

Transfer Rates & Terms

Fixed Rate Transfers: Camera original is transferred at a fixed rate of .15/ foot. This rate provides for a best light transfer where each scene is fully timed and corrected to the best of our ability given the material provided. In order to qualify for this rate the film must be non-edited camera original fully prepped for transfer (see below). There is a minimum core size of 100' and a minimum charge of \$30 per order, excluding stock.

Telecine transfer charges for edited films, prints and film other than camera original are based on an hourly rate of \$90 per hour* in .25 hour increments with a \$30 minimum per order. Tape stock, supplies, taxes and shipping charges are additional.

Charges begin to accrue when the first reel is loaded onto the telecine for transfer and terminate when the tail leader of the last reel reaches the gate. We do not charge for reel changes after the first as long as the reels are properly prepped for transfer.

Prepping Requirements: All film provided to TFG should be prepped for transfer by the film lab, first. In the case of negative film, this process should include full-immersion ultrasonic cleaning. All film should be on cores no larger than 1200' with at least 15' of head and tail leader.

Tape stock required will be supplied by TFG. We do not accept customer's stock for transfer.

Marconi transfers are usually completed on Friday and Saturday unless there are scheduling conflicts. Orders that arrive by Thursday afternoon, that are properly prepped for transfer, will usually ship the following Monday.

TFG accepts payment by Master Card, Visa and American Express, only. We do not accept personal or company checks and we do not return orders COD. Open accounts from schools and universities can be arranged.

Customers are encouraged to call us with any questions or concerns they may have before sending us their film for transfer. We are more than willing to work with customers to achieve the best possible results and a satisfying outcome for all concerned.

Tape stock and shipping charges

Mini DV 60	\$10.00
Betacam Oxide	\$14.00
DVD-R	\$10.00
S-VHS or Hi-8	\$12.00
VHS or Video 8	\$7.00
Shipping	\$8.00

*This rate is for unsupervised transfers run during our standard Friday/Saturday transfer session. For supervised transfers the normal rate of \$200/hour (one hour minimum) will be charged.

TFG Transfer

500-B Silas Deane Highway

800-773-2753

Wethersfield, CT 06109

Telecine Work Order

TFG Transfer

500-B Silas Deane Hwy.
Wethersfield, CT 06109
1-800-773-2753

Date: _____ Prod. Title: _____

Customer Name: _____

Contact: _____ Phone #: _____

Address: _____

City: _____ State: _____ Zip: _____

Quantity, format and emulsion type of film materials being provided for transfer:

Provide any specific instructions, below.

Work to be performed:

- One-Light Transfer
- Best-Light Transfer
- Scene-by-Scene

Digital File Format:

Specify your NLE system, here:

Output is a DV-25 file on DVD-R.
Select *in place* of tape/disc master.

Master tape/disc format:

- Mini DV
- Hi-8mm
- Betacam
- VHS
- S-VHS
- DVD-R

Film preparation requirements: Negative film should be *prepped for transfer* (cleaned and leadered) before leaving the film lab. All film should be on cores no larger than 1000' with at least 15 feet of head and tail leader.

Return shipping instructions: Please indicate below how would you like us to ship your order back:

- Priority Mail
- UPS-Ground*
- UPS-Next Day Air
- UPS-2 Day Air
- Federal Express (requires your Fed. Ex. # and a completed form)

*This service is available for a flat charge of \$8.00.

Additional charges for heavy Priority Mail or for air freight fees will be added to your bill.

Waiver of Liability

All contracts with TFG are accepted with the understanding that all film delivered to TFG is covered by the owner against damage or loss. TFG takes every reasonable precaution for the safe handling and storage of the film but assumes no responsibility for its damage or loss.

The undersigned hereby warrants that the film being presented to TFG for transfer is not, to his/her knowledge, protected by copyright owned by another, or that if the film is protected, the undersigned has obtained the permission of the copyright owner to make copies of the film.

Signature _____ PrintName: _____

Credit Card Authorization Form

Please complete this form and include it with your transfers.

<input type="checkbox"/> Visa	<input type="checkbox"/> MasterCard	<input type="checkbox"/> American Express
Account # _____		Exp. Date _____
CVV/CVC Code (3 or 4 digit code # on the back of your card) _____		
Authorized Signature _____		Must be same as name, below.
Name as it appears on card (<i>Card Holder</i>) _____		
Address to which bills are sent _____		
City _____	State _____	Zip _____
Home Phone # _____		

Your credit card will not be charged until we have completed your order and are ready to ship.

Our credit card acceptance policy:

Notice of a *charge back* to our account due to any of the following reasons: "declined charge", "unauthorized charge", "cancelled credit card" or "closed account" after shipment of your order, will be construed by TFG as a deliberate attempt on the part of the card holder to avoid payment for our services. Failure of the card holder to make full restitution within three business days of receiving a request for payment by TFG will be considered fraud.

We will make every effort to collect such payment through whatever legal means necessary. This includes a charge of 18% per annum, or the maximum interest rate allowed by law, as well as reasonable attorneys fees (of at least 20%) plus court costs on all uncollected balances.

I have read and understand the above policy.

Card holder must sign, here: _____ Date: _____

Please staple this page to the **Telecine Work Order** and enclose with the order.

What to know and do before sending in your film for transfer.

Q. What film formats and running speeds can you handle?

A. We are able to transfer SD (standard definition) from 16mm (1.33:1 format) and academy frame 35mm (1.33:1 format) or any of the hard masked 35mm wide screen formats and from 35mm anamorphic (2.35:1). We can accept negative, reversal or positive film at 24fps, only.

