



## FOCUS ON EDITING

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# Red One Faces Proof of Post

We've seen the remarkable ability of the Red One camera to draw crowds at conventions and to tease our imaginations with the promise of recording digital cinema quality 4K images (4096x2304) at half the price of high-end HD cameras. But amidst the buzz we haven't seen much proof of its production on the big screen—until now.

Finally, digital cinema projects shot with the Red One are making their way through post-production answering the question of whether digital systems can wrestle with these massive files.

"At the beginning, a lot of people thought our quest for the Red One was a joke, but since we started shipping the Red One last August there are now hundreds of productions being shot with it," said Ted Schilowitz, who is credited as "Leader of the Rebellion" at Red Digital Cinema Camera Co. in Lake Forest, Calif.

Schilowitz said with a camera body costing under \$18,000 and a full rig

(without lenses) going for \$25,000-\$30,000 you get an acquisition tool that has six times the resolution of HD.

"Filmmakers around the world are discovering the Red One as a digital, data-centric alternative to 35mm film," he said.

## DEFINING THE MUSCLE

Currently there are three approaches to recording the "r3d" format file output of Red One. The camera has a built-in Red Flash module that can hold around four minutes of 4K wavelet-based recording on a CompactFlash card like a 400-foot film load.

There is also the Red Flash Drive, which can be mounted directly on the camera body. This is a card pack comprised of two 2.5-inch 32 GB solid state flash RAM drives for about 32 minutes of 4K footage.

For longer run times, the third option is the 320 GB Red Raid Drive, built from two 2.5-inch 160 GB laptop hard drives arranged in a hardware

based RAID 0. This gives you up to two-and-a-half hours of 4K recording on a dockable drive smaller than a DP's ASC manual.

Needless to say, these load times will vary depending on the camera's resolution and frame rate settings.

Once the cards or drives are filled, the Red One's content is downloaded onto an off-the-shelf

FireWire 800 Apple Macintosh HDD. Then, since Red Digital Cinema has had a special relationship with Apple from the beginning of its development, their Final Cut Pro 6.0.3 NLE can read the camera's QuickTime reference movies that point back to the

4K media.

As you would expect, the more computing muscle you can throw at the project the better. For 4K work, an 8-core Intel Mac is recommended with SATA- or fiber-based storage and an AJA Kona 3 capture card. There is a good explanation of all this on the Red Digital Cinema Web site at [www.red.com/red\\_mythbusters](http://www.red.com/red_mythbusters).

For even higher quality you can load all the raw 4K material into an Assimilate Scratch digital process sys-



"The Asylum Seekers," a film from director Rania Ajami, was shot on Red One by OffHollywood Studios.

tem on a dedicated high-performance platform such as the redBoxx from Boxx Technologies powered by dual quad core Intel processors and an Nvidia Quadro FX5600 card with SDI output. Then you will be able to mon-

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itor and even color correct your project in real-time 2K resolution before 4K output.

Or, you can use Assimilate's Scratch Cine software like a digital telecine and either ingest its 2K files into an Avid NLE while converting them into Avid's DNxHD codec through the HD-SDI port just like any film shoot, or offload them onto HD tape and feed the footage into any tape-friendly edit system.

## RED ONE POST PLAYERS

One of the West Coast centers of Red One post production is Hollywood's PlasterCity Post. Its founder and digital intermediate supervisor, Michael Cioni, tells us they are in the process of posting 16 features shot with the Red One camera whose budgets range from \$1 million to \$75 million. It's such a paradigm-busting technology that some of the studios were reluctant to mention the use of this new camera before their film's release, but he was able to go into detail about posting the new music video directed by Brandon Dickerson that was designed to accompany Disney's early summer hit, "The Chronicles of

Narnia: Prince Caspian."

"What we found amazing was the ability to intercut 35mm film footage with files from the Red One," Cioni said. "The DP on the project, Martin Coppen, wanted to use the same lenses

ated in real time," Cioni said. "We didn't want the Red One to be accused of costing us valuable time for transcoding its files or waiting for renders. After all, we knew people would be comparing our process to the standard



Red One 4K camera

to create the same image look as obtained from the film camera to maintain consistent aesthetics. They shot 4K, we mastered in 2K, and used the raw files from the camera to preserve the highest quality."

Cioni's team edited the project directly on their Scratch system and created an ALE (Avid Log Exchange) file to conform the final master on an Avid NLE using Sony's HDCAM SR tape.

"We used the tape for transportation since this whole project had to be cre-

turnover for film-based post. If you know how to do Red right, it works great."

## NEW OPPORTUNITIES

On the East Coast, OffHollywood in New York was the owner of the first two publicly available Red One cameras and used them on projects such as Rania Ajami's fantasy feature, "Asylum Seekers" and Jordan Galland's comedy vampire film, "Rosencrantz and Guildenstern Are Undead." John

"Pliny" Eremic, the director of post/ops at OffHollywood said they conformed these projects directly out of their Scratch system because it handles the Red files natively in their raw form.

"When people see this process in action, their jaws just drop," Eremic said. "But it takes considerable effort to learn a new post-production workflow, and some people have had trouble learning how to process the Red files properly. The great thing about the Red One camera is that the price point is so low it is bringing in a whole new community of users. But many of them are novices to digital post production, so they really need the help of a post house with experience when launching into it. That opens up whole new areas of business for us."

The limits of the Red One revolution are not yet in sight. At the 2008 NAB Show, Red Digital Cinema announced their even higher resolution Epic that shoots 5K images. Why? "Bigger screens will require bigger files, and more resolution is always better," Rebellion Leader Schilowitz said. "We don't like standing still."

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