

Performance Post

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HD Beauty for EYE OF THE BEHOLDER

If you're producing a television show that is all about beauty, you obviously want it to look as beautiful as possible. EYE OF THE BEHOLDER is the show, and Performance Post is the place Serena Yang Productions chose to post this HDTV production.

In addition to producing chores, Serena Yang hosted the four, one-hour specials, and created the show, as well. She wanted a television show that would take an entertaining look into what we find beautiful, and why – a show that would investigate how different cultures define beauty.

Joe Keeper was the post production supervisor on EYE OF THE BEHOLDER and has since joined the Performance Post staff. He explained that the show was originally pitched to the Discovery Channel. Since the show would be highlighting the beauty in seven different countries, the Discovery Channel thought the concept would lend itself well to their new HD Theater division. So, shooting in high-definition became a "must." The show will air on the Travel Channel in NTSC, as well.

Trevor Guinn performed on-line editing duties for EYE OF THE BEHOLDER using the Jaleo non-linear system in the 1080-24P format. The off-line edit was done using Avid DV Express but the popular desktop system posed no problems for Performance Post.

Some of the show's off-line editing lists came to Guinn in the 24 fps format, but other episodes were cut at 30 fps. Using Performance Post's in-house software, Guinn scaled the 30 fps shows back to 24 fps enabling him to on-line with the HD camera sources.

The show utilized a great deal of stock photography and NTSC film footage, all of which had to be used in combination with HD source material. The still photos were dropped into the Jaleo time line in extreme-high resolution and then sized. Then, pans, zooms and other appropriate moves were added.

The NTSC film footage was transferred to BetaCam SP. Once digitized the footage was imported into the Jaleo system where it was scaled back to 24 fps and up-converted. The frame size was increased and color corrected to match the HD source material. "The nice thing about the Jaleo is its ability to mix frame rates and resolution," Guinn explained.

Joe keeper agrees with Guinn. "On any other machine, the various frame rates would have been a burden," he said. "With the Jaleo we were able to acquire the variety of material, import it and drop it on the time line all in the same time."