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## **Casino Royale: Complete DI on FilmLight systems at Framestore CFC**

**“Bond plus Baselight = Beauty”, DOP Phil Meheux  
comments while grading the new movie**

**London, UK. 22 November, 2006** - FilmLight, a leading provider of digital film and video technology, announced today that its complete DI (Digital Intermediate) product range; scanning, colour management and grading, was used on the latest James Bond blockbuster movie *Casino Royale* at London based VFX facility, Framestore CFC.

Framestore CFC, which was also responsible for the new title sequence, was approached by EON Productions following an earlier collaboration to create the titles for the previous 007 movie '*Die Another Day*'.

The entire movie was scanned on Northlight using the infra-red scan option, so minimising the time in the scanning department by automating dust busting using 3<sup>rd</sup> party software. Maria Stroka, Digital Lab producer commented “We required the highest quality pin registered scanning for both the DI and the VFX plates. Northlight came through for us once again. The IR dust bust option now means we can provide 100% clean scans to the downstream pipeline.”

Two Baselight ONE systems were used in the pipeline for conforming and VFX editorial; the master grade was then completed with Baselight EIGHT, FilmLight’s highest performance colour grading system for theatre grading environments that need real-time power. Truelight colour calibration was used throughout the entire project, providing accurate print preview.

Head of Digital Grading and Senior Colourist Adam Glasman worked closely with DOP Phil Meheux whose credits include - *The Long Good Friday*, *The Saint*, *Entrapment* and *Around the World in 80 Days*. Meheux was familiar with the system and its capabilities having already worked with Baselight on a previous project (*Around the World in 80 Days*). Meheux’s conclusion: “Bond plus Baselight = Beauty”

Consultation with Glasman began during production of the opening sequence which was shot on black & white stock. Pre-graded stills were supplied to Framestore CFC by Meheux and the preview grade started before his return from location to the UK.

*Casino Royale*’s director Martin Campbell and producers Michael G. Wilson and Barbara Broccoli also visited the facility during the grading period to preview the film. Glasman commented “Editorial changes were made to the project throughout the grading process which required re-conforming on a continuous basis. Baselight managed the changes and re-grades with ease.”

On completion, the film grade was locked and filmed out for cinema distribution. One final process remained; using Truelight, Framestore CFC were able to fine-tune the grade for other deliverables.

Adam Glasman has worked at Framestore CFC for the last eight years, his credits range from the Levi Strauss & Co. Odyssey commercial to feature films including *The Constant Gardener*, *Cold Mountain*, *V for Vendetta* and most recently Anthony Minghella’s *Breaking & Entering*; all of these projects were also graded on Baselight.

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“Baselight has always been a great experience for us; even with complex adjustments in real-time the process is smooth and efficient. The system’s toolset, performance and reliability are excellent and enable us to apply all the grading decisions required.”

*Casino Royale* was released worldwide on 17 November and is the 21<sup>st</sup> James Bond adventure in the most successful franchise in film history. Starring Daniel Craig in his debut as 007, it is based on Ian Fleming’s first novel to feature the ultimate secret agent, which was published in 1953 and traces the early career of James Bond.

**-END-**

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#### **About FilmLight Ltd**

FilmLight was established to develop an integrated digital film mastering process by providing the world’s highest quality digital film scanning, grading and colour management techniques. The **FilmLight** team has been pioneering digital film techniques for nearly 20 years enabling it to offer unsurpassed industry knowledge. The company’s products are now gaining market share in the wider post-production market place in which film occupies the highest quality sector. The company’s clients for its pioneering Northlight, Baselight and Truelight digital film technology include Cinesite, ILM, Éclair, Rhythm & Hues, Pacific Title, FotoKem, Framestore CFC, Matchframe, The Mill, UPP and The Moving Picture Company. **FilmLight** has offices in London, Los Angeles, Chicago and Sydney. For more information visit [www.filmlight.ltd.uk](http://www.filmlight.ltd.uk)

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