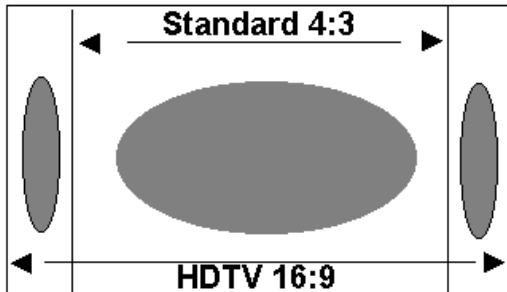


*MORE ON THE WIDESCREEN DILEMMA:  
Written by Pamela Malouf, A.C.E.*

## WIDESCREEN AND THE COMMON SIDES PROCESS

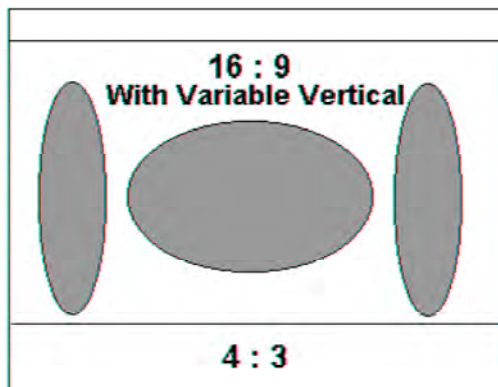
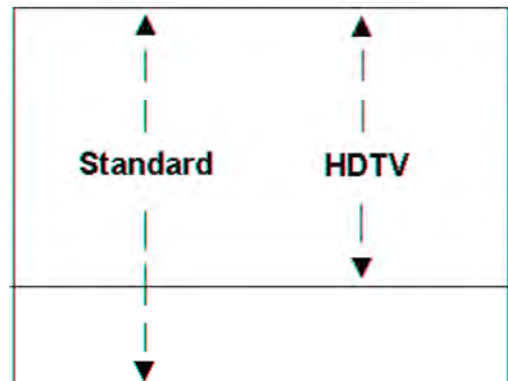


As you know, most TV series are now shooting using a wide screen (herein referred to as 16:9) matt on the camera but editing in 1:33 (herein be referred to as 4:3). The majority of studios, take the 16:9 image and cut off the sides to create the 4:3 image.

For further information on this please see “DTV and the Editor’s Dilemma” (EditorsDilemmaCuttingDTV.pdf). As explained in that article, this creates editorial problems because cuts on entrances and exits are timed correctly for one version, but not the other. Other matching problems occur because over the shoulder shots look like dirty singles in the 4:3 version, etc..

This method produces severely impaired compositions in one or both versions. After a lot of thinking and testing, Paramount Studios came up with an interesting solution to this problem resulting in the “COMMON SIDES PROCESS” which this article shall briefly summarize.

The “common sides process” uses the entire 4:3 image and extracts the 16:9 image from within it, using common sides and vertical repositioning. In each method approximately 25% of the picture image is lost, but with common sides the integrity of the edits and composition seems a better compromise that just amputating the sides.



Tests have shown, that in tilt-and-scan (adjusting the top of the frame, keeping the sides the same) there’s a single vertical reposition that will work for the vast majority of shots. Once this position has been set, perhaps 10% of the shots need to be altered for better framing. This is not time consuming and is easily done at a supervised laydown.

Lastly, there are some very technical details to be adhered to in Telecine regarding whether the show is progressive verses interlaced scanning but it is not necessary to explain them for purposes of this article.