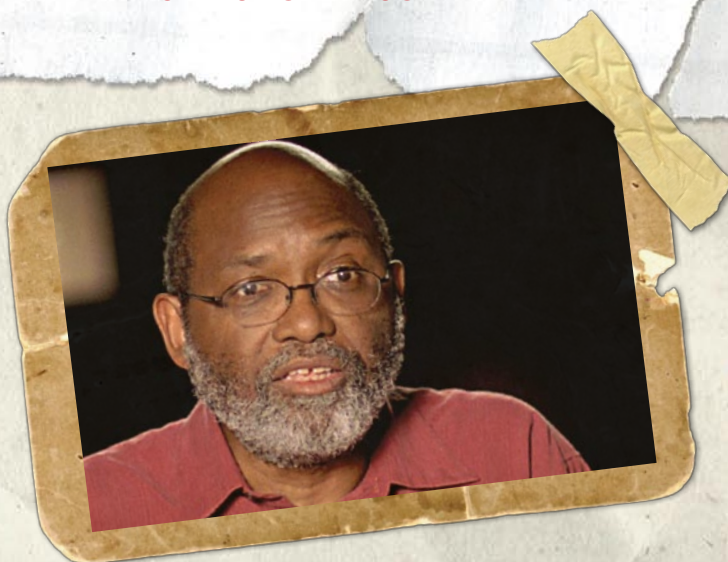


Why Compromise?

FILM GIVES YOU MORE OPTIONS IN POST.

"You go to a digital intermediate, and it opens up the possibilities of exposure, of reframing, of everything. So I think the digital technology, in terms of enhancing the film look, has been wonderful."

Sam Pollard, Editor



"Why wouldn't you want to capture in the highest resolution format to then transfer and post in high def, to get the best image quality that you can?"

Stefan Sonnenfeld,
Colorist/President, Company 3

"You actually get the best of both worlds now. Shoot on film, and then you work digitally and end up with high def that has the beauty of the thing you began with — you can do almost anything in a film-to-tape transfer now."

Florence Buchanan,
Creative Director

"There is a notion of some that digital is cheap. There are lots of downstream costs."

Bill Dill, ASC,
Cinematographer/Professor

16 X 9
MATTE

1080
23.98 PsF

"Because of the greater latitude with film, there are many more possibilities of where you can take it in post."

Vanja Černjul,
Cinematographer

FILM LOVES DIGITAL.

Film and digital are often described as competitors, when in fact they are powerful creative allies. Ongoing improvements in film technology have continued to set the benchmark for image quality while at the same time advancements in film-related equipment and evolving postproduction techniques help to unlock film's true potential. Get the most from today's state-of-the-art postproduction technology. Start with film.

WHEN IT COMES TO BUDGET, DON'T ASSUME.

Many assume that saving on upfront costs such as film, processing, and scanning reduces the overall production budget. Many have also learned that this assumption can be flawed. Not only does film provide efficiencies on set, it also provides efficiencies in post: from capturing more detail to work with during the postproduction process to production disciplines that keep shooting ratios and, therefore, editing volumes, to a far more manageable level. The last thing you want is to put your heart and soul into a project only to find that you have a compromised result without the cost savings you had hoped for.

MORE CREATIVE OPTIONS.

When you shoot with film, you can rest assured that you have captured the most information possible — nuances of color, shadow and highlight detail, mood and texture — which dramatically increases your creative options in postproduction. Film's exceptional dynamic range allows for greater image manipulation. You can zoom into a frame to create an entirely new scene option and zero-in on the details in the shadows or the highlights. You have accurate color reproduction across a whole range of exposures. Your control is as limitless as your imagination.



DUB



"I've found myself in transfers asking, 'Why can't I do this to it?' and, the colorist says, 'Well you shot in HD, this is what you get.'"
Tricia Lentini,
Producer, BBDO NY

"The new (KODAK VISION3) 250D Film rendered images that are fuller, with additional tonal space/depth and color saturation, especially in the mid-tones. This stock has more apparent sharpness — especially in exterior daylight scenes, which gives faces a richer, more full and oval appearance."
Rafey Mahmood (Mithya, Haasil,
"Journey to Mecca")

"This is an excellent step forward that will allow directors of photography and colorists to achieve the desired looks more quickly. I plan to make extensive use of this new film on my next movie."
Bojan Bazelli, ASC ("Hairspray,"
"Mr. and Mrs. Smith," "The Ring")

"The producers figure, 'Well we're only having to submit a digi-beta master to the British broadcaster. We could shoot all this on HD or digi-beta.' Our argument would be that really you should be preparing at the onset for at least high-def broadcast by shooting this on film so that you've got the elements that you can go back to. If you get a sale somewhere, then you can either remake that HD or pull the visual effects plates back in."
Asa Shoul, Senior Colorist,
Framestore

YOU CAN'T FIX EVERYTHING IN POST.

There is a common misconception that you can fix everything in post, but you can't fix something that hasn't been captured in the first place. You cannot recover information lost in the extremes of exposure. Film's exceptional dynamic range allows the cinematographer to capture the greatest amount of detail, from the deepest shadows to the brightest highlights, and allows the colorist to work unconstrained, with more flexibility and control to obtain the desired look.

AND IT JUST KEEPS GETTING BETTER.

KODAK VISION3 Motion Picture Films are designed to be fully compatible with digital postproduction. Whether transferring on a telecine or scanning, VISION3 Films give colorists the combinations they crave — more information, less noise, and consistent color reproduction. Innovative new technology incorporated into VISION3 Film results in noticeably reduced grain in the shadows and higher signal-to-noise ratios when scanning low-light scenes. The extended highlight latitude provides more information in the extremes of exposure — an area where digital capture formats suffer greatly.



WHY DATE YOUR WORK?

When you capture digitally you are committing to the level of image quality available on that day. Images captured on film, however, provide enormous flexibility throughout the workflow and the ability to output to any standard that exists today or potentially in the future. With film you can simply go back to the original negative, scan it on the latest scanner, and have content that looks as good, if not better, than the day it was shot; giving you the most options in post and maximum flexibility for distribution in whichever way you choose.

"Ansel Adams used to say that making the negative was the composing of the score, and printing the negative was the performance. That's what film allows you to do. The problem with digital is you're committing to the performance when you shoot it. Whereas with film, you are making a score which you can interpret later."
Peter Lang, Cinematographer



Film. No Compromise. **Kodak**