

FOCUSING ON SUPER POST SUPERVISION

So now you've finished shooting your movie. At this stage, you will now move from production to post production, and a new set of pitfalls await. Unless you are fully capable of handling the logistics of media capture, downconversion for offline editing, ADR, mixing, foley, titling, duplication and about a thousand other ways a movie could go horribly wrong, you need a field general to continue the battle into post production. That field general is called the post supervisor. The very best post supers are expensive, yet they also can be worth many times their salaries just in avoiding the costly re-dos and time-wasting misunderstandings that crop up when an inexperienced producer decides to "go it alone" and tries to navigate blindly through post production.

Granted, most post facilities are very experienced in creating finished projects and more often than not, they become the "default post super" when there is none. Unfortunately, aside from the money they charge for facility time, post houses do not have a stake in the creation of your project and there are many important (and potentially expensive) questions that must be addressed. How many tapes are there? Should they be cloned for protection? Is there a mixture of formats, like Digital Betacam, DV and HDCAM? Each question answered will lead to additional questions, and additional processes may be called into question. If all this mixed media need to be conformed to one standard, what is this standard? Is the project SD or HD? Is it for video release or film out? 1080 or 720 lines, and what frame rate should the final master be? Is there a separate offline involved? Will the client need a portable hard drive for the offline media being viewed, or is a DVD-R needed? Will a consumer DVD be made, should it be authored, and will a DVD-R be okay or is a DLT tape needed? Is the 5.1 surround mix to be recorded on HDCAM SR as separate tracks or will it need to be Dolby E encoded? Does it need to be closed captioned? Are there network specs that need to be adhered to?

Well, you get the idea. It takes a technically savvy individual to not only keep the post workflow organized, but be able to order exactly the right type of work at each stage in order to keep the workflow, well, flowing. For example, after picture is locked, EDLs and offline video reference files need to be generated not only for online editing, but for the composer, sound mixer, EFX crew and of course the producer, to see how the entire project looks and if there are any issues or mistakes that need to be addressed. The post super will need to coordinate this and many other tasks so that each step in finishing a project can proceed in a timely manner.

Experience counts in avoiding endless delays and thousands of dollars in fixing problems and clarifying simple misunderstandings. It helps to think of the post super as the liaison between the producers and the post house; someone who can envision the finished product the producers want but can understand the time, money and machinations necessary to keep the post process running smoothly. It can be an all-consuming job, and certainly one which any producer should be glad to hand off to a very qualified professional.

DISASTERS IN THE MAKING

Regent Entertainment and here! television has produced two environmentally themed disaster features, "Polar Opposites" and "Solar Flare," shot in HDCAM then brought to FILMLOOK Inc. for HD online, titling and color correction. The features were mastered to 24P HD to facilitate worldwide broadcast and DVD distribution.

The two features were both shot within a month, edited and finished in HD at FILMLOOK Inc. within two months and delivered to the networks before the end of 2007. "Polar Opposites" is a drama about what happens if the magnetic fields of the earth were suddenly shifted while "Solar Flare" is a film about the earth being affected by potentially deadly solar winds.

SUPERBOWL A PETTY EVENT

ID playground recently used FILMLOOK Inc. for post work on a series of commercials advertising the Tom Petty & the Heartbreakers Bridgestone halftime show at Super Bowl XLII. The commercials featured archive as well as recently shot video material that was brought to FILMLOOK Inc. for online HDCAM mastering and some da vinci color correction.

JESUS COMES TO FESTIVALS

Congratulations go to Sean Tracy Productions for their documentary film "The Jesus Guy" being accepted to the Oxford Film Festival in Oxford, MS and the Magnolia Independent Film Festival in Starkville. The film is being shown nationwide in festivals and is garnering critical praise from Film Threat and The Documentary Blog. We will continue to post updates on "The Jesus Guy" as new festival entries are announced.

BETHANY ON THE ROAD

Congratulations to Marion and Yvonne Williams who are traveling across the nation with their feature "A Dance for Bethany" as a fund raiser for Lydia's house, a transition facility in Wuchula, LA. "Bethany" is the inspirational story of a woman's journey out of the sex trade through the help of a reporter. The producers of the feature are also highlighting the perils of human trafficking for slave labor and sexual exploitation as parts of the platform for promoting the feature.

LAGUNA'S PERU CONNECTON

Laguna Productions' "Mañana Te Cuento 2," a romantic comedy shot on HDCAM, premiered on February 14 and is currently in theatres nationwide in Peru with a potential future Latin America distribution. The feature was brought to FILMLOOK Inc. for da vinci 2K DI color timing then sent to Peru for scanning to film negative and theatrical distribution. This is the first Peruvian feature brought to FILMLOOK Inc. for DI work. "Mañana Te Cuento 2" will be distributed on DVD through Blockbuster stores in the United States.

TAKING STOCK IN FILMLOOK

Some recent projects that have been brought to FILMLOOK Inc...Goodspot's "Righteous Kill" Deniro/Pacino teaser trailer's color enhancement thru da vinci 2K...Hollywood Media Bridge's "Devil's Dawn" feature for HD online thru Final Cut Pro and color enhancement thru da vinci 2K...Ultimate Action's "Ultimate Warrior" feature for HD Pro Rez dailies capture in Final Cut Pro for editing...Pierce Law Groups "Legacy" feature HD online and DVD Studio Pro authoring...Retromedia's "Voodoo Dollz" for Final Cut Pro online output and color enhancement thru da vinci 2K...Producer's Post's "Dead Man's Bounty" feature use HD online thru Final Cut Pro and DVD Studio Pro authoring...Scarpaci Kelly's "Rockin' Body" infomercial's color enhancement thru da vinci 2K.

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