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OpenDrives Collaborates with

DAVID FINCHER

To Deliver Unprecedented 6k Post-Production Workflow for Gone Girl

Gone Girl is a psychological thriller from David Fincher and Twentieth Century Fox, now known as 20th Century Studios. Starring Ben Affleck and Rosamund Pike, the critically acclaimed adaptation of a #1 *New York Times* best-selling novel was the first film ever made using a 6k post-production workflow.

“We have used OpenDrives on several high-profile, cannot-fail projects including the first studio 6K movie, *Gone Girl*. OpenDrives got us seemingly unachievable speeds and efficiencies. We like ambitious collaborators and their team fit the bill awesomely. ”

Peter Mavromates
Post-Production Supervisor

The Challenge

Shooting *Gone Girl* in 6K meant Fox and Fincher needed a storage system that could meet demanding requirements. Playback of a single stream of 6K DPX files requires 1.6 gigabytes/second, performance no traditional centralized storage system could meet. Additionally, they needed to be able to apply real-time transformations on reframes, as cropping and reimporting would slow down their aggressive workflow. Additionally, Twentieth Century Fox required concurrent editing, VFX, and compositing of different shots without transferring back and forth between local workstation storage and the networked share. This meant the entire film had to be kept online and centralized throughout the creative process. To accommodate various disparate workflows and the comfort level of the creatives, the storage system had to work seamlessly with Mac and Windows devices.

The Solution

OpenDrives was tapped by the *Gone Girl* production team to collaborate on a next-generation editorial platform using Adobe Creative Cloud. The first step was to figure out the workflow, particularly how to support the 2304 x 1152 non-standard frame size and perform opticals. The data requirements from that in a multi-cam scenario can become intensive. The goal was to engineer a workflow where VFX could seamlessly fold into editorial, accelerating the post-production timeline. The integration between Premiere Pro and After Effects at such resolutions is highly demanding, but if properly supported, means that the filmmakers can look at a frame without having to wait hours to export a reel of the film or to see another version if a change is made to a shot.

OpenDrives' Atlas Core software and an all-flash storage solution powered this groundbreaking editorial workflow of *Gone Girl*—marking the first major feature film to be edited in Adobe Premiere Pro and conformed in After Effects. This proved the only system that could deliver the playback requirements,allowing editors and visual effects artists to work on multiple projects on a centralized shared infrastructure. Solving for project load times was critical to the team's success. OpenDrives developed several analytic modules to better understand how Premiere Pro needed to load its database structure, and then purpose-built acceleration optimizations to support it. This reduced the load time of a reel from eight minutes to less than 90 seconds—and OpenDrives' continued partnership with Adobe has only furthered this process of optimization since.

Delivering coherent permissions and accessibility from both OSX and Windows workstations, it was self-contained in a single 4 rack unit (4RU) controller that simplified deployment, maintenance, and footprint. VFX shots and composites were completed in-house and parallel to editing. OpenDrives' creative fluidity allowed project files to be opened, recognized and adjusted on the fly.

The Result

In making *Gone Girl*, David Fincher pushed technologies and creative workflows to new limits—and OpenDrives met him there with unmatched performance, capacity, and interoperability. Our solution ensured smooth scrubbing and playback, faster exporting and transcoding, and reincorporated completed composites 200% faster than traditional render and replace workflows. Rather than spend valuable and expensive cycles hamstrung by workflow challenges, Fincher and his team had a solution that could keep up with their pace of innovation—and ultimately make cinematic history.

sales@opendrives.com | +1 888-778-5491

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