

# FILMLOOK inc. NEWSLETTER

FALL

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2003

## FOCUSING ON DV 24P AND FILMLOOK<sup>®</sup>

The DV camcorder has given modern filmmakers unprecedented freedom to tell a story. As advanced as they are in capturing digital component images in near-broadcast quality, they are small and unobtrusive enough to give interviewees an intimacy with their subjects that cannot be approached with a noisy, intimidating film camera. They are also nondescript enough for use in areas where permits are necessary for regular film and television crews, but not for home video-type camcorders. (Note: we neither condone nor encourage filming without a permit where a permit is mandatory.) Even with the more feature-packed, automatic-everything DV camcorders, such as the Panasonic DVX-100 with 24P capability, the necessity to use an experienced director of photography becomes even greater when the elusive “look of film” is desired. It is better to consult with experts at 24P imagery, especially those who have years of experience in giving videotape productions the look of film before shooting.

24P video relies on progressive rather than interlace image capturing. This means that instead of the image being scanned, recorded and reassembled for display as 60 images per second, 24 complete images per second are recorded and displayed, giving a strong impression of film. However, there are a couple things to watch out when shooting video at 24P. One is exposure. Unlike film, video can easily get “blown out” or overexposed with as little as one or two stops above the average exposure level of a scene, rendering undetailed, distracting pools of white light. Just as in film, it is important to light correctly with the experienced eye of a well-trained camera operator or director of photography who not only knows about dramatic “film lighting,” but is also familiar with the inherent limitations of the video signal.

Another caveat is the shutter duration of the camcorder. At 24P, the camera should not be set for 1/24th of a second, since this will create a somewhat “smeared” image with lots of lag and blur during rapid camera panning or tilting. The shutter should be set higher—1/48th or 1/50th of a second, for example—in order to prevent lag and give images a crisp motion that is dynamically equivalent to film camera imaging.

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With the multiple recording functions of the DVX-100 (60 interlace versus progressive 24 and 30 frame modes), it is entirely possible that a scene may be accidentally shot in the dreaded 60 interlace mode. This error may be difficult to notice on the viewfinder, especially when shooting a particularly dark scene or where there is little movement in the frame. For this unfortunate happenstance, FILMLOOK® film simulation can assist. Since FILMLOOK integrates so seamlessly with 24P imagery, it can rescue the scene from having to be re-shot. This method was recently used for a multicamera concert that was recorded in 24P with several Panasonic DVX-100 cameras, where one camera was accidentally left in the 60I mode.

Finally, it may be necessary to do some color correction and enhancement to the footage once the final edit is complete. There is much debate as to whether to use the “Cine Gamma” setting in the camera, which provides softer detail and stretched blacks, or wait until post production to soften and apply color correction if necessary. It may be wise to shoot in the normal setting to provide the most latitude and highest resolution possible for later color timing. While some laptop editing programs may include color correction as a tool, it is not ideal for most inexperienced users to do color correction on a computer screen. Even if the correction was done with a broadcast monitor, many factors must be weighed, such as careful calibration of the monitor, NTSC safe and compatible color and video levels, ideal viewing environment, not to mention experience in color timing. When deciding the final look of the production, it pays to rely on years of color correction experience in giving film color, texture and gray scale to video-based 24P images.

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## HOLI-DAYS PREMIERE IN FILMLOOK

CHICAGO—Documentary filmmakers Randi and Harlan Steinberger’s film **“Holi-days”** will have its US broadcast premiere on The Sundance Channel in December, following a September screening in Beverly Hills. **“Holi-days”** is a wry and often insightful look at religious and secular pilgrimages to such diverse places as Jerusalem, Florence and Las Vegas. The documentary was shot on Betacam SP and given FILMLOOK processing before distribution on DVD and for broadcast. More information about **“Holi-days”** and the filmmakers can be found at their website at [www.tell-taleprod.com](http://www.tell-taleprod.com).

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## INNOVATORS IN FILMLOOK

HOLLYWOOD—Herzog entertainment has produced **“Innovators,”** an eclectic examination of some of the most influential performers, thinkers and inventors of the new millennium. The entire program was color enhanced and processed in FILMLOOK for final airing September 12th on the Arts & Entertainment channel.

## GETTING “WIND” OF FILMLOOK

LOS ANGELES—Comedy Central and Jackhole Industries have used FILMLOOK for color correction and film simulation processing of **“Windy City Heat,”** a docu-reality movie that was shot in Betacam SP, DV and 35mm film.

**“Windy City Heat,”** a “feature” directed by Bobcat Goldwaite and starring Perry Caravello, is actually an elaborately produced practical joke that has been played on Perry for over 18 months, culminating in a hilarious documentary that tracks his every humiliating move on his quest to become a movie star. The behind-the-scenes “documentary” footage, which was color enhanced and processed in FILMLOOK, was shot in video using Betacam SP and hidden DV cameras. The film transfer portions were also given final color correction in FILMLOOK Inc.’s da vinci 2K suite. **“Windy City Heat”** will debut on Comedy Central this fall.

