

ASC cinematographer shoots feature on RED ONE and finishes at Hollywood-DI with a little help from local school

American Society of Cinematographers member Kees Van Oostrum shot the feature film 'Christina' on the RED ONE™ 4k digital cinema camera. 'Christina' was then edited, conformed and colored using Apple's Final Cut Studio 2® software. The producers got help from their children's school in transcoding RED footage to ProRes 422 HQ. Hollywood-DI's 'collaborative post' approach combined a high quality finish with substantial cost savings and allowed the filmmakers to 'get the most from post!'™.

Los Angeles, CA — March 1st 2009:
Hollywood-DI congratulates Director Larry Brand, and Producers, Jon C. Scheide and Kees Van Oostrum on completing their feature 'Christina'. The movie was shot on the RED ONE digital cinema camera by Director of Photography Kees Van Oostrum, ASC, and colored and finished at Hollywood-DI's post-production facility using Apple's Final Cut Studio 2 software.

'Christina' is an evocative drama set in post World War 2 Berlin. Beautifully lit and shot by Van Oostrum, the movie follows the tragic story of a young German woman who befriends an American officer and suffers the consequences of her past indiscretions.



A scene from 'Christina' shot on the RED ONE 4k camera

After extensive research and testing Scheide and Van Oostrum decided to shoot the movie using the Red One 4k camera. "This was an indie production with a tight

budget but we knew how important a great looking finish would be for Christina," said Scheide, "It's a character driven, tense dramatic movie that demands the highest quality visual images. Hollywood-DI has been working with the RED camera since it first came out and have a very efficient and cost-effective workflow specifically geared toward RED filmmakers. As this was our first experience shooting with RED and the .r3d file format, I went with a company that would do a great coloring job at the same time as guiding us through the RED post-production process."

Director, Larry Brand, adds, "Indie film directors are always looking for ways to keep costs manageable while maintaining the high level of production value needed to compete with the majors. Making a period piece makes it all the more difficult. 'Christina' is the first feature I've shot with the RED and I'm very pleased with the result. Though we had little time, and less money, the RED allowed us to capture the look and feel of post-war Berlin. The ability to cut at ProRes 422 HQ was an added benefit."

Neil Smith, pre-post advisor at Hollywood-DI, explains the benefits of the 'collaborative post' approach for RED filmmakers. "We developed the approach specifically to capitalize on the incredible imagery coming off digital cameras at the same time as reducing post-production costs. We utilize a high-resolution workflow

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that leverages all the power of Apple's Final Cut Studio software and Assimilate's SCRATCH Digital Process Solution to get the most out of RED footage. The workflow allows filmmakers to use their own resources and equipment wherever it makes the most economic sense. For example, the 'Christina' producers decided to buy a new 8 core Apple Mac Pro for both transcoding their .r3d dailies and editing purposes. HDI set up the workflow and double-checked settings and outputs to ensure that the ProRes 422 HQ QuickTime files delivered were correct and ready to grade. With their new high powered Mac Pro and ProRes422 HQ pipeline, the producers were able to avoid the costs of a traditional .r3d offline/online conform and still deliver a high quality, beautiful looking movie."

Director Brand summarizes his experience of shooting with RED and finishing on Apple by saying that: "The cost effectiveness of digital production also allowed me the extra takes to give the actors the creative space to do their best work. We were all happy with the result, but shooting so much footage created its own challenges. Transcoding the fifty-five hours would have taken three weeks and added thirteen thousand dollars to our budget. The solution was to set up a render farm, using the producers' four kids and twelve home and laptop computers to do the transcoding, getting the material to editor Steve Lovejoy without delay or any additional overages."

As part of the 'collaborative post' approach, Hollywood-DI provided the 'Christina' filmmakers with many opportunities to screen the various cuts in the Fairbanks

Theater through a Barco 2k DLP® projector. The editorial screenings were projected directly from the Final Cut Pro timeline without need to layoff to tape or burn DVDs. The editor simply exported a self contained QuickTime from the current FCP timeline to a Firewire 800 drive and HDI screened the movie directly from the drive into the Barco projector.

Cinematographer Van Oostrum was impressed with the quality of the projected ProRes 422HQ images. "Seeing 'Christina' projected in stunning HD on a big screen gave us the chance to really get a feel for the pacing of the story and how the scenes were cutting together. The opportunity to see the various cuts in a high-end theatrical environment really helped us find the best shots for the story we wanted to tell."

This was Van Oostrum's first exposure to the creative power of Apple's post-production pipeline and the sophisticated tools now available in Final Cut Pro and Color. "What we captured on set with the RED was only the beginning," said Van Oostrum. "This was my first experience of grading RED footage and I was impressed with Peak's ability to push the RED images in whatever direction I wanted.

The response of the ProRes 422 HQ files was very film like ... like nothing I've worked with in an HD color correction suite before. I had some doubts about grading ProRes images before I started the DI but it didn't take me long to see how powerful and elegant the Apple approach is. From a DP's perspective, this was one of the most enjoyable and productive DI's I've done."



