



By
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Users and true believers hold their second meeting to discuss workflow.

Red LA User Group convenes

BURBANK — Hot on the heels of the NAB news that Red will be releasing the 5K Red Epic camera (\$40K) and the prosumer-priced 3K Red Scarlet (\$3K), Red's Ted Schilowitz kicked off the second Red LA User Group meeting to a packed house at Kappa Studios here in May.

With nearly a thousand Red One (www.red.com) cameras in the world, Red centers on a user-friendly, nearly seamless 4K workflow with major studio and indie projects in production.

Schilowitz explained that it all starts with image quality. "The rest of it is this system [and] this image quality and how effectively you can see it from end to end. We look at the whole puzzle — puzzle being acquisition, on-set viewing, post and deliverables."

While attendees inquired about a variety of things, from the adjustable back-focus feature on the PL lens mount to the size of the image sensor on the Bayer chip, Schilowitz emphasized that Red is a development company, and that things are constantly changing.

He highlighted its key design elements, its portability, the raw 4K files that are easily color timed non-destructively on set, shooting 2K at 120fps, and the benefits of the footage being tightly integrated on Macs running Final Cut Pro, maybe a Kona card. At the same time, it's also capable of successful workflows with Avid systems. Most importantly, he promised, everything — camera, lenses, firmware, software, accessories, new cameras — is constantly improving.

When you consider that Sony's F23, with lenses, currently sells for over \$200K, and the announced F35 (without lenses) will be selling for \$250K, the enthusiasm for the Red system, which delivers more than twice the resolution for less money, is not so surprising.

"To be honest with you," said Russ McDonald, president of the LA Red User Group, "my goal is trying to make Red the predominant feature film format — in the world. When I shot my first feature in HD, we spent \$50K to make the movie. Had this camera been available, for the same price I would have gotten much better quality. Not only is there this technology, but the community itself... everyone's willing to help you. You can find any answer you want about this stuff on the Website [www.reduser.net]"

KAPPA LENDS ITS SPACE

Paul Long, president of boutique post

house Kappa Studios (www.kappastudios.com), and host of the event, explained why he embraced Red. "We survive by being technically current," said Long. Kappa was an early adopter of Avid and Final Cut Pro edit-

IN PRODUCTION

One of the current Kappa Red projects is a documentary based on author Lee Canteloni's book, *The Words*, which is a fresh translation of the words of Jesus Christ for



The Red community is more than eager to meet regularly to discuss advancements and workflow.

ing systems for high-end commercial projects, and particularly in the integration between the two systems. They became interested in Red technology two years ago and followed the buzz on the reduser.net forum. When they saw the User Group was looking for a meeting place, Kappa offered up its facilities. And earlier this year, they formed their own Red division, specializing in complete production and post services for Red projects.

Their second meeting (the first was in March) included a band of inventive vendors who are creating new accessories for Red. Stephen Pizzo from Element Technica (www.elementtechnica.com) showed his break out box and an electronic viewfinder mounting/positioning system. Curt von Badinski from View Factor Studios (www.viewfactorstudios.com) demonstrated his motorized focus control and automated camera head. Martin Eurijian from Ecinema (www.ecinemasystems.com) had high-end monitors on display. And the evening's door prize was a CoreMelt set of plug-ins that preserve 10-bit color in FCP transitions.

Kappa is also offering day-long Red Boot Camp sessions throughout June, July and August that cover the entire process of acquisition to final output.

non-religious readers. Producer Rick Shaw (www.pinlight.com) got involved and in 2006, started taping rap artists performing songs inspired by the book on a Canon XL-H1.

Shaw got a call from Long who introduced him to DP Gianni Trutmann, owner of a Red One. Shaw took Trutmann to Watts to film some interviews on the Red camera. At the end of the day, Shaw hooked up Trutmann's Red to a laptop and his G-Tech drive and downloaded the files. They took those files to Igor Ridanovic, Kappa Studios' DI specialist. "When you shoot in 2K on the Red only a 2K section of the chip is used," he explained. "It creates 2K raw files and lower res QuickTime reference versions. We edited offline in Final Cut Pro, then exported DPX files using Red Cine and Ian Bloom's Crimson to generate an XML file." They imported the DPX files into the Avid Nitris DS for final conforming.

The best ending for this story comes from the Red online interview with Steven Soderbergh, who said, "People used to say, 'Are you shooting 35?' In a couple of years, maybe sooner, people are going to be saying, 'Does it look as good as the Red?'" Soderbergh recently shot *Guerrilla* and *The Argentine*, two films focusing on the life of Che Guevara. #POST



L-R: Kappa's Paul Long with Red's Ted Schilowitz, who says, "We look at the whole puzzle — the puzzle being acquisition, on-set viewing, post and deliverables."