays of EFILM, which provided film output services for the test. "There are so many variables in comparing film cost and look differentiations. But because there's so much experimentation going on with 24p, we're learning more on a daily basis."

Media 100's Burbank Streamriver division opened with a launch party Wednesday in Hollywood. Streamriver Services, which provides encoding, customization and live webcasting for clients, is a localized streaming facility with bases in "key digital media centers" including New York and San Francisco. To coincide with the event, Media 100 also introduced audio : box, a streaming media publishing system that automates the process of converting assets from audio CD, CD-ROM or DVD-ROM to streaming formats including MP3, Windows Media, Real-Systems, QuickTime and MPEG-1.

Panasonic Broadcast has introduced its version of the 24p camera with more frame-rate flexibility. The AJ-HDC24A HD Digital Cinema Camcorder is switchable from 24 frames progressive to 60, 12 and numerous other frame rates. The camera records at 720 lines, 60 frames progressive rather than 1080/24p, allowing for undercranking and overcranking up to 60p.

Sony Broadcast's emphasis at **NAB 2001** will be Web solutions. Under its "anywhere, anycast, anytime" slogan, the company will unveil its eVTR. The company says the disc-based VTR will enable automation of Internet equipment for webcasting. Also on the plate is a nonlinear editor called the Xpri, which is intended to compete directly with Avid's Media Composer. Larry Thorpe, vp acquisition systems at Sony Electronics and a vocal proponent of the HDTV movement, has been pegged to receive an NAB 2001 Achievement Award for his work in television engineering.

Sheigh Crabtree