



NEWS RELEASE

CODEX DIGITAL FITS EVERY SIZE OF BROADCAST AND CINEMA PRODUCTION

IBC 2008, Sept 12th 2008, Stand 11.B58 – Codex Digital (www.codexdigital.com), specialist in high-resolution media recording and workflow, has revealed details of how its systems have been deployed on a range of productions – from spots to small independent features costing \$300,000, up to \$150m Hollywood blockbusters, stereo 3D action adventures and children's TV series – delivering each with significant gains in terms of speed, efficiency and flexibility.

GRANDPA IN MY POCKET – 26 x 12mins. Adastra Creative for BBC Cbeebies. Broadcasting from February 2009. Take one mischievous Grandpa, his magic shrinking cap and his imaginative seven-year old grandson, and all sorts of mini-adventures start to unfold. This VFX-based children's TV series, shot in Cardiff, South Wales, generated over 100 hours of 1080p HD footage during the course of a 31-day shoot. Codex delivered a highly productive, time-saving, tapeless workflow for footage moving continuously back and forth between the set and the editorial/VFX departments. On a daily basis, the Codex Recorder also enabled the production team to make rapid and informed decisions on-set.

Codex Digital worked closely on the workflow with Jon Rennie, head of visual effects at Dinamo Productions, which provided VFX compositing services on the production. Rennie was the VFX supervisor and also outlined the workflow for the production – where the chief requirements were for high-quality HD and immediacy of feedback.

A Codex Recorder was deployed as the principal record, instant on-set playback and comparative review station, and also as the source for all of the deliverables needed by the editorial and VFX teams. During production, the Recorder simultaneously captured the 1080p, 25fp, 4:2:2 output from two Sony HDW1500 cameras – both shooting live action footage for the majority of the shoot, but with one used to capture greenscreen material for a two week period – which were located in adjacent studios. The footage from each camera was recorded on to individual Codex diskpacks. Around three hours of footage was recorded each day, with material exported directly into the Avid editor, and around 250GB shipped each day to the visual effects artists at Dinamo on hard disk. The Recorder handled around 65TB of footage over the duration of the shoot.

The daily deliverables provided by the Recorder were all in QuickTime movie format. There were: Quicktime DNxHD 185 movies of the greenscreen material and DNxHD 120 movies of backplates for the VFX compositors; Avid DNxHD 120 and 36 MXF of the live action for editorial; and Quicktime DNxHD 36 movies for on-set playback, review and greenscreen line-up. All shots had same files names and metadata, making it easy for every department to find and compare shots. The Recorder enabled the on-set production team to find and playback background plates, alternative takes and reverses, all with audio. This footage could be combined in minutes on set with the appropriate VFX greenscreen material. This immediacy, assisted the production team with line-up and the actors with their performances.

“The Codex workflow is fantastic. I’ve never worked with anything so fast or flexible before. Going tapeless with Codex considerably reduced post production time and costs, and meant we could achieve fast turnaround times on edits and effects shots.”

Jon Rennie, head of visual effects, Dinamo Productions

007 QUANTUM OF SOLACE (complex 4K VFX sequence) – An MGM, Columbia Pictures, Danjaq, Eon Production and United Artists production. Dir. Marc Forster. DP Roberto Schaefer ASC, consulting VFX cinematographer David Stump ASC. *Quantum of Solace*, the next film in the 007 James Bond franchise, will feature a technically remarkable visual effects sequence that involved eight Codex Recorders capturing the raw 4K output from eight shutter-synchronized DALSA Origin 4K cameras. The use of Codex systems enabled the production to take full advantage of the uncompressed, high-resolution output of the DALSA cameras, and to extract the maximum amount of detail from the scenes in post production. The shoot, resulted in over 40Tb of data being recorded in a single day. The Codex provided instant playback and on-set delivery of files for the VFX department to verify that everything was working – eliminating guesswork and hope. Then the Codex disc packs were delivered to Sohonet in London for back-up, after which the RAW 4K files were delivered to Double Negative in Soho for rendering and final compositing. The Codex systems were also used to generate HD proxies of every shot, enabling the editorial department to assess which shots would be used in the final effects sequence and making sure that only the necessary shots had to be rendered. *Quantum of Solace* is scheduled for release on November 7th in the US.

“It was amazing as we watched all eight cameras shooting and pouring data into the Codex disc units. In total, we recorded over 3.8 gigabytes of image data every second.”

Rob Hummel, president of DALSA Digital Cinema

JOURNEY TO THE CENTER OF EARTH 3D – Walden Media and New Line Cinema production. Dir Eric Brevig. Releasing internationally from July 11th 2008. On a quest to find out what happened to his missing brother, a scientist, his nephew and their mountain guide discover a fantastic and dangerous lost world in the centre of the earth – all in stereo 3D. For the VFX and miniature shoots during the winter of 2007, digital cinematography specialist PACE built two new Fusion 3D stereoscopic camera rigs, using the first four Sony HDC 1500 T-cams in the US. To help facilitate the first-ever 1080/60p 3D VFX shoot, PACE deployed a Codex Recorder to capture and process the 1080/60p material in stereo. The Codex delivered instant slow-motion stereo playback, plus uncompressed DPX files for the VFX vendors, in real time.

