Magic Bullet Suite is a set of seven color correction and grading tools for Final Cut Pro, Motion, Premiere Pro, and After effects. Let’s take a quick look at each tool:

**Magic Bullet Colorista III**

- **3-way Correction:** When you apply Colorista to your clip, several tools appear in the Final Cut Pro Inspector. The first tool is: 3-Way. This gives you three color wheels for Highlight, Midtone, and Shadow.

  The Shadow wheel lets you set the black level in your footage. You add density or darkness when you move the Shadow color. You can raise or lower the Shadow levels with its Luminance control. You can offset the color balance in the Shadow regions with the Hue Point. Moving the controls toward any of the colored regions pushes the color balance toward that color, moving from unsaturated at the center to completely saturated color at the edge.

  The Midtone wheel changes the mid-tones in your footage, shifting the middle tones to be darker or brighter. So if you want to make your image more warm, just move the Midtone dot toward the yellow/red area of the wheel — the more you move to the outside of the wheel, the more ‘warm’ the image becomes.

  The Highlight Wheel lets you set the white level in the footage. You can use it to brighten and tint the entire image or adjust the highlights.

- **Auto Balance:** This is a color picker that helps you to remove a highlight color cast by having you click on the whitest area in your clip. Afterward it will set a color that balances out the Red, Green and Blue components to make that white area neutral. Auto Balance not only corrects the white point, but also the the black point.

- **HSL Correction:** Colorista places a Saturation wheel and a Lightness wheel in the Inspector. You can use them to pick a color that you want to change and then it lets you move the Hue, Saturation, and Lightness controls to change it to another color. This tool is nice since you can change the hue and saturation of only one color at a time rather than changing the hue and saturation of the whole scene.

- **Curves:** The Curves control has four groups of Curves parameters (RGB, Red, Green, Blue) that gives you control over smooth contrast and color adjustments.

- **Keyer:** Rather than adjusting the Keyer controls within the Inspector, you click on the “Edit” button (in the Inspector) and a whole new window opens up that shows the “Source”, “Matte”, and

This screenshot shows all five of the Magic Bullet Suite plugins (at the bottom right corner of the window), plus the 3-Way color wheels from the applied Colorista plug-in.

Colorista's Keyer can be used to isolate and then adjust individual colors or ranges of colors - such as changing this car from yellow to pink.
“Results” views. Off to the right are the color selecting tools that are used to create your Key. The Keyer helps you isolate and adjust individual colors or ranges or colors. In other words, you can use it to fine-tune flesh tones, change color of your clothes, etc., from one color to another.

- **Open GL:** Colorista III runs on the GPU – making it run fast.
- **Vignette:** This allows you to add vignetting (softening or shading away the edges of the subject) to your scene.
- **Strength:** This controls the overall strength of your effect.

**Magic Bullet Looks**

Magic Bullet Looks comes with 198 “Looks” presets that are designed to match the look of your favorite movies and TV shows. All of the presets are customizable, plus you can create a look from scratch by combining any of the Looks’ tools.

When you first apply Looks to your clip, an on-screen control appears. When clicked upon, the Magic Bullet Looks interface/window opens up. At its center is the Preview window (showing your clip), on the left are all of the presets (represented by thumbnails of your clip), on the right are all of the Tools (each tool is represented by a box with a name and a graphic that shows what the tool does), and across the bottom is the Tool Chain (when a tool is applied, it appears in the Tool chain).

All of the Looks presets are grouped into categories for quick retrieval. These categories include things like: Blockbuster, Color Film stock, Enhancements, Filters, Grading Setups, Grunge, Mono Film Stock, People, Legacy tools, and Techniques. Placing your cursor over each of the presets instantly changes the preview of your clip to that Look. This is a quick way to find the needed look without having to actually apply the Look first.

The Tools are separated in these categories: Subject, Matte, Lens, Camera, and Post.

**Magic Bullet Film**

Magic Bullet Film changes the look of your footage in a different way - by giving it the look of real film. It does this by emulating the entire photochemical process (original film negative, Color grading, and Print stock). For example, you can give your film a vintage look.
You start by specifying if your footage is Video, Flat, or Log. After that, there is a drop-down menu that lists 22 different Negative Stock types for you to choose from. Everything from Kodak 5218 Vision2 500T to Fuji-film F125 and Prolostia P2100. Every time you select one of the Negative types, your footage takes on a different appearance. There are also two Kodak and two Fujifilm Print Stocks you can choose from.

If your chosen film look is close, but not quite the look you want, you can tweak it further by using one or more of the slider controls for Tint, Exposure, Saturation, Skin Tone, Grain, Vignette, etc.

**Magic Bullet Mojo**

Magic Bullet Mojo is designed to instantly give your footage the stylized color grade of a Hollywood blockbuster. In other words, it accentuates skin tones, and cools the background so your actor stands out. There are Skin tools that help protect the skin tones to keep your skin looking natural even when you push the colors into the shadows.

