



PLAY FROM HERE

PostScripts

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Welcome to another edition of PostScripts! I know it wasn't long ago that you received our last newsletter but we have so much great news to share we felt now was a good time to get the word out. So please take a moment to share our excitement!

Brian Fearon And Michael Grootenboer Honoured



Michael Grootenboer and Brian Fearon receive awards from PPD president Al Mitchell, marking ten years of service as outstanding creative editors.

DVCPRO-HD In The House

As HD becomes more popular PPD is once again gearing up to meet client needs. As the next step in our HD evolution we have purchased a Panasonic DVC-PRO AJ-HD1400 deck. Many freelance camera operators shoot on the new Panasonic AJ-HDX900 camera which records 720p or 1080i to a DVC-PRO HD tape; our new machine can downconvert and digitize these tapes on-the-fly into any one of our six Avid edit suites. The deck will also handle a multitude of other DV formats including DVC-PRO 50 which is very popular with producers working in standard definition. We have priced the new deck very competitively at \$130/hr. for downconverting or digitizing. The addition of DVCPRO-HD to our impressive list of other formats (including HDV and Dbeta) means we can now handle almost anything. For more information please call Al Mitchell.

In the October '97 issue of PostScripts we announced the addition of our second Media Composer edit suite, we raved about AVR-77 quality and our headline read "Brian Fearon "Jumps In" as Third Editor". We had just hired Brian away from CBC where he was working on "Market Place", "Venture", "The Nature of Things" and other series. At that time Brian said, "I have no regrets about jumping into the "real world". I am really enjoying the variety of challenging clients at PPD, as well as the excellent support staff and the leading-edge technology." As we start 2007 we chose to honour Brian early for his ten years of excellence, serving PPD's clients with not only amazing creative skill but a "can do" attitude, a huge smile and a wonderful laugh!

Then in the February '99 issue came the news that PPD had bought the assets of Cutting Edge and moved to 111 Berkeley Street. Not only had we expanded to five edit suites but we found a very

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Useful Tips: 24P

More and more clients are asking about shooting their projects in 24P (24 fps progressive) for that 'film look'. 24P is a terrific look if you are not dealing with a lot of motion and you don't intend to use any slow-motion or speed-up effects. 24P is also a 'universal mastering format' so if you need a PAL output and an NTSC output from the same timeline 24P becomes a very useful solution. Some broadcasters recommend 25P as this frame rate makes conversions even easier and avoids the 'pull-down' issues of 24 fps. If you are finishing for NTSC 30 fps and you intend to do any motion effect work, you should consider shooting 30i (30 fps interlaced 29.976 drop frame). Our best advice is to call us before shooting any frame rate other than 30i because there are also issues around downconverting and timecode offsets which we may need to consider.

Honoured (continued)

talented Michael Grootenboer sitting in the editing chair ready to become an active member of the PPD team. Michael became our adopted son and we chose this year's annual "We Survived Xmas" staff party to also acknowledge his more than 10 years of editing craftsmanship at 111 Berkeley St. Michael has worked on many award-winning projects, including broadcast documentaries, music videos, national commercials and incredibly successful infomercials.

PPD has certainly grown since we opened our first edit suite in July of 1994 and our success has been built on the reputation of our talented editors. Congratulations to Brian and Michael and we thank them for their unwavering support, their creative genius and their friendship over the past 10 years. We hope they will get a lot of use out of the special gifts they received with their awards, and we look forward to working with them for many more years!

PPD Gets Juiced Up

In December we purchased 13 new DVDs of stock animation from Digital Juice along with three new editor's tool kits. These extremely high quality animations are available to all clients at no extra charge and they really do 'juice up' your show. In fact, ten of the new disks are High Definition 16:9 format so if you're working in 16:9 we've got some really cool backgrounds and transitions for you. Always quick to take advantage of new toys, Brian Fearon just completed a spot for "The Learning Academy" using one of the Digital Juice animations to add an animated letterbox effect to the commercial as well as a very dramatic blue card on the tail. Television Advertising Services producer Kirsten McKnight says "I've worked with many different suppliers and it's always refreshing to come to PPD and work in such a high-quality facility where their fun and creative editors can handle all my creative and technical challenges".

CD-ROM In A FLASH

Speaking of client needs, Blackbox Communications asked us to find a way to screen videos and view Acrobat Reader (PDF) files using a simple menu interface on a computer. The trick was that this had to play from a CD-ROM on both MAC and PC platforms without installing any special software to run it. Our solution was to create a Macromedia FLASH-based interface with basic menus that activate both the video and PDF content. Tanya Labutte of Blackbox was thrilled with the final product which included custom-designed menus, colour media labels and jewel case inserts all based on art from AfterEffects images which our editor Bruce Rees had created for the video content.

PostScripts has become the official archive of PPD's history. As we start another year and continue our transition to HDTV, we look forward to sharing more great news with you.

