

# FILMLOOK inc. NEWSLETTER

WINTER

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*Season's Greetings  
from Filmlook Inc.*

## FOCUSING ON DESKTOP VIDEO AND FILMLOOK®

**A**s anyone who owns a DV camera and desktop editing system will attest, the traditional way of shooting and posting video has undergone a major paradigm shift. DV cameras can deliver images that, with careful exposure and adjustment, can challenge broadcast camcorder performance. Hours in a traditional postproduction facility editing, audio mixing and title generation are now reduced to a few mouse clicks on a desktop editing system. Producers can shoot in a faraway location on miniDV then edit and mix their entire production on the plane ride home on their laptop, and have a completed show on DV or even DVD as they step off the plane.

What should a producer bear in mind when shooting desktop video for FILMLOOK? The “old school” rules of shooting video for FILMLOOK—lighting and shooting with the same care and attention as if you were shooting film still applies to DV video. Low budget doesn't necessarily have to mean low-quality video. In fact, it is even more critical to shoot with good lighting and exposure with DV, since the dynamic range of DV is narrower and the digital compression is greater than that of high-end formats such as Digital Betacam. We encourage the use of filters, matte boxes and creative lighting, since the same rules of film apply for DV and FILMLOOK.

As far as posting the video for FILMLOOK, it is critical that good video levels going into the system from the DV deck or camcorder are maintained. Levels that are excessive in video level, black level or chroma will be clipped or crushed beyond repair, and will stay that way no matter what is done after the final output is made. Also, keep in mind that most desktop systems are not set up with a broadcast monitor, waveform or vector scope for monitoring critical levels. Some systems such as Apple's Final Cut Pro offer some sort of signal monitoring software. This may be satisfactory, however it may be wise to consider an external waveform and vector scope monitor before they are input to the desktop system.

Some systems may even offer color correction as part of the editing software. However, unless color correction decisions are made under ideal conditions on a calibrated broadcast monitor (not a computer monitor), there may be a risk of having errors in luminance levels and/or color gamut that could be uncorrectable. ■

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## TAKEN WITH FILMLOOK

HOLLYWOOD—Stun Creative has used FILMLOOK for creating a press kit and sneak preview special for the new Steven Spielberg SciFi channel miniseries “**Taken.**”

Interviews of the cast were recorded in video then processed in FILMLOOK for film simulation and color enhancement. “**Taken,**” a 20-hour miniseries that chronicles the lives of three families against the backdrop of 50 years of UFO lore, premieres on SciFi Channel in December.

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## KINGSTON HIGH ON FILMLOOK

HOLLYWOOD—Barnholtz Entertainment has used the exclusive FILMLOOK®/da vinci 2K system for processing and color correction of the feature “**The Kingston High,**” a comedy shot entirely in mini DV and soon to be released on VHS and DVD.

Written and directed by Stephen Townsend, “**The Kingston High**” is an urban coming-of-age story à la “*American Graffiti,*” centered on a high school misfit's last chance to get the girl of his dreams. Shot almost entirely at night, director Townsend used the Canon XL-1 to shoot the feature while FILMLOOK was utilized for creating the final master for VHS and DVD duplication. “**The Kingston High,**” currently in the festival circuit, will be made available for home video.

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## KINCADE SPECIAL ON FILMLOOK

MORGAN HILL, CA—Media Arts Entertainment has produced a special entitled “**Thomas Kinkade: The Artist in Nature**,” a video profile of the Painter of Light that was shot on video and processed in FILMLOOK.

Five years in the making, the video features Thomas Kinkade discussing his paintings and the international locations he uses as inspiration for his works. Narrated by Steven Doherty, Editor-in-Chief of American Artists magazine, the video will be included as a DVD companion to a coffee table book and later a possible PBS special.

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## MEXICO VIA FILMLOOK

NASHVILLE—New country artist Michael Mason is being promoted with “**Mail Myself to Mexico**,” a new music video that was shot in video then processed and color enhanced through the FILMLOOK®/da vinci 2K interface.

“**Mail Myself to Mexico**” is a tale of a working man looking for a tropical escape from his mundane job at the post office. The video was shot in less than a week on Betacam SP; then the edited master was brought to FILMLOOK for final color timing and effects work. Michael Mason appears on the Eidetic Record label.

