



NEWS RELEASE

CODEX DIGITAL LAUNCHES UPGRADED HD, 2K, 4K MEDIA RECORDER/SERVER

New system redefines performance levels and is ideal for 3D production

NAB 2007 Las Vegas, Booth # C11423 , 16th April -- Codex Digital, a leading manufacturer of high-resolution media recording systems, is launching a dramatically upgraded version of its Codex HD, 2K, 4K media recorder/server. The new system delivers unparalleled performance and capabilities for tapeless digital cinematography, and is ideally suited to 3D stereoscopic production.

The new Codex Media Recorder can capture over 1GigaByte/sec (8GigaBits/sec) of raw data, enough bandwidth to handle the uncompressed output of any existing or announced production camera, even at high frame rates. As such, it is up to three times faster than other systems suitable for field use. It also offers dual independent 4:4:4 camera inputs.

Coupled with the extreme bandwidth, this means the new Codex Media Recorder can capture uncompressed footage at up to 60fps from two cameras simultaneously, an ideal solution for the burgeoning 3D production market. Deployed on a 3D production, the system allows filmmakers, for the very first time, to instantly review both channels of the high-resolution footage in perfect synch.

Raising the performance bar still further, Codex has increased the storage capacity up to two hours of uncompressed recording per DiskPack, giving four hours online in total.

Furthermore, the new Codex Media Recorder features a data interface for the new generation of 4K cameras, adding to its existing interface with DALSA's Origin® camera. This offers the ability to record raw 4K output completely uncompressed, for the highest possible quality that such cameras can deliver.

The system can de-Bayer (de-mosaic) and down-convert 4K raw output to HD video in real-time and play it back immediately on conventional monitors. The Codex Media Recorder interfaces with almost every other high-resolution camera system in use today, including the Sony HD range, Thomson Viper FilmStream™, Panavision Genesis™, ARRI D-20™ and Vision Research's Phantom range.

"The performance levels we are delivering are unprecedented," said Paul Bamborough, a co-founder of Codex Digital. "High-resolution digital is likely to be the standard for the wave of 3D movies the studios are so excited about as the possible future of big screen cinema. We can fully support a 3D movie on a single machine, and have many enquiries along these lines."

The Codex Media Recording system provides directors, producers, cinematographers and studios with the full benefits of tapeless recording. A complete workflow system, it not only captures moving images, sound and metadata, but it can also be configured as a production server, delivering rushes in a variety of high and low-resolution formats across a virtual private network as required on-set or worldwide.

Working as a recorder, it can capture in a variety of formats, from two channels of HD/2K digital film, all the way up to uncompressed 4K for the ultimate in digital picture quality today. Its removable, carbon-fibre and aluminium media DiskPacks use RAID and mirroring for security. The system has a built-in touchscreen interface and dedicated transport controls, making it easy-to-use and totally self-contained.

An array of industry-standard interfaces and flexible I/O configuration mean that Codex systems are 'futureproofed' for compatibility with developments in digital cinematography.

The Codex recorder can form the core component of a complete workflow system too. It can be configured to provide digital media recording and shot logging, or act as a dedicated HD 'screening system' and production server on-set. It can also be used as a fast, efficient media/metadata transfer and management system in a post-production environment.

Crucially, Codex's Virtual File System delivers recorded material by network immediately, to whoever needs it, in the formats they specify. Anyone on the virtual private network, irrespective of their geographical location, can request the material on a Codex Recorder in a variety of formats from full-resolution 4K DPX frames, to motion JPEGs and QuickTimes, and now full MXF file output that includes native HD support for Avid editing systems.

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About Codex Digital:

Codex Digital is headquartered in Soho, London, from where it designs and manufactures high-end digital film equipment for the motion picture and broadcast television industries. The company's first product is a high-resolution media recorder, designed to capture moving images from the new generation of digital motion picture cameras, at up to 4K uncompressed resolution. With the introduction of this exciting and innovative new system, Codex sets a whole new standard in the field of digital cinematography.

Key Personnel**Delwyn Holroyd - Co-Founder**

Delwyn has been developing products for the broadcast television & film industries for 12 years. Prior to Codex Digital he was a Senior Developer with 5D Solutions, where he was responsible for the 5D Commander, the first PC-based real time 2K preview system. Before this Delwyn was at Lightworks, where he was lead designer on the Newsworks product and the next-generation product now known as the Lightworks Touch.

Paul Bamborough - Co-Founder

Paul was trained as an experimental psychologist and was one of the founders of Solid State Logic, the world's largest manufacturer of high-end professional mixing-consoles. Later, he founded Lightworks Editing Systems, which grew to employ about 200 people world-wide, 50 in America, and which revolutionised the post-production of feature films by making computers accessible to editors. Paul received an Academy Award® for this work in 1995.

Arthur Wright - Hardware Design

Arthur is a designer of electronic hardware, specialising in making leading-edge technologies work reliably. He has a record of achieving more from chips than their manufacturers can. Arthur has an Academy Award® for his work on the Lightworks non-linear editing system.

Editor's Note:

The product names and registered trademarks mentioned in the news release, DALSA Origin®, Sony HD, Thomson Viper FilmStream™, Panavision Genesis™ and ARRI D-20™ are each the property of their respective owners.

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