

MEDIAWATCH

▶ MOVIE BOX OFFICE

Rank	Title	Weekend Gross (millions)	Total Gross (millions)	Distributor
1	Hunger Games	\$21.1	\$336.7	Lions Gate
2	Three Stooges	17.0	17.0	20th Century Fox
3	Cabin in the Woods	14.7	14.7	Lions Gate
4	Titanic 3-D	11.9	44.7	Paramount
5	American Reunion	10.5	39.7	Universal
6	Wrath of Titans	6.9	71.3	Warner Bros
7	Mirror Mirror	6.8	49.3	Relativity
8	21 Jump Street	6.6	120.3	Columbia
9	Lockout	6.2	6.2	Open Road
10	Lorax	3.1	204.5	Universal

Weekend ended April 15

Source: Bloomberg News

▶ PRIMETIME TV SHOWS

Rank	Program	Network	Rating*
1	NCIS	CBS	11.0
2	Dancing With the Stars (Mon.)	ABC	10.6
3	American Idol (Wed.)	Fox	10.0
4	American Idol (Thurs.)	Fox	9.7
5	Dancing With the Stars (Tue.)	ABC	8.9

Week ended April 15

*Each rating point equals 1.1 million homes. Source: Bloomberg News

▶ CABLE TV SHOWS

Rank	Program	Network	Rating*
1	Pawn Stars (Mon., 10:30 p.m.)	History	3.4
2	Pawn Stars (Mon., 10 p.m.)	History	3.3
3	Swamp People	History	2.8
4 (tie)	WWE Raw	USA	2.7
4 (tie)	Legend of Korra	Nickelodeon	2.7

Week ended April 15

*Each rating point equals 1.1 million homes. Source: Bloomberg News

▶ TOP SELLING ALBUMS

Rank	Last Week	Artist	Title	Label
1	New	Nicki Minaj	Pink Friday	Universal Republic
2	3	Adele	21	XL Recordings/Columbia
3	New	Rascal Flatts	Changed	Big Machine
4	2	Lionel Richie	Tuskegee	Mercury Nashville
5	6	One Direction	Up All Night	Columbia

Week ended April 20

Source: Billboard.com

▶ MOVIE RENTALS - DVD/VHS

Rank	Last Week	Title	Distributor
1	New	We Bought a Zoo	20th Century Fox
2	New	War Horse	Disney
3	1	Girl With Dragon Tattoo	Columbia
4	2	Sitter	20th Century Fox
5	3	Hop	Universal

Week ended April 8

Source: Rentrak

▶ DVD SALES

Rank	Last Week	Title	Distributor	Suggested Retail
1	New	War Horse	Disney	\$29.99
2	1	Chipmunks: Chipwrecked	20th Century Fox	29.99
3	3	Hop	Universal	29.98
4	New	We Bought a Zoo	20th Century Fox	29.98
5	5	Muppets	Buena Vista	29.99

Week ended April 8

Source: Rentrak

▶ MOVIELINK DOWNLOADS

Rank	Title	Distributor	Suggested Retail
1	Contraband	Universal	\$15.95
2	We Bought a Zoo	20th Century Fox	15.95
3	Chipmunks: Chipwrecked	20th Century Fox	15.95
4	Girl With Dragon Tattoo	Columbia	13.95
5	Sitter	20th Century Fox	15.95

Week ended April 18

Source: Cinemanow.com

▶ OUTTAKE OF THE WEEK



ON THE CLOCK
Lions Gate's "Cabin in the Woods" was finally unchained after sitting on the shelf for about three years, opening in third place at the box office with \$14.7 million. The horror film send-up, starring, from left, Richard Jenkins, Amy Acker and Bradley Whitford, got caught up in MGM's financial troubles.

3-D Equipment Company Puts Focus on Production

ENTERTAINMENT: 3ality sets up fund to pay TV shows to shoot in format.

By JONATHAN POLAKOFF Staff Reporter

Three-D camera rig company 3ality Technica of Burbank and Asian consumer electronics companies that make 3-D TV sets have a common interest: more 3-D television shows.

More productions would mean additional work for 3ality and possibly more consumer interest in buying 3-D sets. So the two sides have joined forces in an unusual way: providing subsidies to get more 3-D broadcasts produced.

