

# FILMLOOK INC. NEWSLETTER

SPRING

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## FOCUSING ON “BIG SCREEN” DISPLAYS

**W**hat do you see when you browse the new video displays at your local big box electronic store? Wall-to-wall, gigantic, flat screens displaying (hopefully) high definition material, are front and center. The glass tube CRT TVs—relics of standard-def technology from its earliest beginnings—are shunted to the side, on sale for a fraction of the cost of a plasma display. Yet isn't it ironic that as they face imminent extinction because of the proliferation of larger and larger LCD and plasma displays, CRTs are still held as the “gold standard” for making critical color evaluation in a broadcast professional editing or color-timing environment. The CRT is still the best device for displaying interlaced scanning and multi-scan resolutions. CRTs are still considered excellent at reproducing a good color gamut and have a fairly accurate and predictable grey scale. The downside of course, is excessive weight, bulk, the need for occasional calibration and limited brightness. LCDs and plasmas will always be compared to the “look” of that ancient, low-tech gas filled tube.

Blame the computer. As CRTs are phased out because of their bulk, weight, power consumption and expense in manufacturing larger and larger tubes for display, the LCDs were lauded for their compact design and longer life span. However, LCDs had problems initially – slow decay of images, lack of resolution, dim whites, washed-out black detail, etc., not to mention the incredible expense in manufacturing any LCD display over 21 inches diagonal. Most of these problems have been overcome recently by newer LCD displays or by its lower cost cousin, the plasma display.

LCDs rely on shutter control (pixel by pixel) of the light emitted by a backlight. Most LCD screens use a fluorescent tube for a backlight that has a limited color temperature and spectrum and thus an RGB gamut that is smaller than a CRT. LCDs significantly lack green saturation and plasmas have a slightly larger gamut (also lacking in green). Both display brighter images yet both save energy, weight and easily exceed CRT sizes. plasma screens are emissive displays creating a neon/xenon gas discharge cycle, which, in turn, causes UV radiation to stimulate phosphors to glow. At this time, plasma displays have been the most popular largely due to their lower price tags.

CRT technology does not represent the absolute limit of human color perception (it never was meant to), and yes the phosphors are prone to drift in color and the monitor will need to be recalibrated often. Also, there are other flat-screen and projection technologies getting more advanced and affordable all the time (wider viewing angle, improved contrast, reduced lag, etc.). There are Digital Light (micro-mirror) projectors, DLP (front and rear type, single and three-chip type). There are of course all those plasma panel and LCOS (a reflective technology), then there's pulsed backlit and LED backlit LCDs coming that are getting closer to displaying images similar in color gamut to that of a CRT but with greater brightness, resolution and size

*(continued)*

(up to theatrical-sized screens). For now\* it is best to view your final project and make critical judgments of color on a carefully calibrated broadcast CRT. After all, 90% of the displays out there are still CRT based, and that's how most people are going to see your finished project.

\*eCinema Systems Inc. is one exception to the rule with a specially made LCD that rivals broadcast color grade monitors and is probably the future replacement technology for high quality reference CRTs.

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### **THE BUZZ ON THIS FILM IS NOT YET RATED**

Chain Camera Pictures and Academy Award nominated documentary director Kirby Dick have produced "This Film is Not Yet Rated" for IFC, a controversial and amusing look at the secretive MPAA's practice of rating films. Interviews with prominent film directors are intercut with their rated films to illustrate the rating bias placed against independent filmmakers in favor of major studio releases. The documentary was shot on HDV then brought to FILMLOOK for final color timing and titling prior to its Sundance Film Festival premiere. Chain Camera's tasks for FILMLOOK were completing the HD color timing, titling and finishing of the feature-length documentary along with a mini-press kit prior to the film's premiere the following Monday at Sundance. "This Film is Not Yet Rated" is currently on a nationwide film festival tour and will premiere on IFC later this fall.

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### **THE SOUND OF THE SENTINEL**

Director Clark Johnson and writer George Nolfi have finished commentary on their upcoming feature "The Sentinel," a 20th Century Fox feature, using Sammy Sound's facility for recording their commentary for a future DVD release. "The Sentinel" is an upcoming political thriller starring Michael Douglas and Keifer Sutherland as Secret Service agents assigned to protect the President and the First Lady.

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### **NIA'S NEW PROJECT**

Television star and recording artist Nia Peeples has directed and edited "Back in Love," by Unified Tribe, a music video shot in video and brought to FILMLOOK for film simulation and da vinci 2K color timing. Shot on location in Austin, Texas the video was shot in two days, edited then brought to FILMLOOK inc. "Back in Love" is Unified Tribe's first single from their upcoming third album "FUNKional Family."

