

red hot and sizzling



'The Red Canvas' feature movie shot on the RED ONE™ 4k Digital Cinema Camera and posted at Hollywood-DI.

'The Red Canvas' is one of the first movies in the world to be shot on the RED ONE™ 4k Digital Cinema Camera, edited on Apple's Final Cut Studio 2® software, color corrected in Apple's COLOR and filmed out through Assimilate's SCRATCH® system. Hollywood-DI's revolutionary DI-flex™ workflow allowed the production to 'get the most out of post™'

Los Angeles, CA — March 6, 2008: Hollywood-DI congratulates co-directors Kenneth Chamitoff and Adam Boster, Executive Producer Les Connard and Director of Photography Aaron Platt on completing the shooting of their movie 'The Red Canvas'. The movie was shot on the RED ONE digital



cinema camera and is being finished and colored at Hollywood-DI's digital intermediate facility in West Hollywood, using Apple's Final Cut Studio 2 software and Assimilate's SCRATCH 4k system.

'The Red Canvas' is an action packed, fast moving martial arts movie starring world-renowned black belt champion Ernie Reyes Jr. as a young fighter who must risk his life on the Red Canvas to save his family's business and reclaim the respect and honor he has lost.

Writer and co-director, Kenneth Chamitoff asked DP, Aaron Platt, to shoot the movie using the state-of-art RED ONE 4k camera. "We knew how important a great looking finish would be for 'The Red Canvas'. It's a fast paced, mixed martial arts fight movie that demands the highest quality visual images. The RED camera was the obvious

choice," says Chamitoff. "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 my first

experience of shooting with RED and the digital intermediate process, 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."

Neil Smith, Managing Director of Hollywood-DI, explains the benefits of the DI-flex workflow for RED ONE filmmakers. "Hollywood-DI developed the DI-flex workflow specifically to maximize the incredible imagery coming off the RED ONE camera, and at the same time, minimize post-production costs. DI-flex is a high resolution post pipeline that leverages all of the benefits of tools such as FCP, COLOR, and SCRATCH. It's a smart combination of the right tools at the right time. The technology in the hands of a top-notch colorist and professional post house has leveled the playing field for RED filmmakers. In the same way that the

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RED ONE camera reduces the visual quality gap between film and digital at the acquisition stage, DI-flex reduces the quality gap at the output stage. The difference in visual quality between a \$1 million and a \$20 million budget movie just got much smaller."

As part of the DI-flex workflow, Hollywood-DI provided the 'Red Canvas' filmmakers with many opportunities to screen the various cuts in the comfortable Fairbanks Theater through a Barco 2k DLP™

projector. The editorial screenings were projected directly off the Final Cut Pro timeline without need to layoff to tape or burn DVDs. Executive Producer, Les Connard was impressed with the quality of the projected images. "Seeing our movie 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 fight scenes were coming along. Having thirty people at a time watch the latest cut and give us honest feedback before we get locked picture is a real blessing. Getting the right balance between the fighting and the human drama aspects of the movie is critical to its overall cinematic success. The opportunity to experience the various cuts in a high-end theatrical environment really helps us find the story we want to tell."

The functionality of the Final Cut Studio platform combined with the power of Assimilate's SCRATCH system means that Hollywood-DI is able to provide the 'Red Canvas' filmmakers with the best of all worlds – 4k acquisition, an HD QuickTime editorial workflow, a 2k DPX workflow for filmout and a 4k .r3d workflow for archiving. Hollywood-DI's colorist and workflow guru, Aaron Peak, designed a customized production and post workflow after discussing the alternatives with the

producers. "Our DI-flex approach means that RED filmmakers can shoot in 4k, edit in ProRes 422 and finish in 4k, 2k or HD formats. The conformed movie will be laid back to a HDCAM-SR digital master and 2k or 4k DPXs for filmout. HD and SD downconverts and DVDs can easily be

prepared at any stage," says Peak. "We provide the filmmaker with exactly what they want depending on their budget and output requirements. Image quality is never sacrificed."



