

## **EFILM Tape to Film Helpful Hints**

The EFILM proprietary process delivers superior Cinema Release of Video projects. Please remember that the theater screen is considerably larger than the video monitor and the film medium is less forgiving than video, so to get the best results on your job we suggest the following:

### **TELECINE TRANSFERS**

- Telecine transfer and all edits, cross dissolves, and composites should be on a **first field dominance**.
- Sizing changes (reductions or enlargements) are best done at the time of the telecine transfer by optically enlarging or reducing your images.
- Unless the film projection speed is known to be different than 24 frames per second, please shoot at 24 fps camera speed. Likewise, render all graphics and animation at 24 frames per second. Typically, this means that the graphics must be generated in cine-compressed mode, and cine expanded later to be integrated into the video.

### **SPEED CHANGES**

- When possible, speed changes should take place in camera at the time of shooting, or at the film to tape transfer to avoid artifacts present in all DVEs . The finest results are obtained if speed changes are performed on whole frame boundaries by adding or dropping whole frames. Otherwise, speed changes when typically accomplished in video will create field based artifacts which will be apparent in the transfer to film.
- As with speed changes, graphics should be created on whole frames, and animation or moves on graphics should be performed on whole frame boundaries.

### **VIDEO ENHANCEMENT**

- Use a minimum amount of noise reduction and video enhancement.
- Please be aware that video levels for RGB above 100 units will be clipped off on the film.
- When creating titles, be aware that video does not support the resolution of film in the color area so you should avoid saturated colors with fine edges. Encoded video such as D2 or 1" tape is especially sensitive to this.

## AUDIO CONSIDERATIONS

- If your spot includes audio, we can transfer both analog and digital formats
- **ANALOG-** please provide your stereo mix on a time-coded DAT with a standard sync two pop  
these DATs can be with or without Dolby noise reduction either Dolby A or Dolby SR.  
If you require that noise reduction be encoded onto the 35 mm mag track, you may request this at the time of transfer  
for an additional cost.
- **DIGITAL FORMATS-** please provide 35 mm print masters, DA-88 tapes at 29.97 ndf, or M.O. disks  
DATs and DA-88s must have time-code that is continuous for the duration of the film reel with 30 seconds of pre-roll for each reel. 30 seconds of 1K tone @ reference level of the spot material. Time-code must be referenced to your picture to ensure correct sync.

Print masters must have a sync pop. The sync pop is a 1kHz tone, 1 frame in duration, placed exactly 2 seconds (48 film frames) before the first frame of picture.

M.O. Disks Six track discrete mix must be provided on SR encoded 6 trk 35mm mag or six channels of a 29.97 ndf DA-88 referenced to video (Left, Left Surround, Center, Right Surround, Sub) and two track Lt/Rt mix on a SR encoded 3 track 35mm mag or two channels on DA-88.

\*\*\*THESE REQUIREMENTS MUST BE MET TO CREATE M.O. Disks for Dolby Digital soundtracks.

DTS (Digital Theater Systems) - A 6 track print master or a DA-88 is decoded and transferred to a 6 track CD ROM \* this format will require special licensing with DTS, Serial # issued from DTS

SDDS (Sony Dynamic Digital Sound) - A 6 track print master and can hold up to 8 channels

SR-D or Dolby Digital (Spectral Recording Digital) - M.O. Disk is required

## EFILM's Technical Conforming and Evaluation Services

When a new Tape to Film project arrives at EFILM we make a comprehensive evaluation to determine the

approach before the laser film recording can begin. As our client, you have certain options that your assigned project manager will go over with you in detail. Most projects can be evaluated and conformed unsupervised. However, if your project requires a more complex session, we will be more than happy to accommodate and schedule.

## Advanced Video Post-Production Techniques For Cinema Release

When preparing an NTSC spot exclusively for Cinema Release please transfer and edit on whole frames keeping one film frame on one video frame. This will avoid adding the 3:2 pull down. However, when viewing your video, remember that it will be sped up. (You will be viewing material at 30 fps that is meant to be projected at 24 fps). This can be a confusing point so please ask if it is unclear. Please remember that all video manipulation (e.g., dissolves, DVE moves, color timing transitions) should be on whole frames within original film frame boundaries.

- PAL presents no problem in this area since it is at 25 fps and is close to the final 24 fps projected rate.