

# FILMLOOK<sup>inc.</sup> NEWSLETTER

SPRING

[www.filmlook.com](http://www.filmlook.com)

2003

## FOCUSING ON :30 AND FILMLOOK<sup>®</sup>

Usually when an advertising agency works up a television commercial proposal for a client, it is assumed that film would be the medium of choice. But what if a client does not have the advertising budget of say, Coca Cola, General Motors, or McDonalds? How can an advertising agency justify the use of film if it is a regional or local commercial, and the overall advertising budget may only be a few thousand dollars?

When it comes to advertising, the message is what sells the product, not the medium. However, when the medium of choice is television, it is necessary to give as much consideration as possible to how the product is perceived. Audiences can usually tell if a commercial has high production value, and high production value implies the use of film. There are ways to achieve the high production value of film without the cost. By using video cameras along with a film simulation (such as FILMLOOK<sup>®</sup>), or 24P high definition video cameras that can record images with the characteristic motion of film, perceived high production value can be achieved. Once production is finished and postproduction starts, a 24P high definition shot commercial may still need some additional “tweaking” in color and gray scale to enhance the product, create a mood, or just balance levels from one scene to another.

If a commercial is shot with a 24P video camera or even if the spot was mastered from telecined film elements, FILMLOOK can assist in giving the completed spot the best look possible. With FILMLOOK Inc.’s da vinci 2K Plus, luminance and color levels can be balanced to create just the right look for a commercial. Also, our proprietary FILMLOOK<sup>®</sup> gamma curves have been imported into our 2K Plus, giving otherwise flat-looking 24P video the characteristic gray scale curve and warmth of film. Using kilovectors, the colors of a product can be isolated from the rest of the scene and given a sharper look. Alternately, a cooler or warmer look can be applied to the rest of the scene without affecting the product’s appearance. Depth of field adjustment, highlights and other optical filtration techniques can be linked together to give a scene a more “filmic” appearance. Different versions of a commercial with alternate looks or different types of products can be tried, saved and reviewed. For example, a scene with product such as a car can be manipulated so that the background

of green leaves would take on a fall appearance for an autumn campaign. Or, a different colored car can be created if necessary. Whatever budget a producer may have, FILMLOOK's 24P HD capability combined with da vinci 2K Plus will help stretch the advertising budget and give the final polish to any project.

---

## HBO BOXES SERIES IN FILMLOOK

NEW YORK—HBO Sports has produced a twelve-part FILMLOOKed documentary series “**Legendary Nights**,” celebrating the most memorable fights in the network's thirty (30) years of world championship boxing coverage. The series features classic boxing footage and new interview segments that have been entirely shot in video and processed in FILMLOOK with da vinci 2K Plus color correction.

Hosted by Jim Lampley, the “**Sports of the 20th Century**” presentation will air for twelve consecutive weeks in prime time. The series is executive-produced by Ross Greenburg, president, HBO Sports, and Rick Bernstein, executive producer, HBO Sports.

“The most enduring characteristic of HBO Sports is our tradition of boxing excellence,” said Greenburg. “For thirty years, we have produced World Championship Boxing, the sport's premier TV series. Now we will dig in and produce a documentary series that examines, in our unique storytelling style, the twelve HBO fights that most stand out.” This is the first series ever to be FILMLOOK processed for HBO Sports, which has won multiple Peabody and Emmy awards for several of its FILMLOOK processed sports documentary specials.

---

## LUSTRON SHINES IN FILMLOOK

COLUMBUS, OH—WOSU-TV has produced “**Lustron—The House America's Been Waiting For**,” a comprehensive documentary on the legendary post-WWII all-metal prefab house. The documentary combines archival film, photos and interviews that were shot in video and processed in the FILMLOOK/da vinci 2K Plus color correction suite.

The history and demise of Lustron is told through interviews of former employees. The interview segments were shot in Betacam SP, combined with archival film footage and photos of the plant. The edited documentary was brought to FILMLOOK for final film simulation and color enhancement. “**Lustron**” is set to air on PBS affiliate WOSU and will be offered for national broadcast soon on PBS.

## WIDE WORLD OF FILMLOOK

NEW YORK—HBO Sports has produced the documentary special “**Jim McKay: My World in My Words**,” a nostalgic look at the legendary sports announcer’s fifty-year career in broadcasting. The special features film and FILMLOOK processed video footage that was color corrected through FILMLOOK’s da vinci 2K Plus system. The special features rarely seen Wide World of Sports footage, video from the twelve Olympic games he has covered as well as interviews with Walter Cronkite, Al Unser Jr. and Don Ohlmeyer. “**Jim McKay**” aired in March on HBO.

