

PRESS RELEASE



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IBC 06: SCRATCH Continues to Deliver on Robust Post Feature Set for Resolution-Independent Data Pipeline

Red Digital Cinema uses SCRATCH as DI software demonstration at IBC 06

**ASSIMILATE and Cobalt Entertainment offer first real-time
stereoscopic 3D digital workflow**

Amsterdam, The Netherlands, IBC 06 – September 8, 2006 – At IBC 06 (Stand # 7.909), ASSIMILATE™ will continue its focus on how the SCRATCH Data-Centric Workflow Solution™ is The Essential Mix for a streamlined, easy-to-use, cost-effective, resolution-independent, end-to-end data pipeline for creative and post production. A broad spectrum of creative and post artists -- studio and independent filmmakers, large and boutique post houses, animation studios, VFX houses, trailer developers -- benefit from the bottom-line advantages of the digital workflow: increased speed and productivity, ability to easily experiment, quality output to any format, and an up-tick in profits.

SCRATCH and Red Digital Cinema Demo

Red Digital Cinema worked with ASSIMILATE for using SCRATCH in the editing, color grading, and formatting of Red Digital's first footage to 4K for the theatre at IBC 06; and 2k footage to be shown in the Red Digital stand, # 7.821. There will be seven public showings at the BC Big Screen Experience Digital Cinema Theatre.

Friday, September 8th: 16:30, 17:00, 17:30

Saturday, September 9th: 11:00, 11:30, 12:00, 12:30

SCRATCH and Cobalt Entertainment

ASSIMILATE with SCRATCH and Cobalt Entertainment have teamed to create a powerful, real-time stereoscopic/3D digital workflow and pipeline capability, running on a BOXX workstation, that potentially reduces the 3D post process from months or weeks to as little as days or hours. Visit the ASSIMILATE booth, stand #7.909.

See SCRATCH throughout IBC 06

IBC Attendees will see SCRATCH at work with ASSIMILATE' third-party vendor partners:

SCRATCH and Bluefish: Bluefish stand 7.311
SCRATCH and Cobalt: ASSIMILATE stand 7.909
SCRATCH and Facilis: Facilis stand 7.3000
SCRATCH and The Foundry: Foundry stand 7.638
SCRATCH and Imagica (Primatte): Imagica stand 7.400
SCRATCH and Red Digital Cinema: Red stand 7.821
SCRATCH and SpeedSix: SpeedSix stand 7.100

SCRATCH at Work

Whether an imaging project is 2k/4k film, HD/SD, or digital film, SCRATCH enables the user's workflow of choice. SCRATCH is a single, open, real-time, resolution-independent workflow solution with a robust core feature set that includes data management, review/playback, assemble/edit, conform, primary and secondary color grading, multi-layer grading stack, audio, visual effects (enhanced by third-party plug-ins), support for 1D, 3D and customer-developed Look-Up-Tables (LUTs), and final mastering to any format.

Follow the SCRATCH Workflows:

- Film to film/film to tape/film to digital cinema
- Tape to tape/tape to film/tape to digital cinema
- Digital film to digital cinema/digital film to film/digital film to tape

Latest Projects Using SCRATCH

Superman Returns: Scott Anderson, co-founder of Digital Sandbox took on the challenge of defining the color science to be used and creating the LUTs and color methodology to achieve Director Bryan Singer's and Director of Photography Newton "Tom" Sigel's vision of the action imagery and saturation that brings the comic book look-and-feel to the big screen. Anderson also took on the managing role for maintaining color continuity in all the aspects of the post production for Superman Returns, including color grading and correction, as well as overseeing the contributions of multiple facilities for visual effects and reviews of dailies. The LUTs were developed using SCRATCH, and then communicated to those post vendors using SCRATCH as well as those who were using other systems.

The Ant Bully: Lee Supercinski worked as the Unit Production Manager at DNA Productions for "The Ant Bully", a recently released animated feature film developed in conjunction with Tom Hank's and Gary Goetzman's Playtone and Warner Bros. SCRATCH was used for color grading and conform of the thousands of files for the project. The editors used Avid for the offline cut, then created the EDL files that were converted into XML files to be read by SCRATCH. SCRATCH enabled the DNA team to save time with the quick set up of the system, fast loading of the files, incredibly fast real-time 2k playback and review process, and easy-to-use color grading tools. The DNA team also viewed the final lit shots that were accurately color calibrated using DNA's proprietary LUTs.

About ASSIMILATE

ASSIMILATE™ is transforming post production with its **SCRATCH™** Data-Centric Workflow Solution, the essential mix for a resolution-independent data pipeline. Along with data management, SCRATCH features a rich set of DI and post tools for working in any combination of HD, SD, film (2K, 4K and beyond). ASSIMILATE is committed to empowering a broad spectrum of creative and post professionals with state-of-the-art, easy-to-use, data-centric solutions that deliver optimal price/performance. To learn more about SCRATCH and to access customer case studies, see www.assimilateinc.com See a powerful SCRATCH demo at IBC 06, stand 7.909.

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