

FILMLOOK^{INC.} NEWSLETTER

WINTER

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2004

Panasonic Cameras Licensed by FILMLOOK Inc.

Burbank, CA: Matsushita Electric Industrial Co., Ltd./Panasonic has taken a license agreement from FILMLOOK Inc. on FILMLOOK's 24P camera technology patents.

WHY DO YOU NEED A COLORIST?

In digital post production as it is with most things in life, there are a variety of tools and then there are a variety of people who can work with those tools to get any job done. Sometimes the results are great, quick and effective. Sometimes the results can be disappointing and even more expensive in the end. Conceivably with some tools (and patience) one can, for example, color correct fairly well with some software and minimal experience. With the color correction tools built into some programs, it would seem to be a cost-effective solution, right? Who needs a colorist if one has the tools for color correction? Couldn't almost anyone with computer skills do it? The right tools and the right environment can be as important as anything else. Color correction should be observed and based on a calibrated monitor and in a room environment where the background lighting is at or near the color temperature of the monitor (typically 6500°K). The color correction system that is used should be fast such as the DaVinci 2K. It works in real-time (no rendering) and can save a lot of hours that may well justify its higher per-hour rate.

Despite the extensive range of tools available for color correction, it is important to remember—a colorist can only enhance, not replace, the vision a director of photography has for a particular scene. Most colorists come from a technical background of studying and working with film and video for many years, and they inherently know what looks good and what doesn't work. Colorists also bring to a project the experience of working with skilled producers, directors of photography and camera people who either have a specific vision for a project, or may want input from the colorist on creating a different look—something that's never been seen before. The years of experience a colorist brings to a project will help in evoking the same mood seen in a familiar movie, maintain the look of an ongoing television series, or creating a totally new look for a music video.

Colorists can assist a director of photography in translating a particular mood or tone of a scene onto

the screen. They have the ability to focus attention or create a subtle reaction in a viewer by darkening, lightening or balancing the color in a scene a certain way. They can repair problems in white balance, exposure, create light or take it away by adding filters, gradients, sharpening, saturating or muting colors. Several looks for the same scene can be tried, discarded or blended together. In most cases, all this is done quickly in real time. No rendering is necessary.

The choices in color correction for video can be daunting and critical decisions in conveying what a director intended for a scene are seldom addressed using “plug-in” style color correction tools. Experience, the right tools and more importantly, the right people can prevent costly mistakes and yield professional, consistent results.

MISSY GETS ON THE BUS WITH FILMLOOK

HOLLYWOOD—Shapiro/Grodner Productions, producer of CBS’ “Big Brother,” has created “The Road to Stardom with Missy Elliott,” a reality series shot in video and processed in FILMLOOK.

The ten part series tracks 13 aspiring performers touring cross country on a crowded bus, all of whom are competing for a recording contract under Missy Elliott’s record label, a released single, and \$100,000 in cash. The series is shot using 24P and DV equipment; the DV footage is enhanced with FILMLOOK® processing to give the entire series a consistent, filmed documentary feel. The final show where the winning performer is selected will consist of prepackaged FILMLOOK material and live footage. “The Road to Stardom with Missy Elliott” is airing Wednesdays at 8 p.m., ET/PT on UPN.

SUITE LIFE'S SWEETER WITH FILMLOOK

HOLLYWOOD—It’s a Laugh Productions have created “The Suite Life,” a new series for the Disney Channel that is shot in video then color enhanced and processed in FILMLOOK.

The series is set in a Boston high rise hotel where twin brothers Zack and Cody create mischief for their lounge-singer mother and the entire hotel staff. The series is executive produced by Danny Kallis, Irene Dreayer and Jim Geoghan who between them have produced and written for “The Smart Guy,” “Sister, Sister,” and “Phil of the Future.” Including the hit series “That’s So Raven,” this is the second FILMLOOK series airing on the Disney Channel. “The Suite Life” airs this winter.

TWIST OF FAITH AT SUNDANCE

FILMLOOK Inc. congratulates Kirby Dick, Eddie Schmidt and Chain Camera Pictures for their film “Twist of Faith,” which has been nominated for Best Documentary Film at this year’s Sundance Film

Festival. We are proud to have been a part of the production of this outstanding documentary and wish the producers success at Sundance.

ALEXANDER GREATER IN FILMLOOK

HOLLYWOOD—Morningstar Entertainment has produced a high definition television special, “Battleground—The Art of War: Alexander the Great” for Discovery Channel. The documentary uses state of the art computer animation and battle recreations shot in 24P HD to profile the legendary warrior. Producers turned to FILMLOOK for daVinci 2K color correction and digital finishing before delivery to Discovery Channel. This is the second special that Morningstar Entertainment has brought to FILMLOOK for image enhancement, following “Billy the Kid: Unmasked.” “Battleground” aired in fall '04 on Discovery Channel.

SHOT FROM THE SKYWITH FILMLOOK

HOLLYWOOD—GRB Entertainment has produced the documentary “Shot from the Sky,” a profile of the legendary but little known WWII bomber pilot who endured a plane crash, hid from the Nazis in occupied France and was imprisoned in a German concentration camp. The entire production, including interviews and elaborate re-creations, was shot in DVCAM then processed in FILMLOOK and color corrected in daVinci 2K and aired on December 19th.

NEW HEROES PROFILED IN FILMLOOK

PORTLAND—Oregon Public Broadcasting has produced “The New Heroes,” a FILMLOOK processed four part documentary series hosted by Robert Redford and featuring international entrepreneurs who have focused on social changes in their respective countries.

“The New Heroes” is a unique documentary series that reveals the passion and determination of individuals who are attempting to transform society in lasting ways through social entrepreneurship. The series features reports from India, Brazil and the United States, with interviews and footage shot in video and processed in FILMLOOK. The series host wraps with Redford were also FILMLOOK processed and color corrected for final assembly for the series. “New Heroes” airs this summer on PBS stations nationwide.

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