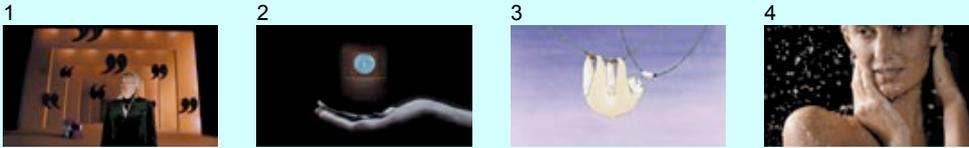


IGNITING INFERNO



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"Upgrades are always a good thing," says Claire Pollock. "You get new tools to play with that keep you on your toes. They give you more variety, more scope and more flexibility." Claire and her colleague, Paul Hannaford, are two of Rushes' Inferno operators. They have recently been testing the latest beta version of Inferno, which has now been released as version 4, and is now installed on both of Rushes' Infernos. "It's a major improvement. It's easier, quicker and less hassle," is Claire's verdict.

"It's what we've always wanted. The Colour Warper is a huge improvement, we now have the ability to grade more freely and create that special look," says Paul. "I use it pretty much on everything I do." Almost as good as a telecine? "Almost!" Other advancements in the new system include a 3D Tracker (to put 3D objects into a moving image, for example), Expressions (a way of applying effects to whole groups of layers/objects) and a Motion-Estimated Timewarp.

Time-warping is a means of vari-speeding a clip," explains Claire. "Usually a vari-speed will increase the length of a clip by making extra frames from frames mixed together, maybe adding a bit of trail for good measure. Motion Estimation, however, creates entirely new frames by analysing the motion of an image. It displays arrows which show the direction of motion, and you can adjust them yourself if necessary. You can get a much smoother end result."

The new features are already getting used on jobs such as Mitsubishi and Virgin, and while Discreet has already sent round people to demonstrate the new features, as Claire says, "Ideally it's good to play with the tools before using them in a session, although sometimes an opportunity arises in a job to try something out for the first time." Paul agrees. "Some of the features are better used without clients. Sometimes, when you get into a module, you can get bogged down, you have to find an equilibrium." Having tried the features during the beta testing, Paul and Claire are already familiar with the majority and some of their feedback has seen its way into the release version of the software. "We often give Discreet comments on new modules, features and likes and dislikes." The upgrade to version 4 of Inferno at Rushes has only been possible because of the recent purchase of SGI Onyx 2 workstations for the Infernos, a transformation not all post houses have made, as both Claire and Paul agree, "We like to be on the cutting edge."

1&2 "Marianne Faithfull" & "Simon Callow" for Virgin Atlantic Upper Class AGENCY Rainey Kelly Campbell Roalfe/Y&R PRODUCER Helen Whitely CREATIVE DIRECTORS Robert Campbell/ Mark Roalfe PRODUCTION Cathy Green @ Stark Films DIRECTOR Jeff Stark FILM EDITOR Bruce Townend @ The Quarry COLOURIST Adrian Seery INFERNO Paul Hannaford RUSHES PRODUCER Camilla Henfrey

3 "Sloth" for Charmin AGENCY D'Arcy PRODUCER Gill Oglethorpe CREATIVES Roger Sealey, Roger Rex PRODUCTION Ron Diamond @ Acme Filmworks 2D ANIMATOR Joanna Quinn INFERNO Paul Hannaford RUSHES PRODUCER Sonia Ralton

4 "Presenter" for Oil of Olay AGENCY Saatchi & Saatchi PRODUCER Jenni Humphrey CREATIVES Beverley Fortnum/Kim Henley PRODUCTION Michelle Stapleton @ Brave DIRECTOR Sara Dunlop FILM EDITOR Nick Hindson



Paul Hannaford



Claire Pollock

COLOURIST Adrian
Seery
INFERNO Claire
Pollock
RUSHES
PRODUCER Sonia
Ralton

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