



Today *August Evening* is headed for a commercial theatrical release, on 35mm, via distributor Maya Releasing, appropriately, in August. "In order to conform and deliver the film to a 35mm film print, we captured all of the original HDCAM source material in Premiere Pro CS3 using CineForm Prospect HD at 10-bit 4:2:2," says Rosenberg.

Once Rosenberg and Eska had everything digitized in HD, Eska was able to update his edit and get the cut he wanted, Rosenberg says. They then exported DPX files out of Adobe After Effects referencing Eska's Premiere Pro sequences and brought those into Iridas SpeedGrade for final color. They colored to rec709 linear light and delivered Cineon files to Efilm where they applied a linear rec709 LUT onto the Cineons for film-out of the digital negative.

"It's as clean of a film-out as I have seen from something originally shot on HDCAM," says Rosenberg. "What people forget is that going from 1920x1080 HD at 10 bit to 35mm film-out is not such a giant leap." Rosenberg says editing in full HD in Premiere Pro is as simple as cutting in DV and deciding to go out to film is similar to deciding to export to Flash — "except obviously a lot more expensive." Rosenberg is CTO at Bandito Brothers (www.banditobrothers.com), which uses six CS3s strung together. "We have built all of

our systems using CS3, so everything has After Effects, Photoshop, Premiere, Encore, etc.," he says. Bandito also made sure they had "almost every flavor of capture card in the facility from Matrox to Blackmagic Design to AJA.

"We can install software codecs for each file format on all the systems, so we can open and render CineForm files on the Matrox system and vice-versa. That way we can accommodate virtually any workflow on any system; that is why we use the Adobe tools, because the workflow choices are so far, limitless."

Rosenberg and Bandito made possible Eska's initial transfer to film print last fall and 35mm is what the Independent Spirit Awards screened when Eska won the prize he likens to an "Academy Award for indies."

BRINGING UNDEAD TO LIFE

Film lovers looking for a twist need look no further: *Rosencrantz and Guildenstern Are Dead*, Tom Stoppard's 1990 fun-with-Shakespeare comedy will soon see a twisted take-off. Jordan Galland's *Rosencrantz and Guildenstern Are Undead* is a vampire-infused take-off on Stoppard's take-off on Shakespeare's tragedy featuring a play-within-a-play. Clearly this is the stuff independent filmmaking was made for. "This film describes a connection between Shakespeare's *Hamlet*, the Holy Grail conspiracy and vampire mythology," Galland says. It has "very little to do with Tom Stoppard's play," but Galland has a lot of fun playing off modern, Elizabethan and vampire cultures.

Jake Hoffman (Dustin's son) plays the lead (a young director with issues) and the score is by Galland's friend Sean Lennon.

Galland recently wrapped the film's Final Cut HD edit. *Undead* was shot on a Red camera rented from Offhollywood Studios (www.offhollywoodstudios.com), a New York production/post concern dedicated to enhancing independent filmmaking. Galland rented the Red last November; when Red cameras were few, their model numbers were low "and we felt kind of lucky and excited." Chris La Vasseur was the DP. "He's shot a lot," says Galland, "he's very well versed in film and digital media."

Galland and La Vasseur agree that the two media will remain separate. A camera

like Red "is not going to replace film, it's just going to make digital cinematography better."

Galland shot through December and editor Connor Kalista had a rough assembly of the film by January 11th. To offline edit *Undead*'s Red files in FCP, Offhollywood transferred the raw material to QuickTimes in 1K with timecode. Galland says the edit went "totally smooth!"

Galland is also a recording artist and, while going through *Undead* footage, he was "constantly tempting sound design" in Digidesign Pro Tools. "There are a lot of the-ater sequences where there are cardboard oceans rocking ships," he says. "There's the sound of the waves and the wind."

There are some subtle VFX in *Undead*. And there's one favorite shot that Galland does not want to give away, just yet: "It's related to Hamlet holding the scull," he says. "I shot the film [knowing] there might be no money for effects." However, Galland is working with PanOptic (www.panoptic.org) in NYC to enhance certain scenes' impact.

Yohance Brown, a Scratch colorist at Offhollywood, worked with Galland and he calls *Rosencrantz and Guildenstern Are Undead* "one of the most unique projects I have worked on in a long time. In most



Traitor, new from Overture Films, shot in 35mm and was edited in 720p on FCP using Apple ProRes.

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Rosencrantz and Guildenstern Are Undead was shot on a Red camera and offlined as downconverted QuickTime files.

color grading sessions I would sit with the DP or director, discuss the look of the film and then color grade with them guiding me. On *Rosencrantz*, Chris La Vasseur gave me images he pulled from the Red camera that were treated in Photoshop to represent the look he wanted. I would then take these 4K files into Scratch, park on the same frame that Chris stylized, and match the Red footage to his references." Brown calls this method "a fun, new way of working and I am enjoying it a lot."

At the recent NAB, Galland was on hand with about eight minutes of *Undead* at a special showing of Red footage projected directly from a server: "It looked amazing on a huge screen," he says. "The colors were just beautiful. I feel extremely lucky to have worked with this camera for the budget."