INSIDE QUANTEL

YOUR GUIDE TO EMERGING TECHNOLOGIES IN POST, DI AND BROADCAST

PABLO SUITE HERALDS THE NEXT GENERATION OF COLOR CORRECTION

Quantel has unveiled The Pablo Suite – the next massive step forward for the art and business of color correction. The Pablo Suite is a unique combination of the world's most powerful image processing hardware with the enormous flexibility of the world's most versatile color correction software, perfectly blended with the Quantel heritage of quality, performance and interactivity.

The result is a totally integrated, super-powerful, in-context color grading environment.

For the colorist, The Pablo Suite is the complete color correction environment. Its intuitive heads-up interface and vast toolset make the color correction process a fast, creative and highly versatile process.

And because The Pablo suite is built on the foundations of eQ and iQ, it is also a complete Digital Intermediate system with a proven business model that simply works and works.

Better still, the Pablo Suite also taps into the enormous extra power and creative tools of the new Eiger hardware and software, including Integrated Concurrent Processing, which entirely takes the waiting out of rendering.

The Pablo Suite is designed by colorists for colorists. Over the two years since Quantel launched its ground-breaking QColor in-context grading option for iQ and eQ, there has been a continuing dialogue with some of the world's leading colorists that has led to this new generation of color correction suites at IBC.

"For some years the industry has been searching for a new way of handling color more creatively as colorists have hit up against the limits of the traditional hardware approach and the frustrating render speeds and proxy guesswork of software-only systems," says Quantel's Executive Chairman, Richard Taylor. "With The Pablo Suite, the industry moves on to the next generation of color correction."

There are three Pablo models designed to meet every kind of color correction application. The eQ Pablo Suite is for HD applications; the iQ2 Pablo Suite handles 2K digital intermediates and the iQ4 Pablo Suite is for everything up to and including 4K DI.

NEWSBOX...
PRE-PACKAGED INTEGRATED NEWS PRODUCTION SYSTEM

A BRAND NEW CONCEPT BASED ON A BRAND NEW PRODUCT – NEWSBOX.

Never before has such a potent combination of capability, power and efficiency been available off-the-shelf to broadcasters. The pre-packaged approach of Newsbox ensures that server-based production need no longer be regarded as a major systems purchase. Now with Newsbox, every broadcaster can match the look and speed to air of even the largest stations.

Newsbox is a convenient, self-contained unit that comes with all that is needed to ingest material, view rushes, choose shots, edit stories, review finished pieces and play them out to air. Its common progressive user interface and toolset are exactly the same as all the sQ systems from Quantel that are powering the news operations of some of the world's greatest broadcasters.

New ingest and playout automation from Quantel completes the Newsbox package, making it in effect the world's first self-automating server.

The Newsbox difference comes in the packaging of the server, which has been re-engineered to bring a new level of compactness and affordability – a complete and very powerful, one-stop news shop from just $199K. Now every broadcaster, no matter what their market size, can benefit from the magic of the Quantel news workflow.

'News to Go' has a second meaning – and a second application for Newsbox too; Newsbox can literally take news on the road. A complete Newsbox system can fit into two 24 inch flightcases and can be up and running on location in a couple of minutes.

NEWSBOX REALLY IS 'NEWS TO GO'

QUANTEL'S INTEGRATED NEWS PRODUCTION SYSTEM TAKES IN WORLD TOUR

Quantel's Newsbox has been taking the broadcast world by storm. The first installation is up and running and there are a number of others to follow shortly. The demand to work with this convenient, self-contained news production system has been such that it has had to hit the road - so there's now another meaning to 'News to Go' as Newsbox arrives at the Quantel booth at IBC as part of its world tour.

Visiting over a dozen cities the Newsbox roadshow has travelled thousands of miles and has been seen by over 450 broadcast professionals - from station managers and DGs to editors and cameramen. All have been impressed by how much quality programming potential Quantel has squeezed into such a compact package.

Newsbox comes with all that is needed to ingest material, view rushes, choose shots, edit stories, review finished pieces and play them out to air. Its common progressive user interface and toolset are exactly the same as all the sQ systems from Quantel that are powering the news operations of some of the world's greatest broadcasters.

Quantel's Marketing Manager Broadcast Norman Rouse said, "With Newsbox Quantel has made the technology effectively disappear. Never before has such capability, power and efficiency been available off-the-shelf to broadcasters. Speaking to people during the roadshow has been a revelation - it was fantastic to have conversations about making quality programs rather than dwelling on technology issues. Our audience found the Newsbox approach enlightening and very liberating."