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### **GREATEST SHOW EVER**

Post is being completed at FILMLOOK on "Greatest Show Ever," a comedy pilot for BBC and HBO. The pilot is helmed by five directors, including Joe Dante, Stacy Title and Oscar winner Scott Leva. "Greatest Show Ever" is a bizarre comedy featuring extensive green screen footage shot on HDCAM. FILMLOOK Inc. has been called on for editorial and green screen compositing work on the upcoming pilot.

## **PENNY DREADFUL LOOKING GOOD**

Brandes Films has used FILMLOOK Inc. for editorial and color correction on its feature “Penny Dreadful,” a psychological thriller starring Mimi Rogers and Rachel Miner.

Produced by Anita Sgarro; written and directed by Richard Brandes, the feature focuses on a young woman tormented by memories of a childhood auto accident that killed her parents. Brandes Films turned to FILMLOOK Inc. for final color and editorial touch-ups to their D5 master prior to output to film negative for theatrical release.

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## **A&E SPIES ON FILMLOOK**

A&E is airing the controversial series “Spying on Myself,” a voyeuristic reality series shot in video then brought to FILMLOOK Inc. for editorial, film simulation and color correction. The series gives disguised participants the opportunity to question their friends and co-workers about themselves all while hidden cameras capture their opinions and confessions. “Spying on Myself” is currently airing on A&E.

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## **ARNOLD RUNS TO FILMLOOK Inc.**

Strategic Perception Inc. has used FILMLOOK Inc.’s da vinci 2K to enhance a series of commercials for Arnold Schwarzenegger’s run for the California governorship. Strategic Perception has used FILMLOOK Inc.’s color correction capabilities on several projects in the past, including National Cable & Telecommunications Association image spots and a series of re-election spots for President George W. Bush.

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## **FILMLOOK ROCKS AIR GUITAR NATION**

Documentary director Alexandra Lipsitz and producers Dan Cutforth and Jane Lipsitz of Magical Elves have created “Air Guitar Nation,” a feature length documentary that won the 24 Beat Per Second Audience Award at the 2006 South By Southwest Film Festival. Air Guitar Nation chronicles the rise of the US Air Guitar Championships through the eyes of former world champions, fans and media, and through the personal journeys of its top competitors. The documentary was brought to FILMLOOK Inc. for HD upconversion, titling and FILMLOOK/davinci 2K color timing prior to its premiere at the Austin, Texas festival. The documentary is now at the Tribeca Film Festival in New York City.

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## **SECRET BIBLE REVEALED**

Morningstar is producing “Secret Bible,” a series for National Geographic Channel that explores myths and legends surrounding such icons as the Holy Grail, Jesus and the Crucifixion, the Knights Templar and the possible doomsday scenarios of the Apocalypse. The controversial series is shot in HDCAM, edited then brought to FILMLOOK for final color correction.

## **SUPERBOWL XL EXTRA LARGE ON FILMLOOK**

ESPN and Televerse Media produced several specials commemorating and coinciding with Super Bowl 40. The specials, including “Superbowl at 40 Top Ten” and “40 Minutes That Define The Superbowl” were sent to FILMLOOK for color timing and film simulation. The interviews, shot in video and processed in FILMLOOK, were combined with archival film and video footage that also required color correction. All specials aired on ESPN Classic during the weeks and days preceding Superbowl XL.

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## **HANNAH MONTANA ON DISNEY AND FILMLOOK**

The new series “Hannah Montana” is being promoted with exclusive concert-style music videos shot in video then processed and color corrected by FILMLOOK Inc. “Hannah,” premiered in March on the Disney Channel and joins “That’s So Raven” and “The Suite Life of Zack and Cody” as the third hit series to be FILMLOOKed for the Disney Channel.

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## **TAKING STOCK IN FILMLOOK Inc.**

Some recent projects and clients that have used FILMLOOK Inc.’s editorial and color services—“The Legend of William Tell,” a children’s feature soon to be distributed on DVD by Retromedia... “Parallel Lines,” a documentary on one woman’s journey into America’s heartland after 9/11 will also be available on DVD... “Songs of Praise,” an Easter music special for Triple Horse Productions and DirecTV... “Follow Your Heart,” a comedy pilot for No Offence Productions and BBC Television.

*If you have a news item for the FILMLOOK Newsletter,  
please email us at [anna@filmlook.com](mailto:anna@filmlook.com) and it will be included in our next issue.*