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For Immediate Release

EDITOR CHRISTIAN WAGNER EDITS SCI-FI THRILLER “NEXT” IN HD VIA AVID ADRENALINE HD SYSTEMS AND TECHNICAL SUPPORT FROM ORBIT DIGITAL

HOLLYWOOD and NEW YORK—(Apr. 27, 2007)—Orbit Digital (www.orbitdigital.com), an international provider of mobile post production equipment and services to the feature film and television industries, proudly detailed its role in supporting post-production on Revolution Studios’ sci-fi thriller “Next,” which opens wide in U.S. theaters today.

Naming “Next” as the first studio feature film to be cut entirely in Avid’s compressed (DNxHD) resolutions, Orbit West’s director of sales Chad Andrews also said he believes that “Next” marks a milestone in the company’s long-standing relationship with Revolution Studios. Working under the direction of Bruce Markoe, Revolution’s head of post, Orbit collaborated closely with Avid to design, test and perform valuable R&D which has paved the way for a myriad of films which have since employed Avid’s DNx resolutions.

“Bruce has always been forward-looking and extremely technically savvy,” Andrews said. “He and Chris Wagner realized the advantages to having the level of detail in each frame throughout the offline process and were also aware of the risks of being first. After careful consideration and a truly harmonious collaboration between Orbit and Avid, we were able to assure Bruce that DNx was practical, affordable and ready for such a large project. Bruce was able to trust that the product was ready and that Orbit and Avid would be there to get them over any hurdles. What followed was a success that paved the way for a number of features.”

Currently, Orbit is supporting HD workflows on numerous films including “The Bourne Ultimatum” and “The Chronicles of Narnia: Prince Caspian.”



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Orbit provided “Next” with three Avid Media Composer Adrenaline HD systems and a LP Unity with over 11 terabytes of storage. Orbit also provided technical support to the production.

Working closely with Markoe and editor Christian Wagner (whose recent credits include Tony Scott’s “Domino” and Michael Bay’s “The Island”), Orbit’s managing technician Seth McCook streamlined the integration and support process.

Acclaimed director Lee Tamahori (credits include “xXx: State of the Union,” “Die Another Day,” and “Mulholland Falls”) and cinematographer David Tattersall (who worked with Tamahori on “xXx” and “Die Another Day,” and also lensed “Star Wars” Episodes I, II and III) captured their live-action footage using Panavision’s Genesis camera. The master tapes were cloned incorporating Technicolor’s printer light system for color management and digitized into Avid media using the DNxHD 115 codec.

At Revolution Studios’ editorial facilities in the Lantana Media Center in Santa Monica, associate editor Leigh Folsom and other members of Wagner’s editorial staff used Adrenaline Avids to sync the sound files received from the set. Wagner’s Adrenaline system was configured with a 62” rear-screen 1080p monitor and a Sony 2K projector. HD cuts and dailies were projected directly from either the Avid or an HD deck onto a larger screen in his cutting room, making the most of the HD workflow.

“Utilizing this system enabled the director and editor to work in a new environment, as you can now edit with HD clarity on a very large screen,” said Markoe. “The dynamics of this change in editing technique can really show the most true representation of how your movie will look on a big screen as you edit... which is something that has never been possible before, until now. Orbit’s great support made this new method very successful.”

“We’re very proud of our long history of working with Revolution Studios, and of the support we were able to provide on this film,” Andrews added. “Everyone involved in this project is a top-level film industry artisan or executive, and it’s a source of pride for each of us to have come through for them.”

Last year, Orbit Digital announced its merger with PostWorks, New York, the East Coast’s most comprehensive digital motion picture and HD post-production facility. While Orbit’s principals and staff members continue operating Orbit’s existing facilities in Los Angeles and New York, and PostWorks facilities also continue their normal operations, the companies are closely coordinating their efforts to provide complete post-production services, including film processing, telecine and 2K DI finishing, complete audio services and customized, location-based post solutions. Along with his role with Orbit Digital, Andrews also serves as PostWorks’ director of West Coast sales and operations.

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More information on “Next” is available online at www.nextmovie.com.

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.

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