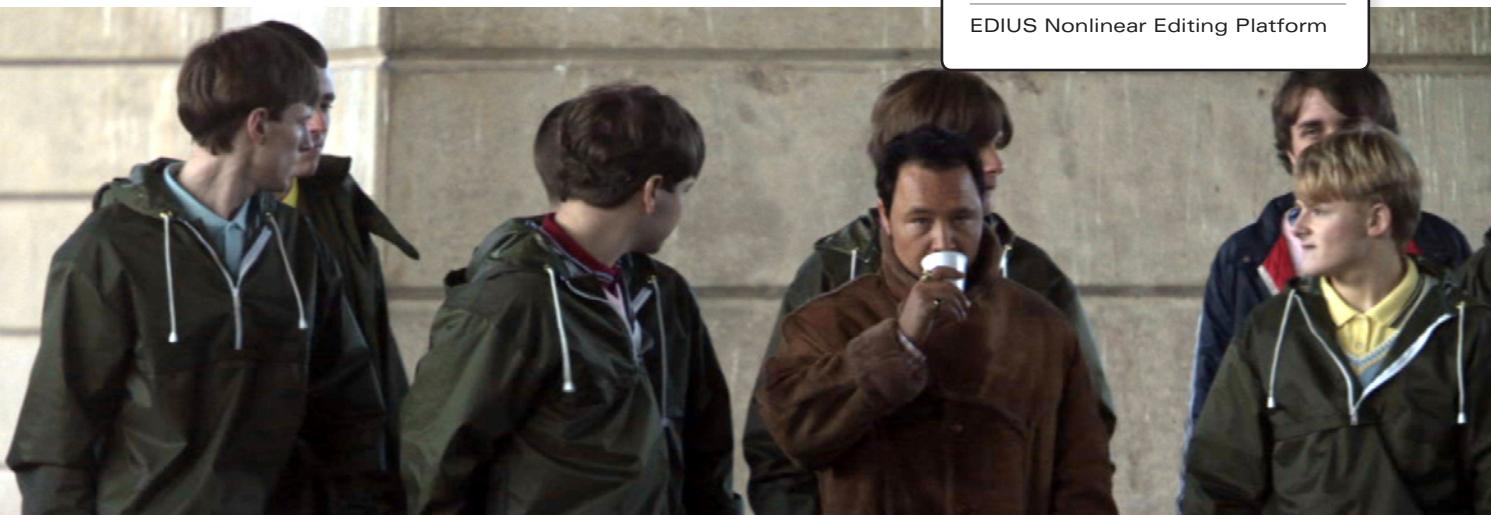# RED UNION FILMS

Awaydays — Real-time, mixed-format post production

Grass Valley EDIUS – the most complete solution for 720p long-form editing

Based on the best-selling novel by Kevin Sampson (who penned the screen adoption and served as Co-Executive Producer), the independent, cult film *Awaydays* was shot in 2008 in and around Liverpool, but is set 30 years earlier. The film chronicles a gang of young men called The Pack as they follow football, chase women, and get involved in tribal violence.

Awaydays was shot primarily with a Panasonic VariCam for off-speed shots and 25 fps production, with some scenes using 16 mm film for ramp shots (a favorite of Director of Photography Curtes Lee Mitchell) and a Phantom camera for very slow-motion. In the mix, a variety of other digital formats were also used.

To handle the editing of all of these formats, Red Union Films' Post Production Supervisor and Partner David Harry chose the EDIUS® nonlinear editing platform and NX boards from Grass Valley™ for real-time mixed-format editing, including uncompressed video. This allowed a very fast, efficient, and creative post production process.

It is important to understand that EDIUS converts everything to the proper format internally. The system never forces you to work with proxies, and working with proxies was of no interest to Red Union Films and David Harry. They would rather look at footage at the finished resolution,

confident that what they are seeing is what the final output will look like. Working in their final resolution takes the guesswork out of the post-production process—there are no surprises when you see the HD version.

Red Union Films started working with EDIUS around three years ago and have not looked back. They own their own equipment—which means they can take the time they need to get the job done right without watching the clock—with two identical EDIUS systems. For the *Awaydays* project, the team ingested everything and then duplicated all the clips on each edit system.

> "EDIUS was the most complete solution for us, allowing us to edit at 720p using the NX boards."
>
> **David Harry**
> Post Production Supervisor/Partner,
> Red Union Films

"A gritty, stylish adaptation of a seminal novel"
Dan Davies, ESQUIRE

"Control meets This Is England in a razor sharp rites of passage tale"
★★★★
Dan Brightmore, LOADED

Soundtrack featuring
JOY DIVISION, ULTRAVOX,
ECHO AND THE BUNNYMEN, MAGAZINE,
THE RASCALS, THE CURE and more
available on Universal Music

AWAYDAYS
Based on the book by KEVIN SAMPSON
RUN WITH THE PACK

www.awaydaysthemovie.com

"All in all, this was a really happy process with no major issues. As a straight editor for film, I do not think there is anything that you could want for in EDIUS—it does the job well. Our next film, *Powder*, is just starting production, and we will start to load up the drives on three EDIUS systems, two with HDTHUNDER® boards for HDMI monitoring, with that very soon."

David Harry
Post Production Supervisor/Partner,
Red Union Films

That meant that *Awaydays*' Principal Editor Mark Elliott could take one system away and work from home or wherever he happened to be, and could just e-mail .ezp files (the EDIUS project format) to the other system to make sure both EDIUS systems had the latest version of the cut. A very cool way of doing things.

For grading, David Harry took the finished cut to Dragon DI, the world's only dedicated DI facility, located in Pencoed

Technology Park in the UK. David Harry exported *Awaydays* from EDIUS as "reels" to fit onto individual disk drives, which were loaded onto a Quantel at Dragon DI. This meant that the grading process was very efficient as they were working through the movie in context. Once grading was finished, they simply split *Awaydays* back into reels to bring it home again.

Once post production was complete, *Awaydays* was printed to 35 mm film for cinema playout.

"EDIUS is very well adapted to VariCam multi-speed, and it takes in DVCPRO HD straight off the tapes. All the other formats were easy to load, too, and there is no need to worry about formats because you just drop the content onto the timeline and it sorts everything out for you."

David Harry
Post Production Supervisor/Partner, Red Union Films

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