

FILM MAKERS ARE **BREAKING NEW GROUND** WITH **ATI TECHNOLOGY**

“MAGICAL” EFFECTS BY CALIFORNIA’S MOGG STUDIOS RIVAL ANYTHING BY BIG STUDIOS TODAY

Independent film producer Paul Mogg expects his latest high-definition feature film and stunning special effects to turn heads in industry circles thanks to next-generation film techniques powered by ATI technology.

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“We have truly pushed the envelope to produce what are magical effects that we simply could not have achieved previously,” says Mogg, whose Alameda, California, studio uses Apple G5 workstations powered by ATI Radeon® X800XT Mac Edition graphics processors. “The future is finally here and there is no doubt that this is the way to go. We have really leveled the playing field to the point that we are able to compete with anything being done in a big-budget studio production.”

Using a \$150,000 Panasonic Vari-Cam high-definition digital video camera, Mogg and his team shot 30 hours of high-definition footage over three weeks to produce a whopping three terabytes of digital content for *Carrier*.

Combining ATI cards and Apple workstations with software applications like Apple’s Final Cut Pro HD, Motion and Logic Pro 7, plus Adobe Creative Suite, Mogg’s goal was to exploit today’s technology for the ultimate in production quality, performance and reliability.

“Choosing ATI as part of our set-up was a no-brainer for us. There was never any question that we would use the best cards we could find – ATI’s Radeon X800XT Mac Edition,” said Mogg. “We’ve been using ATI cards since the beginning and once again it made all of the difference for us.”

SMALL BUDGETS, BIG IDEAS

The final cut of *Carrier*, starring Mackenzie Firgens of the upcoming Hollywood motion picture “Rent”, is expected to be a 105-minute production that Mogg plans to enter in the major 2006 film festivals such as TriBeCa, Sundance and the Toronto Film Festival. *Carrier*, which Mogg calls a drama with science fiction overtones, is also expected to appear as a trailer on Apple.com.

“The film *Carrier* is about relationships between people but it has a science fiction element to it that required some really dramatic special effects,” Mogg explains.

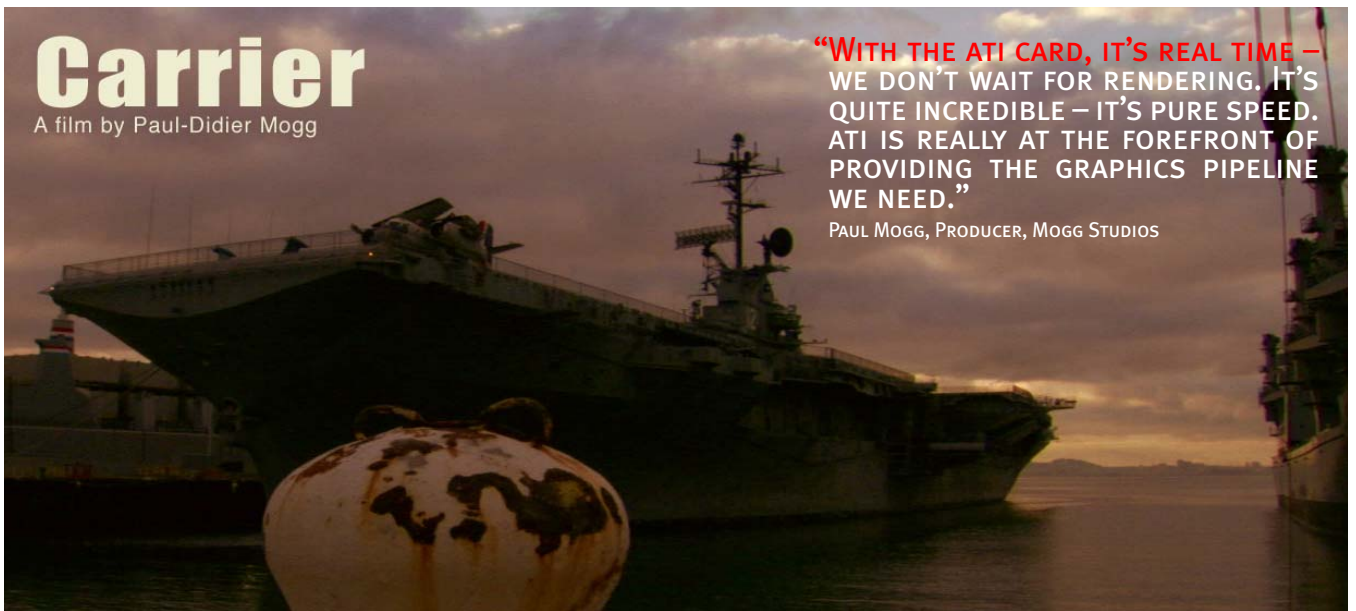
A retired aircraft carrier, the USS Hornet based in California, is the centerpiece of the film and served as the set for about half of the three-week shoot. In one special effects dream sequence, the aircraft carrier takes flight. Creating the effect involved “compositing” several layers of high-definition video into one, a complex process made simple, fast and reliable by ATI’s graphics processors working with Apple video-editing software.

