

During ten very intense days in Pamplona, Spain, ITP Producciones Audiovisuales and D4D Ingeniería Visual shot 3D stereoscopic footage using the RED ONE™ 4K Digital Camera for San Fermín Films' *Running with Bulls*. Creative and technical teams from Spain, France, Russia and the United Kingdom worked together on this very demanding stereoscopic production that also included ASSIMILATE's SCRATCH® Digital Process Solution.



Shooting of stereoscopic documentary, *Running with Bulls* with Phantom 4K cameras in Pamplona, Spain

## SCRATCH and RED ONE take part in "Running with Bulls" for IMAX 3D



Shooting of stereoscopic documentary, *Running with Bulls* with Phantom 4K cameras in Pamplona, Spain

*Running with Bulls*, an IMAX 3D documentary film, is planned for release in April 2011, but a preview trailer will be shown at the Giant Screen Association on September 22, 2009. The film was created using different formats, including 65mm film cameras and high-speed, high-resolution digital cameras. Some cameras were suspended from an ACS France Cablecam system to capture spectacular aerial shots of both the opening festivities of the San Fermín Festival and the daily herding or "encierros" of the bulls.

### Shooting 3D with RED

A special 3D rig with a Steadicam for the RED camera was designed by stereographer Alfredo Gonzalez and built at the Department of Engineering and Industry at the University of Zaragoza. This rig mounts two RED cameras to give DPs the needed flexibility and operational mobility for shooting high-speed action.

One RED camera was tilted at 90 degrees in a beam-splitter configuration to accommodate the very small inter-axial requirement of IMAX 3D projects. This provides a very precise camera-alignment system that dramatically minimizes correction in post production, and allows inter-axial and convergence adjustments for both cameras even when mounted on the Steadicam.

In ten days and with no problems, Brett Turnbull (DoP), Jose Luis Roig (DoP), and Alfredo Gonzalez shot 3D footage using the rig and two perfectly synchronized RED cameras. They shot 4K at 24 frames-per-second during the festivities in Pamplona and 2K at 120 frames-per-second during the actual racing with the bulls.

Gonzalez notes, "Shooting for a week in Pamplona has been the ultimate test

for this innovative stereoscopic system. Both Steadicam operators, Julio Dominguez and John Clarke, expressed their satisfaction using the custom rig. They were able to work very quickly while capturing amazing images of the hugely crowded festivities in multiple venues that take place during the festival."

### SCRATCH Speeds Shooting and Post

ITP-D4D made extensive use of ASSIMILATE's SCRATCH Digital Process Solution during the production. Minutes after shooting with the RED camera, the footage was previewed in 3D using SCRATCH. RED drives and compact flash cards kept coming from the shoot and were being copied to the SCRATCH by Susana Cabanas, editor/colorist. Gonzalez notes, "Being able to preview the 3D footage immediately on a 4m screen was extremely useful. Shots were properly reviewed, validated, and important production decisions were made based on these screenings - just in time for shooting the next day."

SCRATCH has also been used as the real-time 4K post production workflow, including conform, color grading, and finishing. SCRATCH boosted the post process with its powerful DI feature set, seamless and simplified workflow, and ability to output a variety of sharp, high-quality deliverables.

Alfredo Gonzalez expressed his satisfaction about the combined digital cinema tools during the production. "There's no doubt that the combined solution of using our 3D rig, a Steadicam, two RED ONE 4K cameras and ASSIMILATE's SCRATCH made stereoscopic shooting of this even far easier and smoother than other methodologies. We were able to work in a very fast and efficient way, substantially reducing the time usually required for shooting 3D."