

16 MM FILM Footage & Running Time (24 fps)

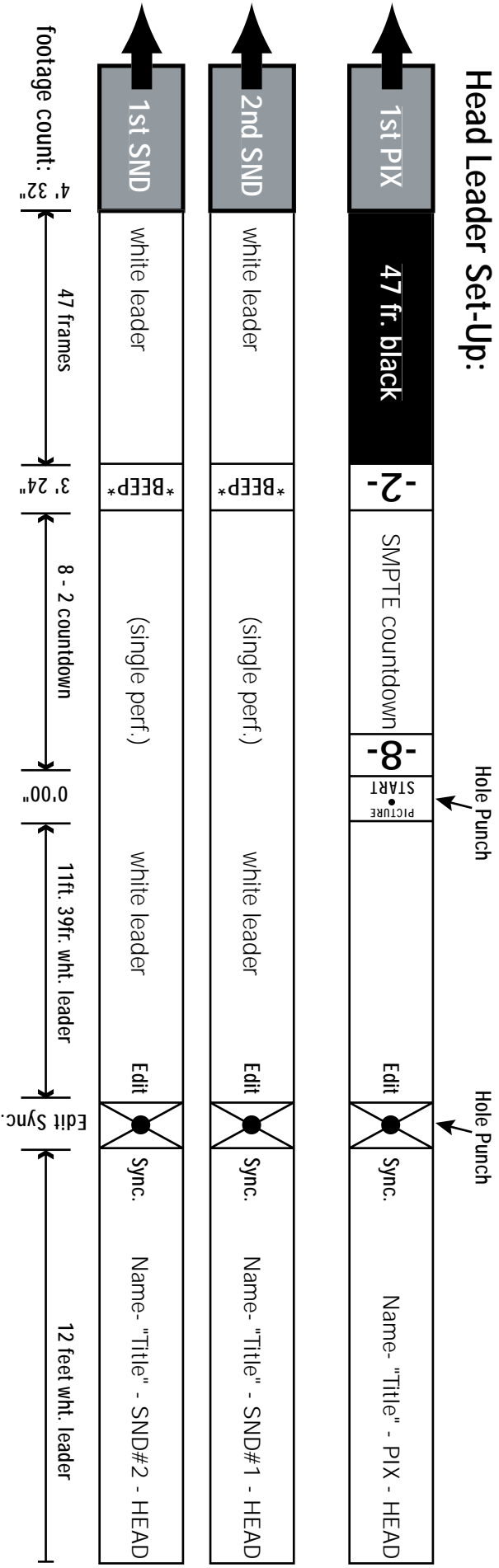
FEET	MIN. : SEC.
50	1 : 23
100	2 : 47
150	4 : 10
200	5 : 33
300	8 : 20
400	11 : 7
500	13 : 53
600	16 : 40
700	19 : 27
800	22 : 13
900	25 : 0
1000	27 : 47
1100	30 : 33
1200	33 : 20

- 16 mm film @ 24 fps = 36ft./min
- 1 foot = 40 frames
- 100 ft. = 2 min. 47 sec
- 400 ft. = 11min 7 sec

16mm FOOTAGE TABLE									
24 F.P.S. Sound Speed (1 foot = 40 frames)									
SECONDS						MINUTES			
SECONDS	FEET	FRAMES	SECONDS	FEET	FRAMES	MINUTES	FEET	MINUTES	FEET
1		24	31	18	24	1		31	1116
2	1	8	32	19	8	2		32	1152
3	1	32	33	19	32	3		33	1188
4	2	16	34	20	16	4		34	1224
5	3		35	21		5		35	1260
6	3	24	36	21	24	6	216	36	1296
7	4	8	37	22	8	7	252	37	1332
8	4	32	38	22	32	8	288	38	1368
9	5	16	39	23	16	9	324	39	1404
10	6	10	40	24		10	360	40	1440
11	6	24	41	24	24	11	396	41	1476
12	7	8	42	25	8	12	432	42	1512
13	7	32	43	25	32	13	468	43	1548
14	8	16	44	26	16	14	504	44	1584
15	9		45	27		15	540	45	1620
16	9	24	46	27	24	16	576	46	1656
17	10	8	47	28	8	17	612	47	1692
18	10	32	48	28	32	18	648	48	1728
19	11	16	49	29	16	19	684	49	1764
20	12		50	30		20	720	50	1800
21	12	24	51	30	24	21	756	51	1836
22	13	8	52	31	8	22	792	52	1872
23	13	32	53	31	32	23	828	53	1908
24	14	16	54	32	16	24	864	54	1944
25	15		55	33		25	900	55	1980
26	15	24	56	33	24	26	936	56	2016
27	16	8	57	34	8	27	972	57	2052
28	16	32	58	34	32	28	1008	58	2088
29	17	16	59	35	16	29	1044	59	2124
30	18		60	36		30	1080	60	2160

