

FILMLOOK INC. NEWSLETTER

WINTER

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2006

IKEGAMI CAMERAS LICENSED BY 24P, LLC*

BURBANK, CA: Ikegami has signed a patent license agreement on FILMLOOK's 24P camera technology for IKEGAMI's high definition progressive frame cameras.

**24P, LLC is the assignee of the Faber patent (FILMLOOK Inc.)*

HDV REVISITED

Back in our Summer, 2005 newsletter, we mentioned some of the considerations of the HDV format in "FOCUSING ON UNSCRAMBLING THE EGG".

Now, without surprise, there are even more cameras to choose from and newer cameras and formats still evolving. For example, Panasonic's HVX-200 with its multiple choice of formats can record to P2 cards in the VARICAM (DVCPRO100) mode which is far superior to HDV. This is an under \$6,000 (not including memory cards) camcorder using the same codec as the \$60,000 (plus lens) VARICAM. Although the chips are smaller and the lens is plastic, it's a lot closer to professional HD imaging than any HDV camcorder and at a price that's closer to HDV equipment. It will also do 1080 24P as well as 720P!

If you're considering renting, and the number of shooting days are few, you may be able to use a far more professional camera. There are new HD cameras now that compare with the high end Varicams and CineAlta's at much lower prices (such as the Panasonic HDX900, SONY's XDCAM or the new RED camera when it's available) still sporting real glass lenses and 1/2" to 2/3" chips affording a more reasonably shallow depth of field. Cleaner and less compressed recordings using superior lenses will mean more flexibility in post (less accumulation of compression artifacts downstream and more flexibility in color correction). The point being that there are many choices and frankly, HDV was created for consumer HD video where many compromises (optics, small chips, high compression) exist and limitations become more apparent if you go through a post house where the HDV is decoded, cross converted, color corrected, and re-compressed for distribution. As many have said, "test" and do the research before committing to a format. If your project is going to the web only, a low cost HDV system may be fine. If you're going HD for feature movie quality, then more time might be needed with HDV in post to get a good look. So, the cheapest camera might not mean the lowest end-to-end budget.

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LIVING WITH FILMLOOK

HGTV is producing the comedy-reality series “Living With Ed,” a hilarious peek into the lives of actor-environmental activist Ed Begley Jr. and his long suffering family. Although the first episode had been shot with 60 interlace video and 24P, it was brought to FILMLOOK for da vinci 2K color correction and film simulation in order to give the episode an entirely 24P filmic look. “Living With Ed” premieres in January on HGTV.

HALFORD HASN'T FORGOTTEN FILMLOOK

Self-proclaimed Metal God Rob Halford has used FILMLOOK Inc. for color correction and film simulation of his music video “Forgotten Generation.” This is the latest video for the former Judas Priest front man who has used FILMLOOK on several Halford music videos and concerts. The “Forgotten Generation” video is available as a download on halfordmusic.com

WHERE'S MOLLY FINDS FILMLOOK

SFO Productions has concluded post production on “Where’s Molly,” a documentary of one man’s search for his missing sister, who was removed from his family over 40 years ago and institutionalized because of her mental state. Produced by Jeff & Cindy Daly and Dow Hewitt, the documentary was shot in video then brought to FILMLOOK Inc. for final color timing and film simulation. “Where’s Molly” is currently being prepared for film festival entry and eventual theatrical and DVD distribution.

HIGH CALL IN WITH FILMLOOK & CHROME BUMPER

High C Productions has finished the movie “Poker Night,” a hilarious comedy that was shot on Varicam then brought to FILMLOOK for final da vinci 2K color timing and output to HDCAM prior to film distribution and video release. “Poker Night” is the story of an innocent poker game that goes hilariously wrong when a hooker is offered as the grand prize.

“ESTAMOS” WITH FILMLOOK

Teleduction has finished post production on “Estamos Aquí,” a documentary about Guatemalan immigrants in a small American town. The documentary follows immigrants as they travel from their native country and settle into Georgetown, Delaware, all within the climate of border patrol and immigration reform. The film was shot on video then brought to FILMLOOK for final film simulation and color timing.

TAKING STOCK IN FILMLOOK

Some recent projects that have used FILMLOOK’s services...Producer’s Post has used FILMLOOK Inc. for final DVD authoring for their feature “The Bros,” an urban comedy about suburban white rappers...ID Playground has used FILMLOOK for online conform for a series of trailers and commercials for Depeche Mode’s Best Of #1 greatest hits album...ID8 required da vinci 2K color timing and titling for their Werner Ladder infomercial.

*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.*