---

## “WHAT I WANT MY WORDS” WINS AT SUNDANCE

PARK CITY, UT— FILMLOOK Inc. congratulates director and producer Judith Katz, and directors Madeleine Gavin and Gary Sunshine for winning the prestigious Freedom of Expression Award at the 2003 Sundance Film Festival for their FILMLOOK processed documentary “**What I Want My Words to Do to You.**”

This critically acclaimed film examines the writing process in female inmates at the Bedford Hills Correctional Facility for Women. The gritty documentary was shot in DV then sent through the exclusive FILMLOOK/da vinci 2K Plus color correction system, then recorded on Digital Betacam for digital projection at Sundance. The Freedom of Expression Award is given to a documentary film that informs and educates the public on issues of social or political concern. We salute the filmmakers and are proud to have been a part of the production of this monumental documentary.

---

## “THE LAST MISSION”

LOS ANGELES—GRB Entertainment has used FILMLOOK for film simulation and color correction of the History Channel re-creation documentary “**The Last Mission**,” a WWII period story shot in DVCAM, incorporating archival film and processed in FILMLOOK.

“**The Last Mission**” is the story of “**The Boomerang**,” a B-52 on one of the last bombing runs before the surrender of Japan. The story is told through DV shot interviews of veterans and Boomerang crewmembers, historical re-enactments, and archival film footage, all of which was FILMLOOK-processed or color-enhanced. “**The Last Mission**” will air this spring on The History Channel.

## “OFFICER DOWN” WITH FILMLOOK

SUFFOLK, VA—New Dominion Pictures has been using FILMLOOK’s film simulation and color correction capabilities for several projects that have been airing on Discovery Channel. Currently on air is “**Navy Seals: The Untold Stories**” and “**Special Forces: The Untold Stories**,” two FILMLOOK-processed series. FILMLOOK also processed movies of the week, “**Officer Down, the North Hollywood Bank Robbery**,” “**Haunting in Georgia**” and “**Critical Rescue: The San Francisco Earthquake**.” New Dominion also uses FILMLOOK’s da vinci 2K Plus for color correction on several episodes of “**The New Detectives**” and “**Diagnosis Unknown**.”

---

## “KINGDOM OF DAVID”

HOLLYWOOD—KCET has produced “**Kingdom of David**,” a comprehensive documentary chronicling the beginnings of Judaism. The documentary was shot in video that was later FILMLOOKed and 16mm film, all of which was color-enhanced in FILMLOOK Inc.’s da vinci 2K Plus suite.

“**Kingdom of David**” is the fourth FILMLOOKed documentary processed for KCET, which has also produced “**The Great War**,” “**Chasing the Sun**” and the recent IDA award winner “**Woodrow Wilson**.” “**Kingdom of David**” was shot in the deserts of Israel, Tunisia and the United States, incorporating 16mm film re-created events surrounding Moses, Jesus and David, punctuated with historian and scholar interview bites shot in video and processed in FILMLOOK. The entire four-hour documentary miniseries was brought to FILMLOOK for final color enhancement. “**Kingdom of David**” will air on KCET and PBS stations nationwide this spring; check local listings.

---

## FAIRWAY HEROES OF FILMLOOK

PONTE VEDRA BEACH, FL—CBS Sports, Nickelodeon GAS and PGA Tour Productions have produced “**Fairway Heroes of the PGA Tour**,” a tongue-in-cheek documentary shot in video and processed in FILMLOOK.

“**Fairway Heroes**” follows Ben and Hope, two “fairway kids” who realize their dream to caddy for two PGA greats. The special incorporates both 16mm film and video shot material which was color-enhanced and FILMLOOKed for the special. “**Fairway Heroes**” aired on CBS and Nickelodeon this winter.

## “THE BIG HEIST” CASES FILMLOOK

NEW YORK—CNBC has produced “**The Big Heist: How AOL Took Time Warner**,” a controversial documentary that recounts America Online’s \$106 billion acquisition of media behemoth Time Warner to form AOL Time Warner. The documentary was sent to FILMLOOK for final color correction and film simulation for airing in January. The scathing documentary, broadcast on CNBC, preceded the sudden resignations of AOL chairman Steve Case and CNN founder Ted Turner. “**The Big Heist**” also features commentary from such luminaries as Walt Disney Co.’s Michael Eisner, News Corp. Ltd.’s Rupert Murdoch, Viacom Inc.’s Sumner Redstone, Vivendi Universal’s Edgar Bronfman, Jr. and Liberty Media’s John Malone, all of whom discuss the deal and how it radically changed the media marketplace. This is the first documentary ever produced by CNBC. The documentary aired twice in January on CNBC.

*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.*