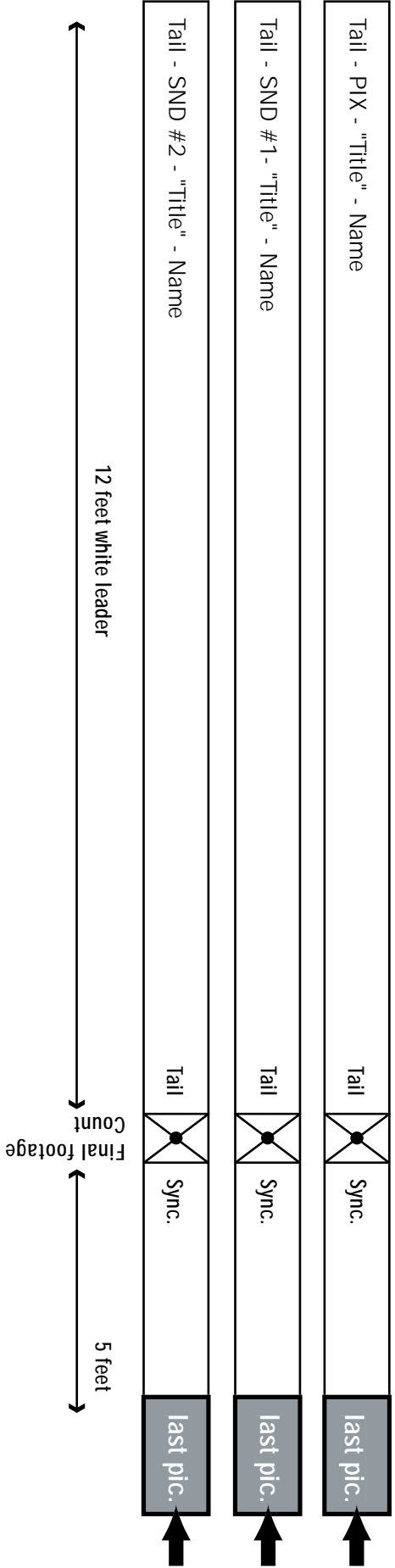
LEADER SET-UP FOR EDITED WORKPRINT & MAGS TRACKS

Head Leader Set-Up:



(Use Sharpie to mark all leaders - No grease pencils)
(Hunter sound mix accomodates up to 4 sound tracks)
(use single perf. white for SND and double perf. white for PIX)

Tail Leader Set-Up:



WHAT TO DO WITH YOUR EXPOSED FILM AFTER YOUR SHOOT.

Exposed film that has not been processed has a "latent image." This means that the emulsion has been exposed to light, but has not been processed. A latent image is very unstable, so it is recommended that you process your film as quickly as possible. Keep exposed film away from heat and if it is going to be more than a few days before you process it, keep it in the refrigerator (well sealed).

- 1) Unload magazine (as described in class) and seal your film back in its bag and can. Seal the can all the way around with gaffer's or camera tape. Write "Exposed" or "EXP." on the tape and can label to delineate exposed film from short ends.
- 2) Peel off the top portion of the film label (it comes off very easily). Write with a sharpie the following information right on the can:
 - a) Title of film and shoot date
 - b) Roll #_
 - c) Director's name
 - d) Processing Instructions (i.e. Process Normal or Pushed one stop, etc.)
 - e) Type of film (i.e. 7297) and footage (i.e. 400')

Make sure every can is labeled clearly and neatly!

If you are using a short end and the can has no label, then use white camera tape or tape a paper label onto the can (some labs will provide you with labeling stickers for your film).

- 3) On a separate sheet of paper write out the following:
 - a) Title of film
 - b) Director's name, billing address and phone number
 - c) List all Roll #'s you are handing in at once with the type of film and approximate footage and instructions for each can of film:
 - d) Workprint order instructions. Indicate what kind of workprint you want (i.e. **one-light** or **timed**).
A one-light workprint is the cheapest and means that they set your printer lights to expose your first scene correctly and then use this setting for all scenes in each roll. A timed workprint is a bit more expensive and means that they do quick exposure and color correction for each major exposure section on the roll.
- 4) Hand in your exposed film and instructions to the lab (some labs require a 50% deposit on the anticipated price of your order).

