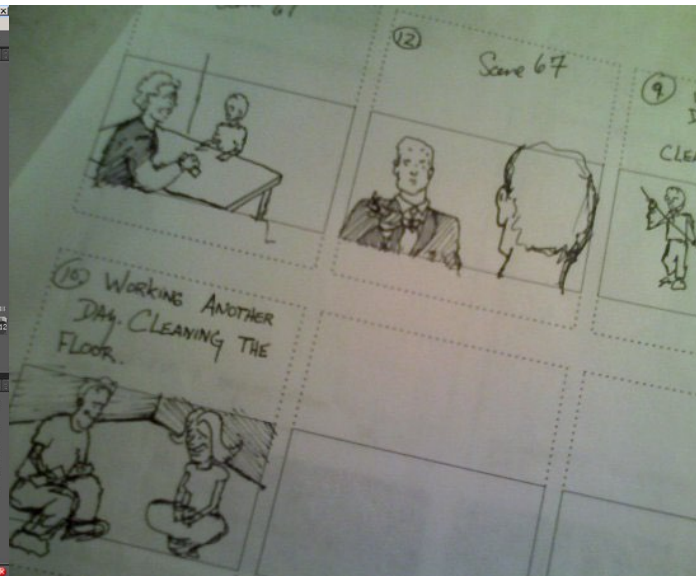
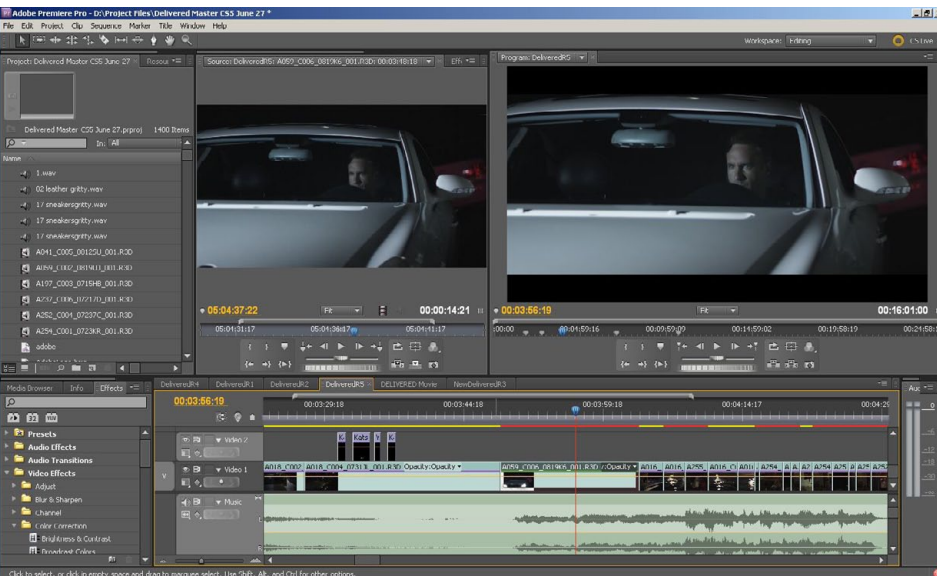


Nelson Madison Films

Epic movie, micro budget



Nelson Madison Films *Delivered*

Glendale, California

www.facebook.com/nelsonmadisonfilmswww.deliveredmovie.comwww.youtube.com/indierights

Nelson Madison Films switches from Avid to Adobe® Creative Suite® Production Premium software to create Hollywood-caliber indie feature film

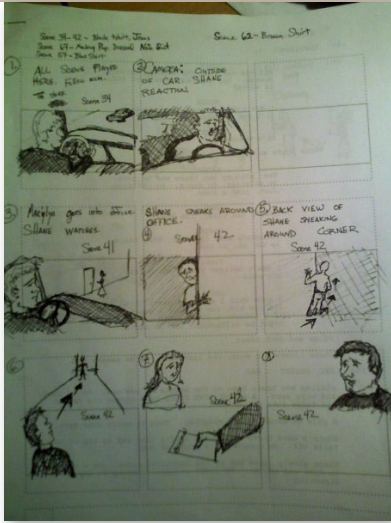
What do Japanese gangsters, an Italian proctologist, an Armenian art dealer, and a hero with a very cool car have in common? They all come together in the modern crime thriller *Delivered*, directed, produced, and edited by Michael Madison and Linda Nelson of Nelson Madison Films. The movie is the company's third feature-length film project. Slated for completion in September 2010, *Delivered* relies on the latest filmmaking technologies, including the RED Digital Cinema camera and Adobe Creative Suite 5 Production Premium software.