"What we're looking for is the growth of 3-D TV - faster than it's growing now - which isn't very fast," said Steve Schklair, chief executive of 3ality. "When your favorite shows are broadcast in (3-D) then you have a compelling reason to watch."

The companies have created a fund that is intended to cover the marginal costs of shooting a TV show in 3-D in addition to 2-D for a season. Depending on the length of episodes, the extravagance of a production and special effects involved, that margin could be less than 5 percent to much more than that. In real dollars, that means the subsidies could be as much as \$2 million for a 13-episode season, Schklair said.

The fund, which has been dubbed the 3-D Delta Fund, so far has received commitments of more than \$5 million from the electronics companies, a sum Schklair is hoping to double by adding consumer electronics partners. He wouldn't name contributors, but companies that would appear to have an interest in such a fund include 3-D set makers Samsung Group and LG Corp., both of Seoul, South Korea, and Tokyo's Sony Corp. Sony not only makes the sets but is part owner of 3-D network 3Net of Culver City.

The money would be given without strings attached in an effort to jump start 3-D television and spur productions in the medium, which is only available on cable and satellite television but not broadcast networks.

Indeed, the approach is not entirely unique. Legend3D of San Diego, which converts 2-D television episodes into 3-D, has announced it raised \$19 million from private investors in December, in part to help cover the costs of conversions.

Phil Lelyveld, program manager for the Consumer 3-D Experience Program at USC's Entertainment Technology Center, said 3ality's fund makes sense from a couple of perspectives.

"It's a good, measured way for all the parties involved," Lelyveld said. "It helps 3ality get new clients and it helps consumer electronics companies. It's more content to stimulate the market."

Limited run

A few years ago, many in the entertainment industry thought 3-D would be the next big thing in television, but the technology has failed to catch on.

A poll of 1,700 consumers that didn't own 3-D TV sets in December by New York consultancy ABI Research found that more than 1,000 either had no interest in purchasing a 3-D TV or were undecided. Among the reasons cited were an aversion to wearing 3-D glasses

at home, a lack of content and the cost of buying a TV set.

The industry has made some headway on the price of televisions. When they were first released three years ago, the sets (which can also receive 2-D broadcasts) sold for hundreds of dollars more than comparably sized traditional models. Now, the sets are coming down in price and the technology is becoming standard in higher-end sets.

However, production costs continue to stymie the availability of content. Just this month, director James Cameron, who runs rival 3-D tech company Cameron Pace Group in Burbank, gave an impassioned speech at a broadcasters convention about the need to increase adoption of the medium, claiming that episodic 3-D TV production can conform to 2-D budgets and timetables. Cameron Pace rigs affix 3-D cameras alongside those shooting in 2-D, which lets a film crew shoot in both mediums simultaneously.

And last year, 3ality unveiled software that allows multiple cameras to be aligned through an automated process, allowing for a smaller crew.



Hands On: Workers set up a 3-D camera at Burbank's 3ality.

All original 3-D productions require an additional camera to capture the added dimension.

"Everything we do is about driving down the costs," Schklair said. "It's achievable through more and more automation."

But he decided that he could do more after noticing the huge sums spent by consumer electronics companies to sponsor special events shot in 3-D, such as the World Cup or Olympics. Schklair began pitching the companies this year on the fund as a way to make 3-D content available year-round.

"It's not a big leap to say that the only thing that's going to move TVs is content that people want to watch," he said. "It has to be more than the Olympics."

He has since been talking to studio executives and producers to pitch the idea of shooting in 3-D in meetings arranged by Century City talent agency International Creative Management, which 3ality hired earlier this year.

At the same time, a committee composed of 3ality and representatives from the electronics companies are reviewing shows that could be a good fit for 3-D, such as those with a wide and loyal audience and that don't involve too many special effects.

3ality also recently provided rigs for a test shoot of an hourlong 3-D episode of soap opera "Days of Our Lives." The test was done in conjunction with Sony's TV studio, Sony Pictures, which produces the show.

Although the soap opera is carried on the NBC network, which has not announced any plans for broadcasting in 3-D, the idea was to showcase how even a soundstage show can benefit from the format.

"New content every week for 13 episodes is much more interesting than a week of a special event," Schklair said.