Example:

Title: Mick's Movie

Billing: Mick Hurbis-Cherrier
Penthouse, Trump Plaza
New York, NY 10001
(212) 772-5148

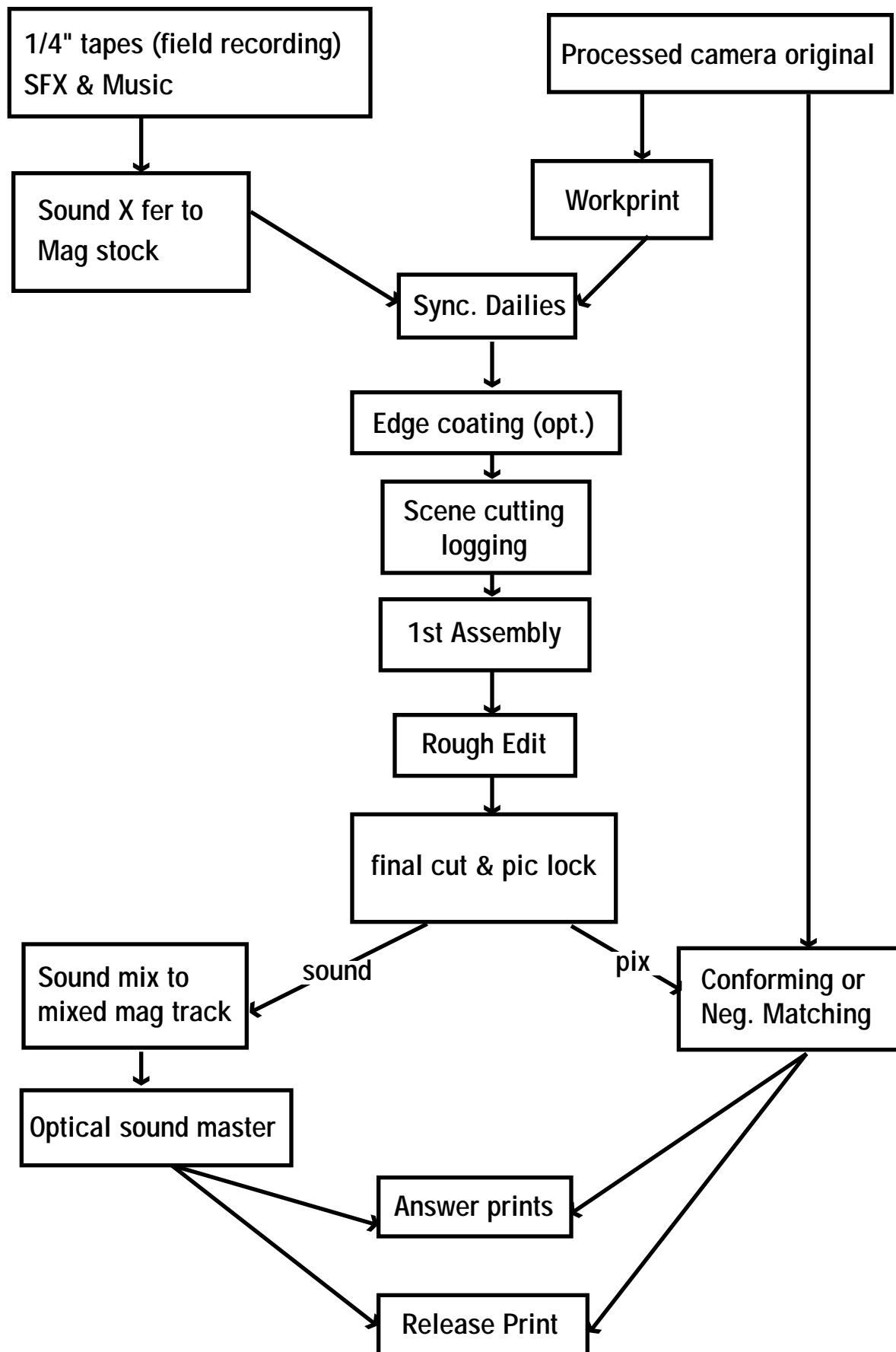
Instructions:

Roll #1 - 400' 7297 (process normal)
Roll #2 - 250' 7297 (process normal)
Roll #3 - 400' 7293 (process normal)

Workprint:

Timed workprint

BASIC FILM EDITING FLOW CHART



CODE 16

16mm edge numbering

- * 4 letters and 4 numbers every 16 frames
- * Large, easy to read and no smearing

Letters: "A" through "K" (no "I"). 10,000 possible combinations of four letters!

Codes on all 16mm stock including polyester.

PRICES: Picture and track:	\$0.015 per foot <u>each element</u>
Rush rate:	\$0.02 per foot (minimum \$20)
Minimum for job:	\$15.00 (out-of-town-jobs - \$20)

NOTE: Minimum roll size is 400 feet. Smaller rolls charged as 400 ft.