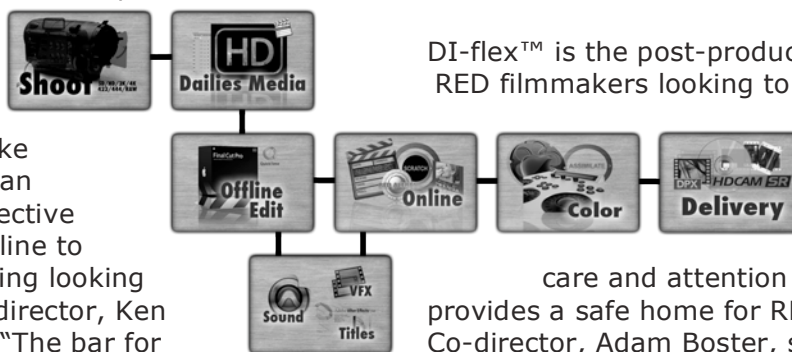
Even before the final locked picture is color graded, Peak is working closely with DP Aaron Platt to define the various looks and run filmout tests. This is Platt's first experience of the creative power of a true digital intermediate process and the sophistication of tools now available to independent filmmakers. "What we captured on set was only the beginning," says Platt. "You can literally change the mood of an entire scene with the DI process. It's like a sound mix for your visuals. The Barco 2k DLP at Hollywood-DI projects a fantastic image, one of the best I've ever seen. I was also impressed with Peak's ability to push the RED images in whatever direction I wanted. The latitude of the raw footage felt very film like ... like nothing I've worked with in an HD color correction suite. The language of the post digital environment is a whole new frontier for me and I'm grateful to Hollywood-DI for showing me how the RED images could be fully realized in a professional grading studio. The filmout test was amazing. Seeing the graded RED material projected off 35mm film was quite the experience. The aesthetic look of RED on film is going to create some serious changes in the future of digital cinema."

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For the RED filmout test, Peak and Platt pulled some shots from key scenes in Final Cut Pro and graded the original .r3d files in SCRATCH. "The RED raw images from the camera are amazing and a creative joy to color grade," notes Peak. "There's so much color information in the .r3d files I can push them where ever I want. Projecting the RED digital version next to the filmout version gives you a direct visual comparison of exactly how stunning the RED ONE digital camera is. The graded digital files as well as the film-out maximize the excellent cinematic capabilities of the RED ONE camera. Independent filmmakers are now in a position to show the world that their movies can look as good as a studio film shot on 35mm."

'The Red Canvas' movie has proved that it is artistically and financially viable to shoot a feature using two RED ONE cameras and take the footage through an efficient and cost effective post-production pipeline to produce an outstanding looking final product. As co-director, Ken Chamitoff observes, "The bar for independent films gets higher each year ... producers are always looking for ways to save money at the same time as increasing production values, DPs are always striving to get the best looking imagery they can ... editors want the highest resolution dailies to work with now for the first time in history, Independent filmmakers can have it all the RED ONE camera gives independent filmmakers a chance to compete with the larger studios. The color graded RED footage at Hollywood-DI is amazing ... it allows us to experience the fight scenes as if we were sitting ring side."



Hollywood-DI's goal is to help independent filmmakers 'get the most out of post™'. The RED ONE digital cinema camera in combination with Apple's Final Cut Studio and Assimilate's SCRATCH system is a powerful and revolutionary force in the development of filmmaking. "The DI-flex finishing approach we've developed at HDI to handle RED footage is efficient, elegant and inspiring," says Managing Director, Smith. "It's a bit like RED's philosophy ... it's not film and it's not video, it's something different ... in my mind it's the future of filmmaking. Can't wait to see what the next five years have to offer. What ever Jim and his team bring to the filmmaking community, we're ready to help filmmakers everywhere realize their creative dreams and make great looking movies."

DI-flex™ is the post-production pipeline for RED filmmakers looking to get maximum value out of their post budgets. Hollywood-DI's customer care and attention to detail provides a safe home for RED filmmakers. Co-director, Adam Boster, sums up his experience at Hollywood-DI, by saying that: "The independent film maker will find a home at Hollywood-DI and will be assisted at every level to assure the best outcome. They care about their clients and their needs. Because they have invested in the latest software, talented artists and cutting edge technology, they offer a service that delivers the finest product in the shortest amount of time, saving us, the filmmaker, time and money."

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About Hollywood-DI

Located on the "Warner Lot" in West Hollywood, California, Hollywood-DI provides screening and digital intermediate 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 out of post'.



To see color corrected RED ONE digital footage and the RED Filmout Test or just discuss the benefits of the DI-flex approach please call us on 323 850 3550. RED Filmout Test courtesy of CosFX Films, Inc. Call Cosmas Paul Bolger, Jr. on 323 845 4101. Visit www.cosfxfilms.com for more details.

Visit www.hollywooddi.com for more information on the 'DI-flex' approach.

DI-flex and 'get the most out of post' are trademarks of Hollywood-DI.

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.

Apple, the Apple logo, Mac, Mac OS, Macintosh, Final Cut Studio, Final Cut Pro, ProRes 422, MacBook, Soundtrack, Apple TV, Final Cut and Apple Store are trademarks of Apple.

About Assimilate's SCRATCH system

SCRATCH® features include data management for the myriad project files and simultaneous, real-time, multi-resolution review/playback, assemble/edit, conform, primary and secondary color grading, multi-layer grading stack, audio, visual effects (enhanced by third-party plug-ins), and final mastering to any format. SCRATCH supports third-party 1D, 3D and customer-developed Look-Up-Tables (LUTs), running in real time. SCRATCH gives post professionals, directors, DPs, cinematographers and artists more creative control as well as convenient dailies on demand. Visit www.assimilateinc.com for more information.

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