"We knew that the only way to feasibly produce a long-form project of this caliber on our budget was to go completely tapeless, something that was not supported by the proprietary Avid system we used to rely on," says Nelson. "To achieve the cinematic quality we wanted, we shot using the RED camera and used Adobe Premiere® Pro, After Effects®, and Photoshop® Extended to edit the film and create the effects."

Shoestring budget

The ensemble cast of *Delivered* features career actors such as Toshi Toda, Robert Rusler, Alana Stewart, and Brian McGuire. It also stars Madison, a theater actor, who graduated from Texas Tech with a concentration in film. Set in the Mojave Desert, the new crime thriller was inspired by films like *Bullitt*, *True Romance*, and *Vanishing Point*.

Nelson and Madison share a love of filmmaking and a hands-on approach. Their enthusiasm is also helping young, talented interns who assisted with the project.



Challenge

- Produce an epic full-length feature on a small budget
- Work natively with 4K R3D files to preserve quality and color
- Eliminate intermediate rendering when making updates to compositions or assets
- Prepare films efficiently with high quality from a variety of formats for Internet streaming

Solution

- Switch from AVID to Adobe Creative Suite 5 Production Premium
- Take advantage of native support for RED camera format
- Use Dynamic Link to link VFX compositions to timeline
- Leverage NVIDIA Quadro FX 4800 playback card to take advantage of GPU-accelerated performance in Adobe Mercury Playback Engine
- Use Adobe Premiere Pro CS5 to edit and recode films for uploading to the Internet

Benefits

- Created *Delivered*, a small-budget movie with big-screen quality
- Edited 4K files in real time
- Used Dynamic Link to easily integrate and update VFX shots
- Accelerated performance with Adobe Mercury Playback Engine and NVIDIA Quadro FX 4800 playback card
- Fast, efficient recoding to multiple formats for distribution

"Top acting talent, a good story, plus the latest technologies are enabling us to make an impressive film produced on a shoestring budget. People see early cuts of the film and think it is a Hollywood production costing millions of dollars," says Madison. "We can't divulge the exact budget, but we can say we were able to self-finance the project."

Help from talented friends and top-notch technology

Nelson Madison also bootstrapped the film with the help of a top-notch Director of Photography, Ricky Fosheim, and several young, talented interns from the Theatre Arts and Design Academy of South El Monte High School, located just outside of Los Angeles. After intensive in-class training, they worked on *Delivered* to earn film credits in areas such as makeup, grip, lighting, and special effects.

"The special effects and makeup done by the South El Monte High School students are truly first-rate. They are very talented and knowledgeable about the industry's latest tools and techniques, including airbrush makeup which is essential for HD productions," says Nelson. "It is gratifying to mentor young filmmakers and give them the opportunity to obtain a film credit before they go into college—a chance available to very few high school students."

Other breaks helped Nelson and Madison finance and complete the film, including a meeting with Adobe at the Sundance Film Festival that made Nelson Madison decide to switch from Avid to Adobe Premiere Pro on the spot. "The movie gods were shining on us," says Madison. "We wanted to get into high-resolution digital cinematography on the desktop and we had been watching developments with the RED camera. We knew we wanted to edit 4K RED files natively and realized that Adobe Premiere Pro was the only solution out there, which prompted the switch from Avid."

Going tapeless

After working out the plot and concept for the film, Madison and Nelson enlisted Brandon Manbeck to write the script. During the casting process actors were asked to download portions of the script, prepare video auditions, and upload them to Facebook. "Things like video auditions on the Internet are the way of the future," says Nelson. "We are always looking for ways to use video to advance our craft."

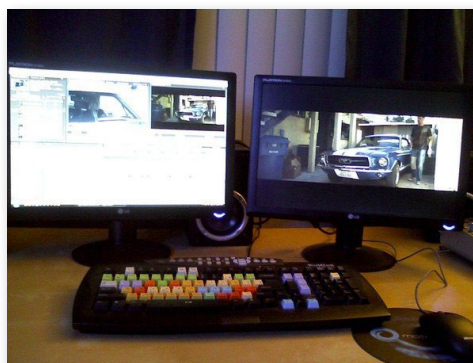
Madison then created storyboards for the scenes using pre-visualization software. This helped the team move quickly to capture the right shots on set. With the shooting wrapped up, Nelson and Madison went into post-production. They captured 4TB of raw RED files, brought them directly into Adobe Premiere Pro and started editing—at first in Adobe Creative Suite 4 and then in Creative Suite 5.

