Fox’s new reality competition series ON THE LOT premiered on May 22nd. The show gives aspiring filmmakers the opportunity of a lifetime: a $1-million Dream Works development deal. 12,000 people submitted their films for consideration. ON THE LOT features filmmakers who will produce short films in every genre every week. While the show is being shot on high def, we processed and transferred a number of Pro8mm reversal and negative film stocks. The intent for the footage is to be used for the credit sequence.

Whether the original format is Regular8, Super8, Max8, 16mm, Super16, Max16 film or VHS, S-VHS, VHS-C, 8mm, High8, 3/4, 3/4-Sp, Beta-Sp if you want to incorporate these mediums into a digital production Pro8mm can bring them into the professional workflow.

Among our very first client to use the new hardware based encoder was a feature film called WHO’S YOUCADY, directed by Don Michael Paul, released July 27th. The recreated scenes where shot on Pro8/85 and transferred with Phil Vigeant on the new Y-Front. After a clean pass of the footage custom effects were created in the telecine using a technique we call “Plastic” in which the optical path of the telecine is distorted using various filters and other items. Then a third pass was done after the film was physically altered to render a more authentic old world feeling to the footage. The footage was transferred to DVCam and then selects where pulled and encoded using DVCcodec to DVD-R for file transfer. We have also done work on several commercials and some various independent projects direct to hard drives without any tape recordings. Everyone seems to have Final Cut Pro but few have access to expensive tape formats such as Digital Beta. File transfers are the perfect way to stay in high quality without the capital expense of tape decks.

PRO8mm EXPANDS CAMERA REPAIR DEPARTMENT

Pro8mm announces the expansion of their camera repair facility. We now have the capacity to repair and service a variety of Super 8 and 16mm cameras, with our main focus on Canon Super 8 cameras and Bolex 16mm cameras. Additionally, this fall, we will be introducing the first of our new rebuilt, recalibrated cameras, modified to optimize the results of modern film stocks. Watch for the introduction of the Pro814 Camera.

The tech team will make three major improvements that will make the average super8 camera produce above average results. These include an advanced calibration system, the removal of the 86 filter and the increase of the take up torque. Watch for complete tech talk about this in our next newsletter.

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