There are no presets for Magic Bullet Mojo, instead there are 12 control sliders that you can use to tweak your footage - for settings like: Warm it, Punch it, Bleach it, and Skin Color.

**Magic Bullet Cosmo**

I wonder if the name Cosmo isn't a homage or play on the Cosmopolitan Magazine name (also known as Cosmo) since it deals with woman’s beauty etc. That’s what Magic Bullet Cosmo does (for men too) - improve the look of your actors by tweaking their skin tones, reducing wrinkles, and removing skin blemishes. So you can take your actor’s bumpy, splotchy, freckled face and smooth it out to make her look more beautiful or him more handsome.

**Denoiser II**

*Alert: Denoiser II is not Final Cut Pro X compatible but is compatible with Final Cut Pro 7.*

Frequently when you film at low-light locations your footage will wind up with a lot of noise or graininess. Denoiser II will remove this unwanted noise grain and artifacts from your video clip while leaving the details intact, plus it works with both progressive and interlaced footage.

Denoiser II will automatically select a sample frame from the frame that your Time Marker is sitting on. It then combines the information from several frames surrounding that frame to separate the noise from the image.

Usually just applying Denoiser II will be sufficient. But in those instances when it isn’t, it has controls that you can use to tweak it further:

- **Noise Reduction:** This lets you choose how much noise that you do or don’t want to see in the footage - keeping in mind that you don’t want to reduce the noise so much that you lose the image detail.
- **Motion Estimation:** This is designed to be used when you have a lot of movement in the scene. It tells Denoiser to compare where the pixels have moved between frames to decide what is actual noise and what is natural motion in the scene.
- **Separate Fields:** This makes Denoiser II process the even/odd fields of your footage separately so there is no need to modify your comps or sequences to accommodate both interlace and progressive footage.
- **Enhancement:** This will sharpen the fine details in your footage.

**Separate Video and Film modes:** The Denoiser Plug-in has two modes that let you characterize the noise to achieve the most accurate results:

- The Video mode adjusts the Luma and Chroma channels for better smoothing in black-and-white or full color.
- The Film mode has adjustments for Red, Green and Blue channels that are ideal for footage shot on film.

**LUT Buddy**

*Alert: LUT Buddy is not Final Cut Pro X compatible but is compatible with Final Cut Pro 7.*

LUT Buddy works inside Adobe After Effects, Premiere Pro, Final Cut Pro 7 and Motion. What is a LUT (Look Up Table)? The short answer: you can make color corrections to your footage in one video editor and then save these color corrections as a LUT that can be imported and applied...
in another video editor. The long answer: It captures color correction operations by measuring the changes in a set of known pixel values. LUT Buddy draws a complete set of color tables on an image before any color operations are executed. You do your color correction on the image with the tables. Then LUT Buddy reads the changes to the color tables and extracts the difference as a Look Up Table or LUT. The color correction LUTs - that you create can be exported and brought into other video editors or higher end systems ranging from DaVinci Resolve to Panasonic displays.

If you would like to see the Magic Bullet suite in action, I suggest your watch this short Overview video or you can view a 7 minute movie that Red Giant made called Old/New (it’s a whimsical story about a man’s obsession with new stuff and eventually old stuff). After watching it, I suggest you watch the Old/New behind the scenes video. It shows (towards the end) how they used the tools from Magic Bullet Suite to change the look of the film and clean up the blemishes of the actor.

The Skinny

**Evaluation:** The Magic Bullet Looks tools and presets are a quick way of changing the look or mood of your clip. I was very impressed with all of the different parts of this suite. I think any filmmaker would find these an invaluable addition to his/her video editing tools.

I have to give kudos to the Red Giant Tech Support. They have been very helpful in overcoming various problems I had in using the suite.

**Requires:**

- **Mac:** A minimum of 1 GB of RAM and 30 MB of hard drive space
- **Video Card:** Minimum: An Intel HD 3000 graphics chip, A Minimum of 1024 MB of memory, For HD resolution output: at least 1 GB memory, for 4K high-resolution: at least 2 GB of memory is recommended.

**A tip:** I suggest that you double-check your Mac’s specifications or run the trial to see if your Mac is compatible. I tried the Magic Bullet Suite on my 2009 Quad Core Mac Pro and it kept crashing. I was told that it was because it was running on an old GTX 120 graphics card that didn’t have enough VRAM (only 512 MB). But it works perfectly with my 2014 Mac Pro. BTW: I purchased a video card with more VRAM for my old Mac Pro and Magic Bullet works fine on it now.

**Host:** Final Cut Pro X, Motion 5, Premiere Pro CS6/CC/CC 2014, After effects CS6/CC/CC 2014, Sony Vegas 12, 13, Avid Media Composer 7, 8

**Company:** Red Giant

**Price:**

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<th>Individual Plug-in Pricing</th>
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**Total:** $1,094 $544

Available Magic Bullet Suite Trial copy