

FILMLOOK inc. NEWSLETTER

SUMMER

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2003

FOCUSING ON HD FORMATS AND FILMLOOK®

At NAB 2003, there were a couple of new high definition formats that broadcast equipment manufacturers hoped will carve out yet another niche in the vast market of high-def equipment available for production and post-production. Sony's HDCAM SR promises 4:4:4 high definition component digital capability, which makes it suitable for archival and high-end film style production. At the other end of the high-def spectrum is JVC's JY-HD10 camcorder; a DV format/MPEG-based 1280 x 720 high-def camcorder is believed to be the world's first consumer high definition camcorder available at a reasonable price (under \$4000). The big question now is—how will these new formats integrate with existing high-def and standard-def equipment in the post-production environment?

Sony's HDCAM SR boasts scalable MPEG-4 studio profile "mild compression" digital 10-bit 4:4:4 RGB, but it also makes it incompatible with current HDCAM equipment. HDCAM recordings can play on HDCAM SR but not the other way around. In order to work with 4:4:4 HDCAM SR recordings, it is necessary to not only have the new SR decks, but also the post-production equipment which must handle the dual link HD SDI 4:4:4 signal. This demanding HD format already has several established high definition formats (inspired by the different high definition delivery requirements each network has chosen for delivery) to compete with. Oddly enough, this format may be complete overkill for most television productions, since most viewers will never fully see or appreciate 10 bit 4:4:4, especially when down converted to the still-necessary NTSC format.

Similarly, the success of JVC's high-def DV camcorder will be scrutinized carefully. While the bandwidth may not be the issue, the fact is that there currently is no home or studio deck capable of playing back JVC's DV HD 720/30p video cassette. A camcorder with no studio deck for playback will not make this format popular in post-production. This may limit this new format's usefulness, relegating it to very high-end home video usage, not necessarily for use as a "poor producer's" HD camcorder. In addition, the camcorder's HD MPEG-2 4:2:0

compression ratio may not be useful in high-end productions that require artifact-free effects compositing and “green screen” work. Still, this DV HD camcorder may see more practical usage in television production than in the higher-end film production that the Sony’s HDCAM SR has been targeted for.

When selecting a new HD digital format, a producer may question whether it is worth saving a few dollars by using JVC’s HD DV camcorder—an unproven, inconvenient and unknown format in the world of broadcast video post-production. Or, going all-out and using Sony’s expensive 10 bit 4:4:4 HDCAM SR, when all you really need is 24P recording for HD and standard definition television. High production value and great looking images are what’s important—not the latest niche-HD format to come from the camera manufacturers. FILMLOOK is ready and able to assist the video producer cut through the confusion of achieving the look, texture and color of film whether the medium chosen is telecined film, NTSC, HD, or 24P.

FILMLOOK ON THE VIDEO SHELF

Look for the latest FILMLOOKed features and specials at your local video store shelves... New Concorde Pictures’ **“Flyin’ Ryan”** is a FILMLOOKed action adventure family movie about a boy and a magical pair of flying shoes... Artisan Pictures’ **“The Kingston High,”** an urban-coming-of-age comedy earning critical success as “a true rarity, an intelligently scripted movie about urban youths looking for a good time,” and Artisan’s gritty urban drama **“Bloody Streetz”** are available now at Blockbuster on VHS and DVD... **“The Last Game,”** a special FILMLOOKed episode of the ESPN series **“The Season,”** available for sale on Netflix.

Also available this summer on VHS and DVD: **“Sleepless Nights,”** a gothic thriller released by MTI Video which is receiving critical acclaim as “an original take on the vampire mythos set in modern times,” and **“Dark Walker,”** a horror suspense feature released by Shadow Entertainment.

FILMLOOK CONGRATULATES

FILMLOOK congratulates Carl Byker, Mitch Wilson and David Mrazek for winning the prestigious 2003 IDA limited series documentary award for the KCET/WGBH production of **“American Experience: Woodrow Wilson.”** We salute your achievements.

FILMLOOK AT THE FESTIVALS

The latest FILMLOOKed features and documentaries being shown at film festivals nationwide... Side Show Digital's feature **"Paris"** and Great Jones' **"Lustre"** were in main competition at the Tribeca Film Festival in New York City May 7-10. **"Lustre"** was featured in **"Festival Pass with Chris Gore"** on STARZ! and was also featured on the CBS Evening News spotlighting special films... New Millennium Pictures' **"I'll Bury You Tomorrow"** and Mudd Films' **"Lucky"** were entered into festival competition, with Michael Emmanuel coming away as a winner at the NYC Horror Film Festival Awards for Best Actor in **"Lucky,"** and **"I'll Bury You Tomorrow"** winning Best Horror Feature Film at the Key West IndieFest... Edgar B. Pablos' old west film **"Agua Dulce"** won the Jury Prize for Best Short Film at the Ajijic Festival Internacional de Cine in Jalisco, Mexico and will be entered into the Santa Fe Film Festival... J.D. Cochran's short **"A Fight For Glory"** has been entered into the Hollywood Black Film Festival in June... Tony Martinez and Scott Henry's documentary **"Colors of Courage"** was entered into the Taos Talking Picture Film Festival in April... Casa Grande Entertainment's boxing documentary **"The Dance"** premiered at South by Southwest Film Festival in March... Deidre Gavin's AFI film **"Bella"** was accepted by the Pan Africa Film Festival in February.

FILMLOOK ON TELEVISION

Be sure to catch these FILMLOOK processed programs airing soon... **"Drake and Josh,"** a new sitcom on Nickelodeon from the producer of **"All That,"** is the story of two teen opposites who become brothers-in-law when their parents get married... The second season of **"That's So Raven"** for the Disney Channel, about a junior high school girl with psychic powers...

NEW DOMINION SEEKS FILMLOOK'S 2K

SUFFOLK, VA—New Dominion Pictures has used FILMLOOK's da vinci 2K Plus system for color correction of two projects for airing on the Discovery Channel. On the series **"Critical Rescue,"** an episode entitled **"Heroes of the Potomac"** required special color enhancement to give scenes re-enacting the downing of a passenger jet in the Potomac River an "icy-cold wintery appearance." Also, a movie-of-the-week entitled **"Material Witness"** required overall color correction as well as special defocus "blurring" to obscure an undercover officer to keep his identity secure. **"Heroes of the Potomac"** first aired in June and **"Material Witness"** will air this month, July, on the Discovery Channel.

BEYOND FILMLOOK

LOS ANGELES—Fox Sports has produced a special two-hour documentary on heavyweight Mike Tyson for the series **“Beyond the Glory,”** which incorporates 16mm film and video archives of boxing matches that were processed in FILMLOOK.

The documentary is a comprehensive retrospective of the controversial fighter’s infamous life and career, in Tyson’s own explicit words. Rarely seen photos and video of the fighter’s key bouts were color corrected and processed through the exclusive FILMLOOK/da vinci 2K Plus color enhancement system. This is the first time that Fox Sports has used FILMLOOK for processing segments of their **“Beyond the Glory”** series. **“Beyond the Glory—Mike Tyson”** airs July 16 on Fox Sports Network.

*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.*