The producers' children managing the Apple .r3d render farm

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Hollywood-DI's colorist and workflow guru, Aaron Peak, designed a customized production and post workflow after discussing the alternatives with the producers. "Our 'collaborative post' approach means that RED filmmakers can shoot in 4k, edit in ProRes 422 and finish in 4k, 2k or HD formats. 'Christina' was laid back to a HDCAM-SR digital master. HD and SD downconverts and DVDs can easily be prepared at any stage," says Peak. "We provide the filmmakers with exactly what they want. Image quality is never sacrificed. And if the producers ever want a film-out for distribution purposes, we can easily get back to the .r3d files and export out 2k graded DPX files."



Kees Van Oostrum, ASC with HDI colorist Aaron Peak

Hollywood-DI's goal is to help independent filmmakers 'get the most from post'. The RED ONE digital cinema camera in combination with Apple's Final Cut Studio and the 'collaborative post' approach is a powerful and radical force in the development of filmmaking. "The collaborative finishing approach developed at HDI to handle RED footage is efficient, elegant and inspiring," says producer Scheide. "It allows filmmakers to mix and match different levels of service depending on the skill-set, resources and time constraints of the production team. The real beauty of the Apple based workflow is that it allows us to retain creative control over much of the filmmaking process."

Apple's extensive hardware and software range also allow filmmakers a wide choice of tools and applications to make their movie in the most cost-effective way. Producers and editors can mix and match applications and transfer skills from one range to the next. Scheide, already skilled with Apple's iMovie and Final Cut Express was quickly able to transfer those skills to Final Cut Pro. "I'm not a professional editor but I was able to quickly master the 'Log and Transfer' function in FCP and use it to handle the transcoding of the dailies in a timely fashion", says Scheide.

Van Oostrum really enjoyed shooting with the RED ONE camera. "I approached it very much as I would a standard film camera. We ran some tests on ASA ratings and lit it exactly as I would a film camera set to 320 ASA - we measured distances and adjusted lighting and exposure accordingly. Working with HDI before we began production meant we were able to implement a very efficient image pipeline from the set all the way through editorial and into color correction. The notion of getting pre-post advice from professional finishing facility is something all indie productions should consider before starting principal photography."

Hollywood-DI's 'collaborative post' approach is the post-production pipeline for RED filmmakers looking to gain maximum value out of their post budgets. Hollywood-DI's customer care and attention to detail provides a safe home for RED filmmakers. Cinematographer, Van Oostrum, sums up his experience at Hollywood-DI by saying, "Producers, directors and DPs will find a collaborative and professional environment at Hollywood-DI and will be assisted at every level to assure the best outcome for their story and imagery. They care about their clients and their needs. HDI has truly harnessed the power of Apple's and RED's technology in the service of the filmmaker."

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About 'Christina'



'Christina' was shot on the RED ONE camera during the fall of 2008 and will be released in the summer of 2009. Written and directed by Larry Brand, produced by Jon C. Scheide and Kees Van Oostrum. 'Christina' was photographed by Cinematographer, Kees Van Oostrum, ASC. For more information on 'Christina' movie, visit www.christinathemovie.com For more information on Director of Photography, Kees Van Oostrum, ASC, visit his IMDB page at: <http://www.imdb.com/name/nm0887635/bio>

About Hollywood-DI

Located on the The Lot in West Hollywood, California, Hollywood-DI provides screening and digital finishing services for studios and independent filmmakers worldwide. The facility's centerpiece is the versatile Fairbanks Theater, a 33-seat screening room that offers a Barco 2k DLP projector and a 35mm Simplex projector in a precision-calibrated DI environment. Offering a full RGB 4:4:4 workflow plus a complete range of 2K, 4k and HD editing and color correction tools, Hollywood-DI helps independent filmmakers 'get the most from post'. To see color-corrected RED ONE digital footage or to discuss the benefits of our 'collaborative post' approach, please call us at 323 850 3550.

Visit www.hollywooddi.com for more information on our RED workflow and the 'collaborative post' approach.

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About the RED ONE Digital Cinema Camera

The RED ONE™ body is designed for flexibility and functionality. Weighing in at around 9 lbs, a streamlined package specifically designed to maximize your shooting options. Matched with a 35mm PL lens mount it allows you to take advantage of the world's best optics. Modular and upgradeable, the RED ONE™ camera is a future-proof acquisition system you can build upon. RED ONE™'s modular design means you can upgrade with us as we add new features, accessories and improve system specifications. Visit www.red.com for more information.

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About Apple's Final Cut Studio 2

Final Cut Studio 2 helps take you beyond mere editing. Discover the intuitive power of new creative tools designed expressly for Final Cut Pro editors. Rapidly move through editing to motion graphics, audio editing and mixing, color grading, and delivery — all as a natural extension of the work you already do.

Visit www.apple.com for more information.

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