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For Immediate Release

## **SUPPORT FROM ORBIT DIGITAL HELPS EDITOR ANDREW WEISBLUM STREAMLINE POST ON “THE DARJEELING LIMITED”**

HOLLYWOOD and NEW YORK—(Oct. 24, 2007)—Orbit Digital ([www.orbitdigital.com](http://www.orbitdigital.com)), an international provider of mobile post production equipment and services to the feature film and television industries, today proudly detailed its role in supporting post-production on director Wes Anderson’s “The Darjeeling Limited,” which premiered at the Venice Film Festival last month and opened the 45<sup>th</sup> New York Film Festival on Sept. 28. Following its U.S. debut in New York, Fox Searchlight began releasing the film for limited engagements in key U.S. cities.

Written by Anderson with Roman Coppola and Jason Schwartzman, the film stars Schwartzman, Owen Wilson and Adrien Brody as estranged American brothers who join up for a train journey across India – a "spiritual quest" which veers wildly off-course before a new, unplanned journey suddenly begins. Faced with the challenges of shooting on remote locations in India – and potentially on actual, moving trains – a team from Orbit Digital Midtown worked closely with editor Andrew Weisblum (who most recently edited Zoe Cassavetes’ “Broken English”) during pre-production to orchestrate a custom editorial workflow. “Because we didn’t know what to expect on location,” Weisblum explained, “the mandate was to try and keep the editorial operation as flexible and streamlined as possible without sacrificing any of the tools, the quality or the options one needs on a feature like this.” After wrapping the film’s post, Weisblum provided more highlights on the support he and his colleagues received from Orbit’s SVP Feature Film and Creative Services Jonathan Hoffman and Producer Brian Reali – and from Director of Technology Matthew Schneider and Account Manager Neil Girardi from Orbit’s sibling company PostWorks, New York.



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L-R: Jason Schwartzman, Owen Wilson and Adrien Brody in THE DARJEELING LIMITED. Photo Credit: James Hamilton. TM and © 2007 Twentieth Century Fox; All Rights Reserved. Other images also available.

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To address the film’s production challenges while also making the editor as mobile and self-sufficient as possible, since he would be working without local assistants, the team at Orbit worked closely with the filmmakers to do extensive pre-production planning and testing. Knowing that the film’s cinematographer Robert Yeoman would be shooting in 35mm anamorphic format, and that exposed film was to be shipped from India to Midnight Transfer in London for dailies, the digital workflow commenced with daily Spirit 2K transfers to HDCAM supervised by Midnight Transfer’s Head of Production Greg Barrett.

“The plan was for Andy’s assistant in London, Alison Carter, to load the dailies as Avid media from the HDCAM transfers, creating both 14:1 (SD) and DNx36 (HD) versions with synced audio for every scene,” Schneider explained. “She could then email Andy the bins, and the SD media for the dailies could be downloaded from a secure data center in India, copied to Firewire drives and delivered to Andy on location. With the file sizes of the HD selects greatly reduced due to the use of DNx36, she would also have the ability to send HD selects to Andy as necessary.”

Based upon the custom workflow, along with one full Media Composer system set up for Carter with a HDCAM deck at Midnight Transfer, two road cases were assembled to accompany Weisblum on his travels. The first contained a G5 Mac-based Avid Media Composer with two Terabytes of Firewire drives, a DVD recorder, mixer and speakers, and the second had a Powerbook with Xpress Pro, two 300 Gigabyte Firewire drives, an 8-hour battery pack and power converters. “The G5 mobile system was loaded with Media Composer 2.6 on one side of its partitioned hard drive, and a Beta version of Media Composer 2.7 on the other, to allow the viewing of DNx36 media,” confirmed Orbit’s Reali.

When production began in India, Weisblum was able to get up-to-speed quickly using the G5 mobile system at his hotels during extended stays in Jodhpur or Udaipur. When the company moved to more remote locations, the G5 system stayed put, but he was able to set up with his Powerbook wherever they stayed for the night. “There wasn’t always usable electricity, but I was often able to use portable conversion,” he said, adding that the ability to provide HD material for Anderson and Yeoman to review on location came in handy on a few occasions. “Midnight Transfer kept the 2K online until we had a chance to see footage in India,” Weisblum also explained. “In a few instances, Alison posted 2K DPX files for us to check focus or details, instead of trying to make and ship prints. If we anticipated a visual effect, we archived the DPX files for later use.”

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Back in New York after wrapping principal photography, Weisblum relocated to Manhattan’s Inn at Irving Place and continued cutting using the mobile G5 system, along with three Avid Adrenaline setups with Unity storage provided by Orbit (one for Weisblum, one for assistant Abbi Jutkowitz, and a software-only system for edit room assist Brian Gates). Working with full sets of SD and HD media, both with sync clips, editing continued with the 14:1 SD material. “Although there was discussion of cutting in DNx36,” Weisblum said, “we weren’t sure about software issues, since it was still in Beta release when we began. Also, even with DNx36, although storage and download issues may have been manageable in India, we didn’t want to risk using it without local support. So we started cutting during production in SD and continued that way in post.”

When it came time for preview screenings, however, the DNx36 workflow steps paid extra dividends. “When we were done cutting SD before a screening, we would move the sequence to our HD project in a separate bin, modify the sequence to 1080p, and just relink it to the HD media we had already captured,” Weisblum said. “Using the audio from the SD sequence, this allowed us to have an HD version of the cut in a matter of minutes, without having to do a conform. If we wanted to screen on our HD monitor in the cutting room, it took less than 15 minutes to conform and set up. If we wanted to go to a screening room, we would render whatever was necessary and output to HDCAM with the deck Orbit provided. The screenings looked great.”

Continuing, Weisblum added, “We could screen HD pretty much at a moment’s notice. We also used our HD project to review VFX at higher resolutions, and when we wanted to review shots for final approval, we projected files at the HD color grading theater at Orbit Midtown. Overall, the project required some pretty unusual setups, and all of this would not have been possible without Orbit’s guidance.”

More information on “The Darjeeling Limited” is available online at <http://www.foxsearchlight.com/thedarjeelinglimited>.

### **About PostWorks, New York and Orbit Digital**

Since its founding in 1995, PostWorks, New York has emerged as the region's most comprehensive digital motion picture and HD post-production facility, employing a world-class team of artists, engineers and producers to serve its clients. In 2006, PostWorks merged with Orbit Digital, a leading global provider of mobile post production systems and support services, to broaden its collaboration with the feature film and television communities from locations in Los Angeles, London and New York. Together, PostWorks and Orbit offer one complete source for every post-production requirement, including film processing, telecine/scanning, non-linear editorial and HD picture finishing, digital intermediate and film recording, as well as comprehensive sound services. The company's clients include Academy Award-winning filmmakers, cutting-edge independents and virtually every major film studio and broadcaster. For more information, please call 212-894-4000, or visit [www.pwny.com](http://www.pwny.com).

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