

**Digital Intermediate Submission Requirements**  
**NEGATIVE Lab Roll Show**

1. Negative pull lists, grouped by reel, must be submitted as early as possible prior to scanning.
2. Avid bin of each reel delivered on CD-Rom or via Efilm FTP site. Video layer 1 only. Email delivery OK if bin is stuffed or zipped.
3. Avid Bin and Assemble list must include the following:
  - Cumulative footages in FRAMES
  - Durations in FRAMES
  - VFX/Opticals, etc, cut-in and reflected on cut list.
  - VFX vendor's *exact* Filename should go in the clip name column.
  - VFX Vendor should also set first frame of VFX image to be frame 1. For your bin to automatically calculate frame ranges, please see below.\*
  - 24 frame time code in 24 frame time code column.
4. DNCs: Please slug shots in sequence prior to bin turnover. This prevents us scanning any material you aren't ready to scan.
5. Color Effects: Please REMOVE any Color Effects from your sequence prior to turnover. If not, these shots come through as Opticals with no key number info and we do not know what to scan.
6. If VFX are not final or still to be delivered, please hand-write the VFX name on the paper list.
7. VFX and Optical Master Lists.
8. One set of MOS Reference Tapes (1 per reel), preferably recorded at 24fps, with keycode burn in. Format to be mutually agreed upon. QT motion jpeg A acceptable.
9. One set of cut lists in A/B reels to match Reference tapes. All footages must be in FRAMES.
10. Pull lists for each A/B reel in lab/camera/key code order.
11. For picture changes (including VFX updates), please provide a change note, updated assemble list (both in FRAMES) and corresponding Avid bin. Also, an updated MOS Reference tape.
12. Scene continuity by reel.
13. Locator list for textless material.

For questions regarding delivery requirements, please contact your DI Editor.

\* Use the Aux Ink column to set the first frame of vfx image to one and the frame range will generate automatically, thus: After digitizing/importing a VFX comp, subtract the number of frames between the first frame of comp and the first digitized frame. Subtract this from the 999-0000+01. For instance, if the first frame of comp falls 7 frames after first digitized frame, you should set your first digitized frame to be 999-9999+11. For this to work, the VFX vendor must also call the first frame of vfx image frame 1.