

Dueling Telecines

Atlanta, GA: Georgia is heating up with feature films and overlapping productions has created dueling transfer sessions at Cinefilm. Being the only full service lab in the Southeast is a distinction, but it's a real advantage when you have two telecine suites. "Film is still the dominate medium for features," states General Manager Jim Ogburn, "and we can create dailies for two features simultaneously; one in our Spirit HD suite and the other in our Quadra SD. In the last two years the demand for HD dailies has increased dramatically."

Telecine One created HDCam SR dailies for the feature "Life As We Know It" starring Katherine Heigl and Josh Duhamel. The shoot involved infants and multiple cameras which resulted in large volumes of film each day. "We were managing over three hours of 35mm footage each day for 45 days," exclaimed Colorist John Petersen. "The DP uses Fuji Eterna stock, which looked beautiful. Together, we set up a natural look, with some added contrast, since it's a family comedy with no special stylist requirement and he'd call in any special looks needed for specific scenes each day." The team viewed on-set dailies on HDCam copies and Avid DNxHD files were created for editorial.

"And in this corner"- Telecine Two followed the traditional route with 35mm transferred to DigiBeta and Final Cut Pro files for the feature "Destination Home" starring Brooke Shields. "This storyline follows the challenges of a family affected by the economy and adjusting from the 'big city' to 'life on the farm' - kind of a serious version of 'Green Acres,'" says Colorist Ron Anderson with a smile. "The DP brought in his Mac to the first session and matched his monitor to our standard. Then on critical days he would email still shots from his digital camera adjusted in Photoshop and I'd set the scenes to match. It was a great way to communicate his vision for dailies."

While the telecine suites were busy handling the transfer volumes and audio syncing of two features along with their regular commercial clients, the high footage count was not an issue for Cinefilm Lab Manager Tony Bifano. "We've always had two runs a day and handling 40-50,000 feet a night is not a problem - 'fo-get-about-it'" he laughs in his humorous Italian persona.

Both features took advantage of the savings by filming on 3-perf 35mm and will scan the neg for a DI finish in Los Angeles. So who won the Telecine Duel? "Our clients, of course," notes Ogburn diplomatically.



Dual 35mm features required multiple telecine suites at Cinefilm Atlanta. Colorist Ron Anderson (left) creates SD Dailies for a film starring Brooke Shields, and John Petersen in the Spirit HD suite for a Katherine Heigl feature.