

the *DI R*-evolution

assimilate

SCRATCH Powers All-in-One Digital Workflow Solution for Cineworks
 Cineworks in Miami, FL, is a busy telecine, motion picture film lab, and post production facility for indie films, commercials, music videos, television features, documentaries, and they also work on numerous projects with film schools throughout the U.S. SCRATCH delivered on data-centric features and price/performance value that will enable Cineworks to expand its business, attract new feature-film clients, and make a buck while doing so.

Vinny Hogan, the Founder, President, and Co-Owner of Cineworks is a man on a mission to provide high-quality post production for every project his company works on. Cineworks has made its name doing a broad range of quality telecine, dailies, post production, and finishing work that includes front-end work for national spots for companies like Coca Cola, Pepsi, Bud Lite, Toyota, and Verizon to name a few. Their post for music videos includes big-hit names like Celine Dion, Lenny Kravitz, and Emanuel Otega. And TV features include work for Touchstone, Warner Brothers, Universal Pictures, HBO and numerous independent studios.

Cineworks is using ASSIMILATE's SCRATCH as an all-in-one, data-centric post-production process that includes real-time, multi-resolution review/playback, assemble/edit, conform, primary color grading, scratch audio, visual effects, data management, and final out put to film or HD. They also use SCRATCH with SCAFFOLDS for secondary color grading/correction, which many users traditionally think of as digital intermediate.

SCRATCH has enabled Cineworks to work on indie film projects that are putting Cineworks on the map. "Our clients want the high-quality finish of the large feature films, but until now couldn't afford it. SCRATCH with SCAFFOLDS has changed all that and we're now giving our customers the satisfaction of a quality, finished product at a price they can live with," says Hogan.



SCRATCH used for color grading for indie film Planet Ibsen in Cineworks' 2k theater. Image courtesy of Planet Ibsen LCC.

Hogan adds, "We work in a variety of formats - 16mm, 35mm, Super 35mm, and HD - so we were in the market for a data-centric workflow that could handle any resolution, both input and output. We also wanted to create a 2K DI theater for client reviews, reviews of dailies, and real-time color correction...a bit of everything. Going from a little tube to a 14 x 7 foot screen is an amazing capability that we knew would be a huge advantage for us internally, as well as for our customers. All together, that's a tall order, and after evaluating various options, we determined that SCRATCH offered the best, most comprehensive, and high-value digital solution on the market."

Most recently, Cineworks teamed up with Director Jonathan Wyche for indie film Planet Ibsen, which has been accepted by the Santa Barbara

International Film Festival. Shooting in 16mm, Wyche was yearning for a high-quality finish that he realized was out of reach for his budget. Cineworks was able to fulfill his dream using SCRATCH, doing front-end work and then finishing in HD. "Since it's non-linear, SCRATCH SCAFFOLDS enabled tracking within the color correction which is essential to key scenes and increases the production value," says Hogan.



Color correction for *The Way Back Home* using SCRATCH in Cineworks's 2k theater. Image courtesy of *Back Home Productions* with *Forevermore Films*.

"Traditional video-based color correctors have no way to compare adjacent frames to allow for automated feature tracking. A frame-based, nonlinear system like SCRATCH can track specific image features, much like a compositing system. This allows automatic movement of user-defined shape points to isolate areas of the frame for color correction."

The Way Back Home, is another budget-conscious indie feature Cineworks finished with positive results and satisfied clients. Produced by Michael King and Paul Sirmons, directed by Reza Badiyi, and Stephen Campbell working as DP, the film stars Michael Houston King, Ruby Dee, and Julie Harris. The feature was originally planned for the classic look that only 35mm could guarantee. Hogan made the recommendation to shoot in Super 35mm and use HDCAM SR for the digital intermediate. Hogan had just recently installed SCRATCH, which along with Sony's HDCAM-SR introduction made this possible.

The Super35mm negative was converted to 1920 x 1080 HD video and recorded to the HDCAM-SR over a dual-link connection, so that the image was recorded

with the full 4:4:4 color space. The Bluefish444 LUST board, which can convert the 10 bit RGB video directly to 10 bit DPX files during capture, enabled the importing to SCRATCH, as well as the final output to HD.

Cineworks used SCRATCH as its data-centric workflow with the CONstruct environment as the basic user interface for the editor and colorist. Each shot within a scene was organized into a folder of sequential image files, in which each file is a frame. These folders were assembled into a timeline according to an edit decision list (EDL) or XML file. The SCRATCH color grading and correction was fully capable of handling the shot matching, adjustments for time-of-day lighting, as well as creating black and white images from color negatives for flashbacks which added a classic touch.

Cineworks has recently finished the HD dailies for *The Reaping*, a Warner Brothers film starring Oscar-winner Hilary Swank. Peter Levy DP ASC, Emmy winner for *The Life of Peter Sellers*, requested Cineworks for the project being filmed in Baton Rouge, LA because of Cineworks's reputation for quality work.

"For our projects, we take advantage of all the SCRATCH features," says Hogan. "Coloring grading, pan scan, assembly, edit, review/playback...it all adds up to increased productivity, time savings, and cost control. We're passionate about what we do, dedicated to our customers, and SCRATCH has given us the needed all-in-one solution so that we can provide more services to our customers."

"A big plus was that the ASSIMILATE team was a tremendous help all throughout the installation of SCRATCH and when using it on our projects. ASSIMILATE's Leo Lovera provided the needed assistance and training for our teams that really helped us quickly move forward in project development. Along with the hand holding, they were responsive for immediate software fixes...huge value for us," adds Hogan.

The future is looking bright for Cineworks, who plans to expand its services and take on more feature film work. "SCRATCH is the backbone for our new data-centric and DI workflow and we plan to expand with more data-centric/DI suites," says Hogan. "No matter the project, cost is always a key factor, and we can now deliver both great cost and great quality."