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## NURSIIE GETS FILMLOOK THERAPY

PACIFIC PALISADES, CA—The suspense thriller “**Nursie**” has been given the FILMLOOK treatment for its decidedly video look, and will be sent home soon on home video.

“**Nursie**” tells the story of a deranged nurse who takes her work at the nursing home seriously enough to murder and kidnap. Shot in DV PAL, “**Nursie**” was processed in FILMLOOK for domestic and foreign release.

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## SHATNER SPPLAT ATTACKS PPV

LOS ANGELES—Creative Light Entertainment and director Eric Mittleman have used FILMLOOK Inc.’s da vinci 2K for color correction of the upcoming pay-per-view special,

## “William Shatner’s SPPLAT ATTACK!”

SPPLAT ATTACK! is a documentary featuring over 20 mini DV cameras recording the ultimate paintball event, hosted by sci-fi icon William Shatner (Star Trek). An estimated 1,500 players converged in a sci-fi scenario paintball game.

The event was documented by Creative Light Entertainment/Melis Productions and will be shown first in December on pay per view and later will be offered as a video for purchase on VHS or DVD. For more information see [www.crlight.com](http://www.crlight.com) or [www.williamshatner.com](http://www.williamshatner.com).

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## HAUNTINGS IN FILMLOOK

SUFFOLK, VA—New Dominion Pictures has produced “A Haunting in Georgia,” a M.O.W.-style documentary based on unsettling domestic hauntings and the paranormal detectives seeking evidence of ghosts. The movies were shot entirely in video and processed in the FILMLOOK/da vinci 2K suite for finishing before air.

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## GOING HOME WITH FILMLOOK

BRENTWOOD, TN—Pecos Films has used FILMLOOK for processing a series of Christian television specials requiring film imaging and color enhancement. The first show, “Going Home,” is the first of several video shot concerts that will be processed by FILMLOOK.

The specials are a celebration of Christian music’s finest artists and are highlighted with personal reflections and tributes. The entire project was shot in video and processed in the da vinci 2K/FILMLOOK bay for final color enhancement.

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## SHOWGIRLS GLITZ IN FILMLOOK

LAS VEGAS—Acclaimed documentary maker Kirby Dick (derrida, Chain Camera) has produced and directed the provocatively titled “Showgirls: Glitz and Angst” for HBO, a production that was shot entirely in video and processed in the FILMLOOK/da vinci 2K suite.

“Showgirls” reveals the secret lives of a group of Las Vegas showgirls as they audition and rehearse for a new production. Shot in DV and Betacam SP, the documentary was supervised, color corrected and given film simulation in FILMLOOK Inc.’s 2K suite prior to airing on HBO. This is the second documentary processed and color corrected for Kirby

Dick whose previous FILMLOOKed documentary “**derrida**” is currently in film festivals and theatres nationwide.

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## PARIS IN FILMLOOK

HOLLYWOOD—Acclaimed director Ramin Niami (Somewhere in the City) has produced the feature “**Paris.**” A “Film Noir” style drama, “**Paris**” was shot in Southern California and Nevada on DVC-Pro by Jack Cochran. Ramin is wrapping up post production and is planning to show it at Film Festivals soon.

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## COURAGE IN FILMLOOK

SANTA FE—Producers Scott Henry and Anthony Martinez have completed their documentary for the University of New Mexico “**Colors of Courage: Sons of New Mexico, Prisoners of Japan,**” using FILMLOOK to finish the project. “**Colors...**” tells the story of Mexican and Native American contributions & ordeals during World War II. Focusing primarily on New Mexico’s 200th and 515th Coast Artilleries, which unified and overcame their ethnic diversity to become the Army’s elite antiaircraft regiment. The 200th and 515th were sent to Asia early in the war and became part of the Bataan Death March when Japan defeated U.S. forces in the Philippines, later becoming the most decorated units of WWII.

“**Colors...**” premiered December 7th in Santa Fe, New Mexico to an audience including survivors and family members of the 200th and 515th. The project was shot on Beta SP and DV inter-cut with original WWII film footage.

*If you have a news item for the FILMLOOK Newsletter,  
please call us at 818-845-9200 and we'll get it in our next issue.*