

KICK-ASSPost Production Flowchart

Ver 2 17 Sep 2008 prepared by Eddie Hamilton (+44 7958 739 816)

Anamorphic 35mm 24fps acquisition Original 35mm lab rolls (not cut neg) scanned at 2K using EDL. VFX provided as 2K DPX files. DVD recorder with Editors and PAL video assist assistants' picture hard disk used for playback on set burning rushes & & sound media edit playouts onto shared on **Autodesk Lustre** Anamorphic downconverted mirrored Avid digital grade of 35mm picture 16x9 PAL DVD-R **Unity** hard disk scanned 35mm disks for production storage Telecine to 35mm **HDCAM** at 24p Theatrical release Film out 24fps EDL MUTE with **AVID MEDIA COMPOSER** continuous t/c Sony J-H3 deck used to play HDCAM master tapes into Avid via HD-SDI HDSR 23.98 master MCv3 Nitris DX / Mojo DX connection on Avid Mojo DX using 1080p/24 project. as well as DNxHD 36 codec. NTSC 2:3 29.97fps Sync 24bit 48kHz sound and PAL 25fps 24fps ToD t/c with 24fps picture using downconverts displayed on B-WAV timecode and **DigiSlate** Digislate as a guide. Broadcast video Edit film at 1080p/24 deliverables Avid DNxHD 36 resolution. **DEVA** 24bit 48kHz 48kHz 24bit AAF export of Images displayed on a 24p 24fps ToD t/c Polyphonic B-WAVs of production timeline plus HD 1920x1080 plasma TV Quicktime sync audio and wildtracks during the edit. VFX can **Pro Tools** burned onto DVD-RAM then movie with also be imported at 1080p. 5.1 Sound Mix 24bit 48kHz **BITC** imported into Avid. Tracks 1&2 (at 24fps) tracklay are editors mix guide tracks. **PRODUCTION** Avid will downconvert to plus M&E (at 24fps) Tracks 3-10 are separate **AUDIO** PAL 24p when necessary. boom & radio tracks.