

Offhollywood reach new heights with the RED Camera and SCRATCH Post 4K Workflows

After relocating their operations to a new state-of-the-art studio in Soho during summer 2008, Offhollywood is expanding again, adding a full new floor as a totally dedicated RED camera rental and service facility – the first such RED-authorized facility in the United States. In addition to their talented team of creative professionals, they attribute their success and rapid growth to the early adoption of advanced digital technologies, specifically ASSIMILATE's SCRATCH® Digital Process Solution for their post workflow, as well as the RED ONE™ 4K Digital Camera.

There is no doubt that the digital cinema revolution has taken hold in the production and post production of high-quality blockbusters, indie films, TV episodes, and commercials, and Offhollywood has played a visionary and pioneering role in this sea change.

Among their many film projects, an Offhollywood highlight is the critically acclaimed *Frozen River* (writer/director Courtney Hunt, 2008), which was produced in association with Offhollywood. It's a prime example of an indie film that realized the quality results of an affordable, digital post production workflow in SCRATCH. The film has won numerous awards at international film festivals, including the Sundance Film Festival 2008 Grand Jury Prize and Independent Spirit Award (2009), and was nominated for two Academy Awards (2009).

Offhollywood is gaining critical mass in the filmmaking arena. With a focus on SCRATCH-RED productions, Offhollywood currently has three high-profile films in the works - *Rabbit Hole* with Nicole Kidman, *Fair Game* with Sean Penn and Naomi Watts, and *Twelve* with Kiefer Sutherland, Ellen Barkin, and 50 Cent. The production packages bundle RED 4K digital cameras, on-set RED Camera Tech/DITs, SCRATCH-RED workflow technical support with dailies, and SCRATCH digital intermediate (DI) post and finishing services.

Other recent film projects include Jonathan Messek's thriller *As Good as Dead* (March 2009), Emily Abt's drama

Toe to Toe (2009), Jordan Galland's comedy *Rosencrantz and Guildenstern Are Undead* (2009), and Brant Sersen's comedy *Splinterheads* (2009).



SCRATCH DI of Brant Sersen's comedy *Splinterheads* (2009); image courtesy of Offhollywood (NYC)

Offhollywood CTO and co-founder Mark Pederson notes, "We excel at offering complete SCRATCH-RED workflows and services. As an early adopter specializing in these tools, we are able to give filmmakers and producers powerful digital cinema technologies, as well as the expert service and support, needed today for state-of-the-art production and post production. They're able to turn around films more quickly of an exceptional quality using a cost-effective workflow. This dramatic change in filmmaking blows the doors of opportunity wide open for the vast spectrum of creative professionals."

Studio Expansion With continued business growth, Offhollywood will soon boast a much larger studio to include even more state-of-the-art digital services. Their

commitment to RED is as strong as ever. "We purchased the first two RED ONE 4K cameras on the market, and now have more than a dozen cameras in our rental inventory that are all constantly in use by us, filmmakers and other production houses," says Pederson. "RED has set the standard for digital cinema cameras and filmmakers realize the value of their product – portability for shoots, ease of use, immediate previews of shots on set, faster post production workflow, results comparable to 35mm, and cost-effectiveness that's a critical factor for every production."

First, Offhollywood is adding a new floor that is a fully dedicated facility for RED camera rental, service and support - the first such RED-authorized facility in the United States. Their goal is to give filmmakers and producers shooting on the east coast quick access to RED parts and repair services if needed. "We have the cameras, and now we have the ability to help keep filmmakers up and running during a shoot," says Pederson.

Next on the list, is a new SCRATCH DI Theater that's going on-line in August. "We are opening the doors to an all-new, kick-ass SCRATCH theater that includes Dolby sound, 3D and projection for dailies, DCPs and client review sessions, as well as 35mm projection so that producers and directors can review the film-out version prior to mastering," says Pederson. "SCRATCH gives RED users the ability to fine tune their films or projects in real-time. With SCRATCH, the colorist is working in real-time to do the color grading and finishing so RED users can immediately see the results of their changes, as well as realize how their film will look on the big

screen. This is a huge time saver as compared to what we view now as older technologies."

Another value-add Offhollywood sees in SCRATCH is its resolution independence. Filmmakers can work in any format and then get high-level DI; or, if desired, they can incorporate other formats into a given project, such as 35mm, 16mm, HD, etc.

Third on the expansion list is a new SCRATCH DI suite that is also underway for a summer launch. "We'll be offering all the latest SCRATCH features for a streamlined digital workflow," says Pederson. "Our investment in RED 4K digital cameras and our assurance to customers for superior digital post production demand it. We've set the expectation for all filmmakers - bigger studios and indie alike - to achieve high-quality results, especially on a tight budget, and we're delivering on that commitment."

Post Production in SCRATCH "We got on board with SCRATCH as an early adopter," says John "Pliny" Erenic, Partner, Chief Operating Officer and Director of Post

Production at Offhollywood. "We determined that an all-data post workflow is the future of films, TV, and commercials. We chose SCRATCH for its streamlined workflow, stability, data management tools, real-time color grading, and finishing for HD, 2K, and 4K. The ASSIMILATE guys are continually updating the features within SCRATCH, so it remains a rock-solid tool and very relevant to us for our future plans."

Pliny sights *As Good as Dead* in the RED 4K-format as an example of SCRATCH's value. "SCRATCH definitely boosts our productivity. It gives us a seamless workflow from loading the files, to conform, through finishing. The updated conform tool is excellent. We're able to edit EDLs inside the application, which gives our SCRATCH conform process even more flexibility. With our latest version of SCRATCH, we were able to double our rendering capability and cut the output time in half. Now that is flat out amazing."

Pliny adds, "SCRATCH has a whole host of other time-saving features. You can easily drop in QuickTime

animations for titles, and it just plays nicely with DPX or any other mix of formats in your CONstruct."

"We were using SCRATCH prior to RED coming on the scene, but the two products work extremely well together and are driving our business," says Pederson. "These tools have ignited our creative and business enthusiasm, which means the best possible end result for our customers."

Top Talent Offhollywood is also paying attention to the talent that makes the DI magic happen. Pliny hired colorist pro Robbie Renfrow last summer, and now colorist expert Milan Boncich has just joined the Offhollywood team. "Top colorist talent to drive SCRATCH is a high priority for us. They are the masters of creating the finishing touches that make each film or digital media project a stand-out," says Pederson. "Hiring the best talent for the best production and post tools is part of our formula for future success."



SCRATCH DI of Brant Sersen's comedy *Splinterheads* (2009); image courtesy of Offhollywood (NYC)



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