

# Sweet success for The Vicious Kind

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'The Vicious Kind' feature film premieres at Sundance 2009. Filmmakers shot on 35mm film and used Hollywood-DI post services for editorial screenings, VFX, color correction and finishing.

**The dark comedy, family drama, 'The Vicious Kind' follows Caleb Sinclair, a bitter construction worker whose life is turned upside down one Thanksgiving weekend. Petulant by nature, Caleb reluctantly picks up his younger brother Peter at college and brings him and his new girlfriend Emma home to his estranged father's house for Thanksgiving. Cast: Adam Scott, Brittany Snow, J.K. Simmons, and Alex Frost. The movie was shot on 35mm film, conformed and color corrected at Hollywood-DI using Assimilate's SCRATCH® Digital Process Solution.**

Los Angeles, CA — January 8, 2009: Hollywood-DI congratulates Director, Lee Toland Krieger and Producers, Tim Harms and Lindsay Lanzillotta, on being accepted into the prestigious Spectrum screenings at the 2009 Sundance Film Festival. The Sundance Spectrum category provides a tribute to compelling new voices and the creative spirit of independent filmmaking.

Director, Lee Toland Krieger wanted the film to have a naturalistic, moody look in keeping with the story line, "We chose to shoot on 35mm film and transfer the negative to HDCAM-SR. I wanted the movie to have a stylized visual aesthetic and preserve as much of the natural color information as possible. In the grading suite I was able to work closely with Hdi to create a color palette that served the mood of my story. Being able to completely control the look of each scene



Director, Lee Toland Krieger and Hdi Colorist, Aaron Peak

and enhance the emotional tone of the overall movie was an integral part of the creative process. We also shot over a 1000 hi-res digital still images which Hollywood-DI integrated into the film footage to give a unique style to the flashback scenes."

Aaron Peak, Colorist at Hollywood-DI, explains the benefits of the film to HDCAM-SR workflow. "Shooting 35mm and telecining to HDCAM-SR meant that the

filmmakers were able to save substantial money in post while preserving the full dynamic range of the 10 bit Log RGB image. Working with 10 bit DPX files in SCRATCH meant that I was able to give Lee many creative choices. It also gave us more scope to integrate the green screen VFX comps seamlessly into the rest of the movie. The toolset in SCRATCH is second to none for color work and conform."

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As part of the HDCAM-SR workflow, Hdi provided 'The Vicious Kind' filmmakers with many opportunities to screen various editorial cuts in the comfortable Fairbanks Theater through a Barco 2k DLP™ projector. Producer, Lindsay Lanzillotta was impressed with the quality of the projected images. "We cut in ProRes422 on FCP and being able to project in stunning HD on a big screen gave us the chance to really get a feel for the pacing of the story and how the dramatic scenes were coming along. Having thirty people at a time watch the latest cut and give us honest feedback before we got locked picture was a real advantage. The Hdi Market Testing service allowed us to fine tune the cut until we were 100% sure we had the best version of our movie."



Creative use of secondaries and vignettes in SCRATCH to re-light a scene in 'The Vicious Kind'

'The Vicious Kind' has proved that it is artistically and financially viable to shoot a feature using 3 perf 35 mm film and take the footage through an efficient and cost effective post-production pipeline to produce an outstanding looking final product. Producer, Tim Harms observes, "The bar for independent films gets higher each year .....what only a few years ago were major studio levels of image manipulation and off-line edit resolution are being demanded by today's independent directors, DPs and editors. You are still dealing with indie budgets, however, and you need to make every dollar count. Using the Film to SR to DPX workflow at Hdi

allowed us to get the most out of our film footage at the best price – we looked closely at other alternatives but 3 perf film with a great DI gave us the look we wanted at the budget we could afford."

Hollywood-DI's, Managing Director, Neil Smith adds, "Our philosophy is to provide a studio level finish at indie prices. The goal is to help independent filmmakers 'get more movie for less money'. The post and

finishing workflow we've developed is efficient, elegant and creatively inspiring. It allows the filmmakers to focus on the creative aspects of their craft while Hdi takes care of the rest. "

Hollywood-DI's customer care and attention to detail provides a safe home for independent filmmakers. Director, Lee Toland Krieger, sums up his experience with Hollywood-DI by saying: "The independent filmmaker will find a home at Hdi and will be assisted at every level to assure the best outcome. They care about their clients and their needs. Because they have invested in the latest software, have talented artists and cutting edge technology, they offer an efficient service that delivers a great looking product. Helping us finish our movie in a professional and timely manner was critical for us getting into Sundance."



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## **About 'The Vicious Kind'**

*Director: Lee Toland Krieger Screenwriter: Lee Toland Krieger. Executive Producers: Neil LaBute, Chris Finefrock, Ryan Horton. Producers: Tim Harms, Lindsay Lanzillotta. DP: Bradley Stonesifer.*

*For more information on 'The Vicious Kind' movie visit the 72nd Street Production Company website at: <http://www.72ndstreetproductions.com/TVK.html>*

*For more information on 'The Vicious Kind' movie at Sundance 2009, visit: [http://festival.sundance.org/2009/film\\_events/films/vicious\\_kind](http://festival.sundance.org/2009/film_events/films/vicious_kind)*

## **About Hollywood-DI**

*Located on the The Lot in West Hollywood, California, Hollywood-DI provides production and post-production services for studios and independent filmmakers worldwide. The facility's centerpiece is the versatile Fairbanks Theater, a 33-seat screening room that offers a Barco 2k DLP projector and a 35mm Simplex projector in a precision-calibrated DI environment. Offering a full RGB 4:4:4 workflow plus a complete range of 2K, 4k and HD editing and color correction tools, Hollywood-DI helps Independent filmmakers make 'more movie for less money'.*

*To see color corrected footage and discuss the benefits of the Hollywood-DI's workflow please call us on 323 850 3550.*

*Visit [www.hollywooddi.com](http://www.hollywooddi.com) for more information on the complete set of end-to end services for independent filmmakers.*



## **About ASSIMILATE**

*ASSIMILATE™ is transforming post production of visually complex imagery projects with its SCRATCH® Digital Process Solution, the essential mix for a real-time, resolution-independent data pipeline. Along with data management, the SCRATCH software features a rich set of DI and post tools for working in any combination of HD, SD, film (2K, 4K), RED ONE 4K, and stereoscopic 3D. ASSIMILATE is committed to empowering the 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 user case studies, visit [www.assimilateinc.com](http://www.assimilateinc.com)*

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