"As a rule, we had always mastered on HDCAM-SR because we had yet to see any on-set DDR with rock solid reliability, that didn't require a laptop to run, and could also deliver more than DPX files. We recorded all four cameras on dual HDCAM-SR decks for both 1080/23.98p 4:4:4 and 1080/60p 4:2:2 footage. However, we couldn't play two 1080/60p capable decks in sync. So we used one of our Codex systems to play the material in perfect phase and sync on the pixel level to create all our deliverables for post."

Ryan Sheridan, VP imaging technology integration, PACE

SPEED RACER – Warner Bros. Pictures. Dirs. Andy Wachowski, Larry Wachowski. DP David Tattersall BSC. Releases from May 3rd, 2008. Codex and Sohonet became the hub of the entire workflow, providing all functions of the film-lab, tape-transfer and courier services on this \$100m-plus, FX-intensive production. There were between three and five camera units operating simultaneously at times, using Sony F23 cameras. Codex recorded the uncompressed output in parallel with a recording to HDCAM-SR tape for archive purposes. The camera, engineering and Codex package for on-set and post production was designed and integrated by digital cinematography specialist PACE at its Burbank facility. Both PACE and Codex provided on-location support. On *Speed Racer*, Codex systems delivered immediate playback and review, plus the feeds for on-set compositing, and also converted the footage to the different formats required by the production. These included full and half-resolution DPX frames used for effects, QuickTime viewing copies, and Avid MXF proxies. The DPX files were sent by Sohonet to the in-studio FX unit, and to the Los Angeles VFX house. Avid MXF files, generated by the Codex, were immediately available for editing with no time-consuming import / digitising. This enabled the screening of full-quality editorials of the previous day's work – every day during the 12-week shoot.

"Codex is truly amazing. It completely changes the model for post production as you have complete control of each day's material."

Ian Slater, chief assistant editor, *Speed Racer*

I LOVE SARAH JANE – 10 min short. An fxphd and Last Picture Company production, in co-operation with QOOB (Europe). Dir. Spencer Susser, Prod. Angie Fielder. Codex technology formed the heart of the workflow for this zombie-based love story, which was shot on location in Sydney, Australia, using a Thomson Viper FilmStream camera, shooting in 1:2.35 scope format, at 1920 x 1080 24P for film and HD masters. Codex was used as a multi-purpose recording, storage, playback and review device for footage coming either directly out of the Viper camera or separately from Venom on-board flash packs. Codex also served up the recorded footage in a range of different formats – including data for the post-production facility in Sydney, HD-SDI for HD-SR tape copies, and QuickTime files for review on remote workstations and laptops.

“As the production industry moves towards data workflow, professional and robust boxes like the Codex are just what we need – they’re well-built and designed for real production.”

Mike Seymour, executive producer & VFX supervisor, *I Love Sarah Jane*

DEADGIRL – Dirs. Marcel Sarmiento, Gadi Harel. DP Harris Charalambous. This independent feature shot in L.A. had a completely tapeless pipeline. A Codex system captured the uncompressed output from a Thomson Viper FilmStream camera, enabling the production to take advantage of the camera’s full dynamic range – particularly important for the numerous low-light scenes. Again Codex provided a central hub for the production’s workflow, enabling instant review and comparative playback on-set. All of this helped the filmmakers to make rapid decisions as to what worked best; to avoid many separate and expensive functions; and bring in an ambitious production for a minimal budget.

The originals of each day’s shooting were transferred from the Codex by network to backup storage as full-resolution DPX files. QuickTime files (plus metadata), were produced by the Codex and used for viewing, before the edit in Final Cut Studio

“Using Codex... resolution and dynamic range were not a concern, and we could walk away at night with our day’s dailies in hand.”

Harris Charalambous, DP, *Deadgirl*.

About Codex Digital:

Codex Digital is headquartered in Soho, London, from where it designs and manufactures high-end digital equipment for motion picture and broadcast production. Products include: award-winning high-resolution media recorders, which capture moving images from the new generation of digital motion picture cameras, at up to 4K uncompressed resolution; plus a range of high-performance media management stations to manage the entire workflow of a digital production from set to post production. With the introduction of the Codex Portable, On-Camera, Transfer & Back Up Stations and Lab systems, the company is setting new standards for end-to-end production workflow. For more information please visit www.codexdigital.com.

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Press Contact:

Ron Prince

Prince PR

T: +44 1225 789 200

E: ronny@princepr.com