Carrier

A film by Paul-Didier Mogg

“WITH THE ATI CARD, IT’S REAL TIME – WE DON’T WAIT FOR RENDERING. IT’S QUITE INCREDIBLE – IT’S PURE SPEED. ATI IS REALLY AT THE FOREFRONT OF PROVIDING THE GRAPHICS PIPELINE WE NEED.”

PAUL MOGG, PRODUCER, MOGG STUDIOS



"Without the technology now available from companies like ATI and Apple, you just couldn't think of doing that sort of scene on a low-budget film. It was just out of our realm. We wouldn't even be able to think of doing this sort of stuff as recently as about a year ago. But today we can do it and compete with Hollywood."

HIGH DEFINITION CREATES THE NEED FOR SPEED

Radeon X800XT Mac Edition graphics cards delivered real-time rendering and editing that made Carrier's special effects both achievable and affordable despite the massive amount of data generated by high-definition video that has four-times the resolution of regular digital video.

"For us it's all about speed. Because we're dealing with HD, we need as much speed as we can possibly get," Mogg says. "If you've got to sit around for hours waiting for a composite to render, you're wasting precious time and money. With the ATI card, it's real time – we don't wait for rendering. It's quite incredible. Pure speed. ATI is really at the forefront of providing the graphics pipeline we need."

Mogg Studios editor Joel Fuller credits ATI's X800XT Mac Edition cards with delivering lightning-fast rendering and fluid editing that, when combined, accelerated the production process while adding a new dimension of quality to the film.

"Editing in high-definition was a breeze because the ATI cards have such massive throughput to display high-def so easily," says Fuller. "I can't speak for the film industry, of course, but I know that anyone who's working on an Apple workstation with Final Cut Pro or other pro-applications are definitely using top-of-the-line

technology like ATI graphics cards. Today it's about the pipeline and pushing content through as fast as possible and ATI has been pretty much out in the forefront in providing real time performance and real time rendering. ATI really made it happen for us."

FILM MAKERS TAKE ADVANTAGE OF 3D GAMING TECHNOLOGY

Fuller is a former game developer who says that film makers today are taking advantage of advances being made by ATI in

the 3D gaming space to achieve important breakthroughs in movie production.

On the Carrier project, for example, ATI has allowed Mogg Studios to cut its editing process in half, something Fuller is still shaking his head over.

"NONE OF THIS WAS POSSIBLE JUST A COUPLE OF YEARS AGO, TO THINK OF DOING A FEATURE FILM THAT COULD COMPETE WITH HOLLYWOOD ON A VISUAL LEVEL USING A MUCH LOWER BUDGET. OUR GOAL WAS TO PUT SOMETHING TOGETHER THAT CAN COMPETE WITH BIGGER-BUDGET HOLLYWOOD FILMS AND WE THINK WE'VE ACHIEVED THAT."

PAUL MOGG, PRODUCER, MOGG STUDIOS

"There's a lot of marketing hype about some products promising to deliver this and deliver that but ATI's stuff is for real, it's working in production now. ATI today is at least one step ahead of the competition in providing the fastest and most robust tools," says Fuller.

The line traditionally separating the capabilities of Hollywood studios and independent producers "is getting quite blurred," he adds. Today's potent combination of ATI graphics cards with Apple hardware and applications is affordable enough for independents but powerful and reliable enough to be attracting the attention of Hollywood studios.

"It's wonderful to see that the technology available is leveling the playing field. The fact is that Hollywood is also going with this stuff as well, bit by bit. It is that good," Mogg says. "We're virtually producing something that you'll be able to show on a 40-to-50-foot screen with the same kind of detail that you see in a 35-millimetre film."

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JOEL FULLER, EDITOR, MOGG STUDIOS

Mogg goes as far as to predict that an exciting new era is emerging for independent film makers.

"The opportunity is there now for independent filmmakers to do quality work and that's been brought about by technology.

None of this was possible just a couple of years ago, to think of doing a feature film that could compete with Hollywood on a visual level using a much lower budget. Our goal was to put something together that can compete with bigger-budget Hollywood films and we think we've achieved that."