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## GETTING “FRESH” WITH FILMLOOK

LOS ANGELES—Actual Reality Pictures is producing **“Freshman Diaries,”** a documentary television series focusing on the lives, fears and experiences of University of Texas freshmen that is now airing on Showtime.

Shot in DV, the critically acclaimed documentary follows twelve individual freshmen in their daily lives and their private thoughts are recorded in “personal video diaries.” The show is given final color correction and FILMLOOK before airing on Showtime. This is the fourth documentary series that FILMLOOK has processed for Actual Reality Pictures executive producer R.J. Cutler, who produced the highly acclaimed PBS series **“American High,”** **“Military Diaries”** and the ABC series **“The Real Roseanne Show.”**

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## “YIELD” TO FILMLOOK

VENTURA, CA—34 Films has produced **“Yield,”** a high-energy surfing documentary directed by Josh Landan that was shot in 16mm film and DV video that was color enhanced and processed in FILMLOOK.

Shot on beaches worldwide, the documentary incorporates DV and 16mm film that was integrated and given final color timing by FILMLOOK Inc. for release on DVD. The film stars such surf legends as Kelly Slater, Mick Fanning and Dane Reynolds. Director Josh Landan’s credits include Co-Director/Director of Photography for **“Arc”** and videographer of **“Loose Change”** and **“Hit and Run.”** **“Yield”** is distributed by Billygoat Productions and can be found only on DVD at surf shops and online surfing merchants nationwide.

## THE CURSE OF THE BAMBINO IN FILMLOOK

NEW YORK–HBO Sports has produced the documentary “**The Curse of the Bambino,**” a compelling examination of the legendary “**Boston Red Sox Curse.**” Much has been written and discussed about the “**Bambino’s Curse,**” and HBO presents the facts and fictionalized accounts, allowing viewers to weigh the evidence and draw their own conclusions about the true existence of the curse. The documentary features interviews of fans, teammates, celebrities and rarely seen film and video footage that was all color enhanced and processed in the FILMLOOK/da vinci 2K color enhancement suite. “**Curse of the Bambino**” premiered September 16, 2003 on HBO.

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## HAVING FAITH IN FILMLOOK

ORLANDO FL–Production company I.D. Playground has created a DVD concert video for legendary country artist Randy Travis, whose CD “**Worship and Faith**” will coincide with the release of the DVD concert in November.

Shot with seven Panasonic DVX-100 DV camcorders, the 24P footage was color enhanced in FILMLOOK’s da vinci 2K suite. FILMLOOK film simulation was used to seamlessly blend the occasional 60 interlace footage with the 24P footage from the other cameras; then using the da vinci 2K a customized “look” was achieved for each song and interview segment in the video. The DVD and CD for “**Worship and Faith**” are due in stores from Warner Bros.’ Word Distribution record label November 11, 2003.

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## PURGATORY HOUSE IN FESTIVAL CIRCUIT

Congratulations also to Cindy Baer’s feature “**Purgatory House,**” which had its world premiere at the Woodstock Film Festival in New York City. Already the film has earned critical acclaim and we wish Cindy and “**Purgatory**” star and writer Celeste Davis all the best at future festival screenings. FILMLOOK will keep you updated on their successes.

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## MIDNIGHT SUN HONORED AT DV

Congratulations to the cast and crew of the short film “**Midnight Sun,**” which received honors for Best Horror Film at the Philadelphia Film Festival and Best Cinematography at the DV Awards in Park City Utah. We wish them further good luck on the film festival circuit and will keep you posted on future awards.

## QUIGLEY ON DVD, MORE TO COME

Congratulations to Destiny Worldwide Entertainment for the successful DVD release of their feature **“Quigley,”** a furry **“Heaven can Wait”**-style family comedy. Their feature is already earning glowing critical review and plans are already under way for a sequel as well as for other original feature projects to be shot on 24P. See [www.destinywe.com](http://www.destinywe.com) for purchasing **“Quigley”** and information on upcoming projects.

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## MEAT LOAF CONCERT

Be sure to catch **“Meat Loaf in Mexico,”** a pay-per-view concert event on DirecTV/Music Choice satellite, which has been color corrected and processed in FILMLOOK. The 90-minute concert was taped in Mexico City exclusively for DirecTV and Music Choice.

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## HOPE FOR FILMLOOK

Congratulations to Tamika Lamison and her short film **“Hope,”** which has won the Global Arts Film Festival’s Golden Bear Award for Best Director, and is currently entered into over 25 film festivals, **“Hope”** also won “Honorable Mention” at Dances With Films Festival, 2003. We are proud of **“Hope”** and we wish Tamika the best of luck in the festivals.

*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.*