Q. What video formats can you transfer onto?

A. We can transfer to Mini DV*, DVD-R, Super-VHS & VHS, Hi-8 & Video 8 and to Betacam. (Mini DV will play back on any DVCAM deck, directly, and on any DVCPRO deck using the AJ-CS750 cassette adaptor, which sells for around \$40.00, from Panasonic.) We can also supply DV files of your transfer on DVD-R (up to 22 minutes worth per disc) that can be opened directly in your NLE system without the need to capture from tape.

Q. How do you charge for your services?

A. This is a professional service and as such we expect professionalism on the part of the clients who use our service. Charges are based on an hourly rate for the time spent working on your film transfer and begin to accrue the moment your first film can is loaded onto the telecine. For this reason, it is important that all film sent in or delivered to us be prepped properly for transfer (see below for a description). Any delays in the process caused by inadequate prepping will be charged for at the full telecine hourly rate.

Q. How should my film be prepared before I send/deliver it to you for the transfer?

A. All negative film original should be ultrasonic solvent cleaned and prepped for transfer by the processing lab before it leaves their premises. This is a very important step that will add only a few cents to the initial film developing cost but will greatly enhance the transferability of the film stock. Ultrasonic solvent cleaning, when carried out correctly with two separate passes, not only removes most of the dirt and dust from the film it will also remove the residual chemicals that may still remain after the processing stage. All film should be on cores no larger than 1000 feet with at least 15 feet of head and tail leader for telecine threadup.

Q. How should I explain to the colorist exactly what I need done during the transfer?

A. The easiest way to communicate to the colorist before the transfer is to call him and talk about your project, first. When it comes time to send in your film you should include a camera report for each core. If there are takes you know you will definitely not be using in your project, mark them accordingly and we will not waste valuable time on them. Camera reports are available from our Downloads page. You should also, at the very least, provide a properly exposed gray scale chart at the head of each reel and also for any drastic or important scene changes. We need 5 to 10 seconds to calibrate the telecine for black, white and gamma. Eastman Kodak makes an excellent three-patch grey card called the Grey Card Plus that provides for black, white and neutral grey. Ask your dealer for Cat. No. 847-8174.

Q. What is meant by the term "one-light" transfer?

A. After the reel is loaded onto the telecine we begin by setting a reference for RGB white and black balance based on the particular film stock. The colorist will then run the film down from the beginning for a few feet looking for a grey card or, if that has not been provided, what looks to be an actual first scene. That is, one that is seemingly exposed correctly and framed up. At that point he will adjust the telecine parameters accordingly based on that one specific scene. He will correct both density and color to what looks normal using his experience as a guide. If a camera report, such as the one we make available, has been provided the DP can mark a specific scene based on footage location that should be used to make the overall correction for the entire reel. The film is then rewound to the head, the tape machine started, color bars are laid down and the telecine is rolled forward at normal speed. That initial scene will set the stage, so to speak, for all that follows in terms of density and colorimetry. However, if the initial scene used to adjust the system is not representative of the overall reel and/or if there are changes in exposure and lighting sources throughout the reel, these sections will not be rendered as properly corrected. One light transfers are very useful for checking how you have actually exposed your film and are sometimes referred to as "dailies". They can also be used to transfer fully timed film prints where all or most of the corrective work has already been done in the optical printing stage.

Q. What is meant by the term "best-light" transfer?

A. Different facilities do these transfers differently. When we do a best-light transfer we begin by setting a reference for RGB white and black balance based on the particular film stock. The procedure at this point involves rolling down to each new scene or grey card and adjusting the telecine accordingly. The colorist will correct both density and color to what looks normal using his experience as a guide. Each change is saved to the computer based on the film frame count. If a camera report, such as the one we make available, has been provided the colorist will also program in any requested corrections or special effects. When the entire reel has been run down it is rewound to the head, the tape machine started, color bars are laid down and the telecine is rolled forward at normal speed. At this point the color correction computer will make the changes required in real time. A best-light transfer will give a more pleasing result overall since any discrepancies in the initial photography will, for the most part and as is technically feasible, be fully corrected on the tape master. A best-light transfer should be the chosen method of transfer for camera original.

Q. How does a "best-light" transfer differ from a "scene-by-scene" transfer?

A. The main difference is that a scene-by-scene transfer takes into account how the various shots relate to each other. That is, if one scene follows another in the final film or several scenes are connected somehow either by taking place in the same room, or happen at the same time of day then they must match each other very closely or the fact that they were shot out of context or on different days will become apparent. Generally speaking, scene-by-scene transfers are performed on fully edited films or prints where the scenes are now in proper relation to each other and not to camera original loads.

Q. How long does it take to transfer film?

A. You should expect it to take anywhere from 1.5 to 2 times the running time of the film for one-light transfers from uncut camera original, 2 to 6 times the running time for a best-light transfer from uncut camera original and 6 to 10 times the running time for full scene-by-scene, color and/or density correction from edited or spliced film. Transfer times will vary depending on the number of scene changes, density values and colorimetry.

Q. What can I expect to receive back from the transfer?

A. When we transfer camera original we assume the material will be edited together on video at a later time. Therefore, you may find some scenes may be transferred more than once or there may be a pickup of a scene at the end of the transfer. We did this because we felt there was some technical issue we were not happy with or perhaps we gave you a second version of the correction on a difficult scene.