As indie filmmakers, Nelson and Madison had been eager to work with native RED files for some time. With support for a tapeless RED workflow in Adobe Premiere Pro CS5, they were able to achieve exceptional visual quality at low costs.



"Adobe Premiere Pro CS5 and the other components of Creative Suite 5 preserve all the 4K quality and the rich color the RED camera delivers so the footage is gorgeous. Just two years ago, this type of high-end, tapeless workflow wasn't possible—and it has completely transformed what is possible for filmmakers working with limited budgets."

Michael Madison, Nelson Madison Films



With Adobe Premiere Pro CS5, Nelson was able to place each of five separate sequences started in Adobe Premiere Pro CS4 onto the Adobe Premiere Pro CS5 timeline, save everything, and reload the entire film in one large file. "I'm playing files at half resolution in Adobe Premiere Pro CS5 without having to render, and it looks awesome," says Nelson. "I was also able to add a transparent video layer and output a file with timecode for our composer. This is just one more example of how smooth the workflow and the hand-offs are when working in CS5 Production Premium."

Nelson and Madison brought the R3D files directly into Adobe Premiere Pro without transcoding or rewrapping, and then started sifting through the 4K RED footage in real time. "Adobe Premiere Pro CS5 and the other components of Creative Suite 5 preserve all the 4K quality and the rich color the RED camera delivers so the footage is gorgeous," Madison says. "Just two years ago, this type of high-end, tapeless workflow wasn't possible—and it has completely transformed what is possible for filmmakers working with limited budgets."

Integration that saves time and promotes creativity

While both Madison and Nelson worked on more than 5,000 cuts for the movie, Madison began working on the visual effects shots in After Effects. He created explosions for war scenes, turned daytime shots into nighttime shots, and also created muzzle flares, dirt hits, and other effects for the shootout scenes.

He linked all the compositions in After Effects to sequences in the Adobe Premiere Pro timeline using Dynamic Link. "Normally, the VFX part of post-production is painful because you have to render out the effects to an intermediate format, bring them back into your editing environment, wait while they render, tweak the effect as necessary, and repeat," says Madison. "With Dynamic Link, we can work with the high-res files and eliminate intermediate rendering whenever we make changes to assets in the film. It's a seamless way to work that helps us stay in the creative flow."

To watch the trailer for *Delivered* click on the movie poster below



"We are totally into finding ways to use innovative digital technologies to open creative doors and forge new business models. When we saw the RED and Adobe CS5 Production Premium workflow, we knew it was the breakthrough we'd been seeking for a long time."

Linda Nelson, Nelson Madison Films

Toolkit

Adobe Creative Suite 5 Production Premium. Components used include:

- Adobe After Effects CS5
- Adobe Photoshop CS5 Extended
- Adobe Premiere Pro CS5
- Adobe Media Encoder CS5
- Adobe Encore® CS5
- Adobe Soundbooth® CS5

Powerful finishing capabilities

Nelson also is doing color correction on *Delivered* using Adobe Premiere Pro CS5. She can tweak source settings such as saturation and curves across batches of R3D files, saving time that would otherwise be spent correcting color on individual clips. And, she says, the process is incredibly fast due to the new Adobe Mercury Playback Engine, which harnesses an NVIDIA Quadro FX 4800 playback card for GPU-accelerated performance. "In Adobe Premiere Pro CS5, we can correct color in real time. It blows my mind because I don't have to wait for sequences to render to see if they look right and then change them again in an iterative process," she says. "It makes color correction fun instead of tedious. Plus, Adobe Premiere Pro gives us great results without having to buy additional third-party software."

For Madison, who has been in filmmaking and acting for years, and Nelson, who was previously an investment banker, *Delivered* is their most gratifying project yet. They produced two previous films: **NSYNC Bigger Than Live* starring Justin Timberlake and *Shifted*, a low-budget indie film edited using Avid, but they note that this time, with Adobe Premiere Pro CS5, they have more creative control and are achieving better results at far less expense.

The two entrepreneurs have also begun distributing indie films online on their HD YouTube Rental Channel through their company, Indie Rights. Using Adobe Creative Suite 5, they are able to efficiently recode films in a variety of formats to H.264 for upload to the YouTube Channel with excellent quality. "We are totally into finding ways to use innovative digital technologies to open creative doors and forge new business models," says Nelson. "When we saw the RED and Adobe CS5 Production Premium workflow, we knew it was the breakthrough we'd been seeking for a long time."

For more information

www.adobe.com/products/creativesuite/production



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