PLEASE PREPARE FILM AS FOLLOWS:

Heads out on cores

At least **three feet of leader** before start mark for threading.

A **clear and unmistakeable start mark**. There should be no other marks on the leader which can be mistaken for the start mark. No start marks necessary for MOS or wild sound, but the rolls should be labelled as such.

A **four letter code marked on each roll**. Any combination of "A" through "K" can be used, but no "I".

A **tail sync** so we can check our work (but send it **heads out!**)

Double splicing is not necessary, but sloppy splices can be a problem.
Splice carefully.

ASK ABOUT OUR AVID SUITES - LOW RATES!

OUT-OF-TOWN CUSTOMERS: Estimate the cost of your job and enclose payment with your work, including return shipping plus \$3 handling charge. Remember, sound and picture are charged separately. Please overestimate if you are not sure. We will refund the difference.

262 west 91st Street
New York, NY 10024
(212) 496-1196

Hours: 10 AM to 5 PM Monday through Friday

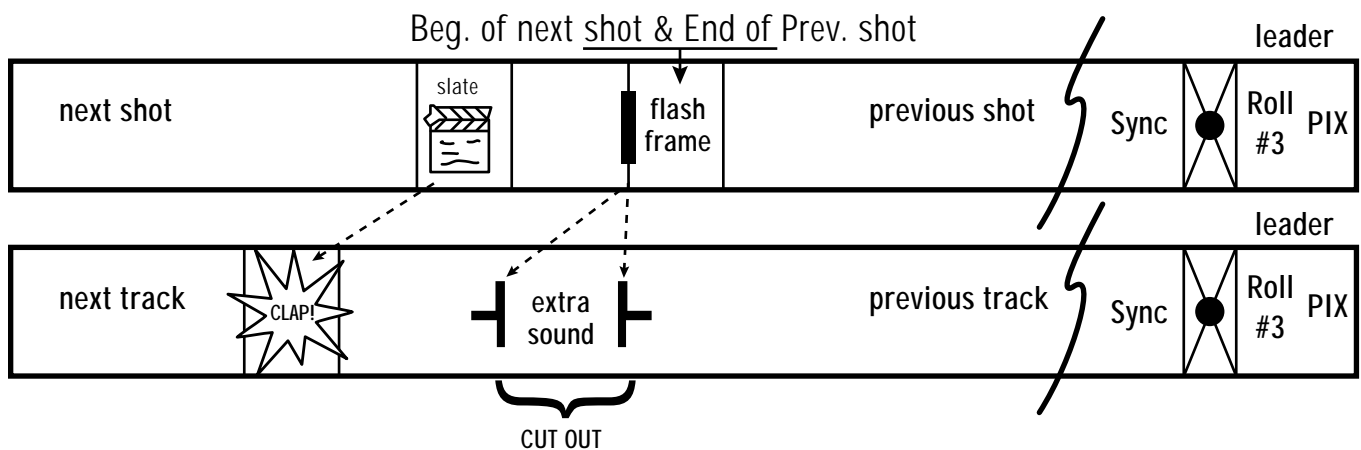
SYNCHING UP DAILIES

The Objective: To make the picture and sound run in sync (maintain the proper frame to frame correspondence) for all takes on each camera roll.

The Problem: If slating procedures were done correctly (sound recorder is turned on before camera) then we have more sound than picture.

The Procedure:

1. For the 1st daily on the reel, sync up the 1st frame of closed slate (pix) with the 1st audible frame of the corresponding "clap." Lock sound & pix!
2. Put white leader on both rolls, and roll back two feet before the first pix. Put corresponding sync marks on both rolls (hole punch or X) and identify "sync. - X - cam. roll # 3" (use sharpie).
3. Run locked pix and sound rolls to the flash frame at the end of the 1st shot (where camera was turned off). Mark the frame line of both picture and sound.
4. Unlock sound and pix and proceed to slate of next shot and sync 1st frame of closed slate with 1st frame of audible "clap." Lock sound & pix.
5. Roll locked sound and pix to previous flash frame (where the camera was turned on). Mark audio track corresponding to frame line already marked on flash frame.
6. You now have two lines on your sound roll. The sound BETWEEN those marks doesn't have any corresponding picture and so must be cut out.
7. Move locked sound and pix to RIGHT of heads, cut out garbage sound and splice ends together.
8. Proceed to next flash frame and repeat procedure from #3. Repeat for every take on the camera roll.



Remember:

- (1) Never cut picture!
- (2) The flash frame corresponds to the end of one take and the start of another take.
- (3) For syncing: cut and splice to the right of the heads.
- (4) When marking use grease pencil for pix and sharpie for mag.