

**MGM & NBC'S NEW TV MOVIE BASED ON STEPHEN KING'S CLASSIC NOVEL, "CARRIE," SHOT WITH PANASONIC VARICAM™ HD CAMERAS**

**\* Premiere of Teenage Horror Saga Set for Monday, November 4 \***

**SECAUCUS, NJ (October 31, 2002)** -- MGM & NBC's new, three-hour version of "Carrie," based on Stephen King's classic horror novel, starring Angela Bettis ("The Crucible," "Girl Interrupted") in the title role, was shot this past summer on location in Vancouver with Panasonic's AJ-HDC27 VariCam™ HD Cinema cameras. The movie will be telecast by NBC on Monday, November 4, 2002 (8-11 p.m. ET) in standard definition and high definition.

King's chilling tale of a teenaged girl, shunned by her peers, who discovers she has inexplicable telekinetic powers has been powerfully adapted for today's audiences in Bryan Fuller's compelling three-hour teleplay, which includes scenes from the novel that didn't appear in the original 1976 film. Victor Goss ASC served as Director of Photography.

Additional cast members include Emmy winner Patricia Clarkson starring as Margaret White, Carrie's mother, whose religious fanaticism has made an outcast of her daughter. Also starring are David Keith, Rena Sofer, Kandyse McClure and Emilie de Ravin. David Carson ("Star Trek: Generations," "In His Life: The John Lennon Story") directs; screenwriter Fuller executive produces along with Mark Stern, Pen Densham & John Watson, partners in Trilogy Entertainment Group. The movie event will be distributed by MGM Worldwide Television Distribution. Lab and post-production services were provided by Rainmaker Entertainment Group, Ltd. (Vancouver, Canada), and Stargate Films created the visual effects.



Five VariCams were utilized for first and second unit photography on the seven-week "Carrie" shoot. The AJ-HDC27 VariCam replicates many of the key features of film-based image acquisition, including 24-frame progressive scan images, and offers a wide range of variable frame rates (4- to 60-fps in single-frame increments) for "overcranked" and "undercranked" off-speed in-camera effects achieving fast or slow-motion, plus programmable time-lapse recording. The AJ-HDC27 VariCam also offers CineGamma™ extended dynamic range software that permits Panasonic's HD Cinema recording systems to more closely match the dynamic range of film stocks.

DP Goss, a veteran of television production acquisition, recently completed another high-profile project with Panasonic's VariCam, the pilot for "Oliver Beene," a half-hour comedy that was picked up for Fox Television's mid-season line-up.

"I was totally pleased with the performance of the VariCams on this project," said Goss. "I like the way the AJ-HDC27 photographs and consider it the most film-like of the digital cinema cameras, which is why I lobbied hard to use it for 'Carrie.'"

He continued, "I've now used Sony's CineAlta HD cameras and the VariCam quite extensively, and while they are both good cameras I prefer the way the VariCam handles color. It has a way of interpreting greens with greater depth and subtlety, especially khaki and autumn tones. It represents skin tones very pleasingly. These are critical factors to me ... that plus the fact that the AJ-HDC27 handles overexposure a lot like film does, achieving, for instance, gently washed highlights rather than creating a lot of compression artifacts in overexposed areas of a shot, common in exterior daylight work."

Goss added, "Ultimately, I chose VariCam because of its ability to create really beautiful images, with sparking highlights. We also made use of the camera's off-speed capabilities, and did a fair amount of shooting at 60-fps, both for slow motion sequences and to give the effects guys extra frames to work with. But the majority of time we shot at 24-frames."

Goss approximated that he shot close to 125 hours of material with the VariCams, and estimated the savings compared to film stock and developing were significant. "We were able to shoot twice as much material on tape for action and effects sequence," he said.

Director David Carson commented, "I'm most enthusiastic about how quickly we were able to move about the set. The cameras are flexible--most of our work was hand-held, and the VariCams are somewhat more rugged and better suited to that style than film cameras are. I didn't miss worrying about film stock, and was able to get much more coverage from many more angles than on a comparable film schedule.

"I love Victor's work, and have collaborated with him previously in HD. The look he achieved on 'Carrie' is tremendous, softer than I've ever seen shooting digital, and he was able to attain different atmospheres throughout, with many different color codes, which was integral to the narrative. While I love working with film, I am convinced that HD is becoming increasingly important to the future of global entertainment, and as a director, I'm extremely interested in getting on board with the technology."

Goss characterized the shoot as having considerable outdoors work, with many night exteriors, as well as stunts such as crashing a truck and blowing up a gas station. He said, "The VariCams are pretty sturdy, and didn't react to vibration, dust or moisture. We shot almost entirely hand-held, with occasional Steadicam work, where the lightweight cameras performed quite well."

The DP noted that, for green screen work, the output of the AJ-HDC27 VariCam was line recorded via the camera's high definition Serial Digital Interface (HD-SDI) to a Panasonic AJ-HD3700 multi-format D-5 HD VTR, providing a 10-bit, full bandwidth recording for high-quality compositing.

"Carrie" was post-produced at Rainmaker, Western Canada's premiere post production facility. According to general manager Barry Chambers, who supervised the "Carrie" work along with chief engineer Bill Hammond, the Panasonic HD equipment, including the AJ-HD3700 D-5 HD mastering VTR, AJ-HD150 DVCPRO HD deck, AJ-FRC27 frame rate converter and AJ-UFC1800 universal format converter, performed well in the post-production process.

"Our first step was to make a 720p/60 selects master, which we then converted to 1080p/24, a D-5 master, which was then down converted for off-line," Chambers explained. "We did our on-line assembly in 24p, D-5 to D-5, and implemented color correction and titling all in 1080p/24. Once we got procedures established, post was fairly seamless, and we see no reason to think that originating in 720p inevitably leads to excessive costs in post."