

# SCRATCH is the catalyst for Local Hero Post expansion

With business booming, Local Hero Post recently moved to its new 10,000 square foot post production facility in Santa Monica, CA. According to co-founder and digital artist Leandro Marini, ASSIMILATE's SCRATCH® Digital Process Solution has been the catalyst for their expansion, as well as their expertise in posting RED ONE™ 4K camera footage.

Director Patrick Coyle's *Into Temptation* (2009), starring Kristin Chenoweth and Brian Baumgartner of *The Office*, is one of the first full-feature films shot with the RED ONE™ 4K Digital Camera. It's also one of the first RED-based films to go through the finishing process because SCRATCH was the first DI system to support the native RED CODE files.

"The post R&D we applied to this film is what we now use for all our RED film projects. We anticipated a much bigger technical challenge, but SCRATCH has a very straightforward, real-time 4K workflow that quickly eliminated any concerns," says Marini. "*Into Temptation* was an all

SCRATCH project, from conform, to color grading, finishing, and mastering. During the process, we learned the intricacies of the 4K workflow, and this expertise has brought in more RED projects for us. We've also set up workshops to share this knowledge within the filmmaking community."

#### SCRATCH's Versatility

"A SCRATCH advantage is its resolution and format independence. Rob Perez's *Nobody* was shot in Super 35mm and we did the post production on the same SCRATCH platform as *Into Temptation*," says Marini. "Perez wanted a bold, edgy and somewhat grainy contrast rather than a sharp,

velvety look that the RED footage would give. This look necessitated a high-end DI system like SCRATCH."

Marini adds, "We were able to achieve the unique look DP Miguel Bunster wanted — and more — within the SCRATCH workflow. We ingested HDCAM-SR — the equivalent of a 2K scan and graded within HD. We used all the DI tools within SCRATCH and pushed it to its outer limits with complex grading and layers of scaffolds for the finishing. The result was a level of quality and inventiveness in the imagery that was comparable to a much higher budget film, which raised the production value. Needless to say, filmmakers really appreciate that."



Image courtesy of Local Hero Post; before and after color grading of *Nobody* in SCRATCH