

FILMLOOK INC. NEWSLETTER

SPRING

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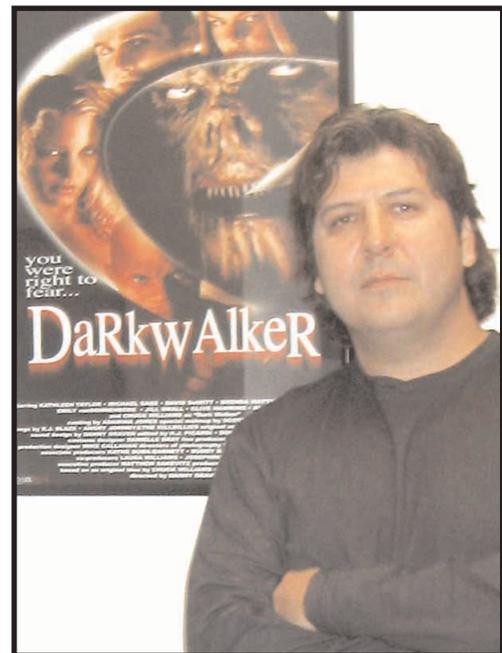
2004

VIEWFINDER: Chuck Williams

Chuck Williams is an independent director/producer who has worked on several indie features, including “Up Against Amanda,” “Horrorvision” and “Bubba Ho-Tep.” We asked Chuck about using digital video in today’s film market.

Tell us about some of the features you’ve brought to FILMLOOK Inc.?

The first movie we brought to FILMLOOK was “Horror Vision.” (Then) “The Vault,” “Stitches” and then probably the biggest DV film shot at that time was “Groom Lake” starring William Shatner. Some of the filmmakers I had worked with in the beginning, did other movies and then took their DV films (to FILMLOOK) also. Danny Draven and J.R. Brookwalter had brought their films here. J.R. and I were the ones who teamed up to do these films in the beginning and through time as you know, other processes have been introduced, but none of them hold a candle in my opinion to FILMLOOK. The bottom line is, it’s too much work, too much time for one guy in there at home for four months trying to do the “look” with software. I tell people go to FILMLOOK, spend a few hours in a professional suite and your movie will look amazing. When we did “Dark Walker,” our total budget was \$20K. It has made over a half a million dollars already in rental sales. It’s available in nine foreign countries and on top of that, it’s in Fry’s Electronics. Here’s a movie shot for \$20K—we came to FILMLOOK to process the entire feature and everybody who sees it, asks...what was your budget? Half a million? \$300K? That’s the best compliment you could ever pay to FILMLOOK.



Pictured: Independent Director/Producer Chuck Williams

Have you ever worked out the budget differences, especially in post production, between shooting 35mm, 16mm vs. shooting in digital?

Absolutely, I'm the king of the figures. I get five calls a day from people asking me about budgets. To make a 35mm film, I would suggest \$500K and up, especially if you're dealing with SAG actors. You drop under three hundred, you're a really an amazing person to shoot a 35mm movie. Now, on 35mm, are you going to print? Or are you going straight to digital beta for distribution, for DVD? Those are your two differences on whether you decide to spend \$500K and up or \$300K and up. You can do it, but I would suggest always at least \$500K and up for a 35mm film. On 16mm, I would suggest \$300K. You could pull off a 16mm film for \$75K, but again, you've got to remember where you are going. Are you trying to make a print out of it? Because prints cost money, to do all that work. It's cheaper than it was ten years ago, because you don't have to use a flat bed editor anymore—nowadays you could use Avids, Protools, etc. However, I would not suggest going under \$150K for 16mm.

Now digital, now there's a whole 'nother one. Hi-def, I would not suggest dropping under \$50K, because you'd really want about \$100K for hi-def. On DV \$75K is the perfect number for a digital DV film. That's going to include everything for you, including your post and FILMLOOK. Want to read more? Go to the following for the rest of the interview: <http://www.filmlook.com/chuck>

PAPER PRESENTED AT SMPTE CONFERENCE

FILMLOOK's Robert Faber presented a paper on "Film Image Perception and Simulation" in Chicago on February 27th at the Advanced Motion Imaging Conference. Below is the abstract:

Ever since the development of television, comparisons have been made between the image characteristics of film and the image characteristics of television in perception, as well as technology. This paper will delve into the reasons why moving film imagery is perceived so differently, why it seems to be frequently preferred over video, even if it's High Definition and how electronic imagery can imitate it. The paper briefly addresses the history of motion picture film,

the history of television and the influence that one had upon the other. Then the differences and the technical reasons why moving images have always been perceived the way they are is explored. Elements such as resolution, gray scale, grain, depth of field and aspect ratio are investigated as to how they differ and why they alter perception. The psychological aspect of “suspension of disbelief” and its relationship to frame rate are cited as the most significant aspects of ‘film-image’ perception. The past and present methods of film image simulation are described and their relative success or failure explained. The nature of electronic imaging and the evolution of video cameras including past attempts to simulate film imagery are described. Methods of film image simulation within post-production and methods of simulation within the acquisition process (the camera) are compared. The film imagery of 24P HD video cameras are cited and compared to their predecessors (60 interlace only).

For the complete paper, go to the following: <http://www.filmlook.com/FABER38ami.pdf>

AT “HOME” WITH FILMLOOK

The powerful and provocative documentary “**Home of the Brave**” was selected for best documentary consideration at the Sundance Film Festival. “**Home of the Brave**” explores the life of civil rights demonstrator Viola Liuzzo, and her suspicious death while she was under government surveillance. The documentary was shot in video and processed in FILMLOOK. We are proud to have been a part of this groundbreaking production and we salute the filmmakers on their accomplishments.

BILLY THE KID VS. FILMLOOK

LOS ANGELES—Morningstar Entertainment has produced for the Discovery Channel “**Billy the Kid: Unmasked,**” an investigative documentary of the legendary death and subsequent controversies of the western outlaw. Through forensic science and re-creations, the documentary seeks to dispel some of the outrageous rumors surrounding Billy the Kid. The entire special,

including interviews and several re-creations, was processed and color timed in the FILMLOOK/daVinci 2K suite. **“Billy the Kid”** premiered in March on the Discovery Channel.

HIP TO FILMLOOK

HOLLYWOOD—Hip TV has used FILMLOOK Inc.’s daVinci 2K color corrector to color time two pilots for each of the latino versions of Food Network and HGTV. **“Mas Sabor”** will feature an international flavor of cooking while **“Hecho a Mano”** will have demonstrations of craft projects for the whole family.

“BUDDHA” ENLIGHTENED BY FILMLOOK

HOLLYWOOD—Philippe Caland, creator of the controversial movie **“Boxing Helena,”** has produced and directed **“Hollywood Buddha,”** a spiritual comedy shot in video and processed in FILMLOOK. Hailed by fellow director Adrian Lynne as “stunning and impressive,” the feature is about a Hollywood director whose outlook on life is upended after discovering spiritual enlightenment. In addition to having a video-to-35 mm film transfer and premiere at the Avignon Film Festival, the feature was also sent to FILMLOOK for processing to Digital Betacam for the video and cable version.

*If you have a news item for the FILMLOOK Newsletter, please call 818-845-9200
and it will be included in our next issue.*