

SONIC FILMS

masters RED 4K format with SCRATCH

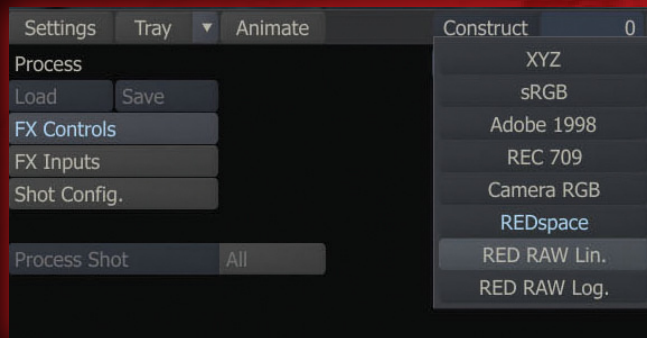
As one of the first companies in the UK to shoot with RED 4K cameras, Sonic immediately realized the need for a complementary data workflow that would work seamlessly with this emerging format. Sonic clients liked the look of RED footage but also asked for a more efficient and easier workflow than the traditional tape and film workflows.

18 months ago, Sonic installed SCRATCH for these reasons and because it offered the only true native RED RAW 4K workflow.

For example, from a hard drive with rushes and the EDL of an hour-long cut, Sonic can do the conform in under 15 minutes, which they see validating the future of a tapeless RAW workflow. A significant project challenge was the post production for **George Michael's World Tour**, featuring

when squeezed into the large irregularly shaped concert LCD screens, they would look perfect and hold as much resolution as possible. Sonic says they achieved this easily because SCRATCH is not tied down to one size or format. They were able to

Colm O'Rourke at Sonic Films: "During these 18 months, we've used SCRATCH extensively. It's a great grading tool; has the best conform features in the business; is lightening quick with DPX files; converts



Ditta Von Tease's burlesque routine projected on huge screens during his concert. Michael's performance was shot using two RED 4K cameras. Edited on Avid, the piece had over ten layers of over-laying and comping footage. Sonic then did the conform in SCRATCH at 2K resolution. The tricky aspect was precisely stretching all the pictures in width so that

easily turn the construct into any size for a preview of what the images would look like on the large screens. "With most other systems it would have been impossible to complete this project. SCRATCH was able to blaze through all the resizing of the 2K material, enabling us to complete the project on time."

footage to a wide variety of formats; has the ability to mix DPX files and Quicktimes in the same construct; and has the unique ability to playout RED RAW 4K files to HDCAM SR in real time. I don't know of any other workflow that offers this high level of versatility and ease of use."

Credits

Post Facility Sonic Films Colorist Colm O'Rourke Camera RED ONE™ Digital 4K Camera Post 4K Workflow SCRATCH