The newest convert is Bulgarian TV station TV7 who recently installed a Quantel Newsbox as a key component of its brand new broadcasting operation. TV7 Managing Director, Rumen Artarski, said, "When you're building a new operation from scratch, you don't need engineering nightmares.

"The Newsbox is a complete system which comes ready built and tested so it's ready to go as soon as we are. It's also easy to learn and use, yet powerful in what it can do. And because it's 'off the shelf', the price is within the range that a small TV station such as ours can afford." concluded Atarksi.

"IT'S TIME TO THINK INSIDE THE BOX. NEWSBOX."

ZONE MAGIC – BREAKTHROUGH TECHNOLOGY FOR BROADCASTERS

ZONE MAGIC ENABLES FEDERATED WORKFLOW WITH MEDIA SHARING AND PRODUCTION

In another of its classic 'lateral thinking' breakthroughs, Quantel has solved the broadcaster's nightmare of local and remote media sharing in server-based production systems. Unveiled to the world at IBC following two years' intensive development, the technology has been named Zone Magic. Zone Magic enables local and remote media sharing and production that is secure, flexible and – critically - highly network efficient.

Zone Magic introduces genuine federated workflow that can span a room, a department, a building, a city, a country or the entire world. Zone Magic is an enterprise-wide extension of Quantel's patented Frame Magic™ technology that also uses Quantel's Split Remote™ developments to broaden the application beyond a single location server environment to any number of systems, located anywhere in the world.

Zone Magic has massive operational and commercial benefits for broadcasters. At a local level, a single organisation may be servicing the differing needs of several broadcast channels, based on some shared, and some 'private', source material.

Zone Magic's federated workflow allows the organisation to simply and securely specify precisely which users have access to shared material on various servers, and which have exclusive access to material that is private to an individual channel.

With Zone Magic, it doesn't matter where the content actually is – the editor simply works with it as if it were on their desktop; no more un-editable or flattened files, and no more lock-out because someone else is using the file. Zone Magic is invisible to the user, allowing them to concentrate on unlimited creativity, not limiting technology.

Scaling up a level, Zone Magic provides a brilliant bridge for a broadcaster with two or more regional locations. Typically, national-interest material and finished stories will be shared, while local news may or may not be of wider interest. Thanks to Zone Magic's federated workflow, all regions can browse the contents of the others' sQ systems and if they desire, edit it remotely to suit their own regional storyline at browse resolution (so making only low network demands). Only the finished piece is then pulled over the network at broadcast resolution – together with any 'tails' in case the edits need to be further refined.

At a global level, a remote broadcast truck at an international sports event may be editing its own material on its on-board Quantel sQ system but will also want to pull on central resources for archive, interviews etc. Zone Magic allows the remote truck editor to browse, choose and edit material held on the headquarters sQ system (all at browse resolution, so making low network demands), and to pull in just the finished piece at full resolution – once again optimising network efficiency.

Finally, at a creative level, Zone Magic is a truly liberating technology. For the first time broadcasters can pool their production resources across the whole of their organisation, no matter whether they are in different offices, towns or even countries.

"Broadcasters have for years faced a major problem with limited network capacity in the face of the need to transfer large amounts of broadcast quality material," says Norman Rouse, Quantel Marketing Manager, News. "In developing Zone Magic, Quantel has ingeniously and simply avoided the need to deal with the problem. The result is the kind of federated workflow with the complete flexibility and security that broadcasters have dreamed of for many years."

ZONE MAGIC TECHNOLOGY

Two years in the making, Zone Magic is a novel solution to the hitherto daunting problem of sharing broadcast material between many users without overloading network infrastructure.

Zone Magic draws on the inherent strength of Quantel's Frame Magic technology, which is the most efficient way of storing and re-purposing broadcast content. Frame Magic tracks every frame of every clip individually, ensuring maximum utilisation and efficiency with no-copy architecture.

Every frame of broadcast and automatically-generated browse resolution footage is locked together in the Quantel sQ server under a single ISA database. Thus as soon as an edit is created in browse, it is instantly available at broadcast quality – the browse and broadcast versions are effectively exactly the same, just differing in resolution.

What this means is that instead of overloading network capacity with comparatively small amounts of broadcast resolution material, the network can easily sustain many browse resolution streams. Only the final result then needs to be transferred across the network at full resolution.

zone 2

zone 1
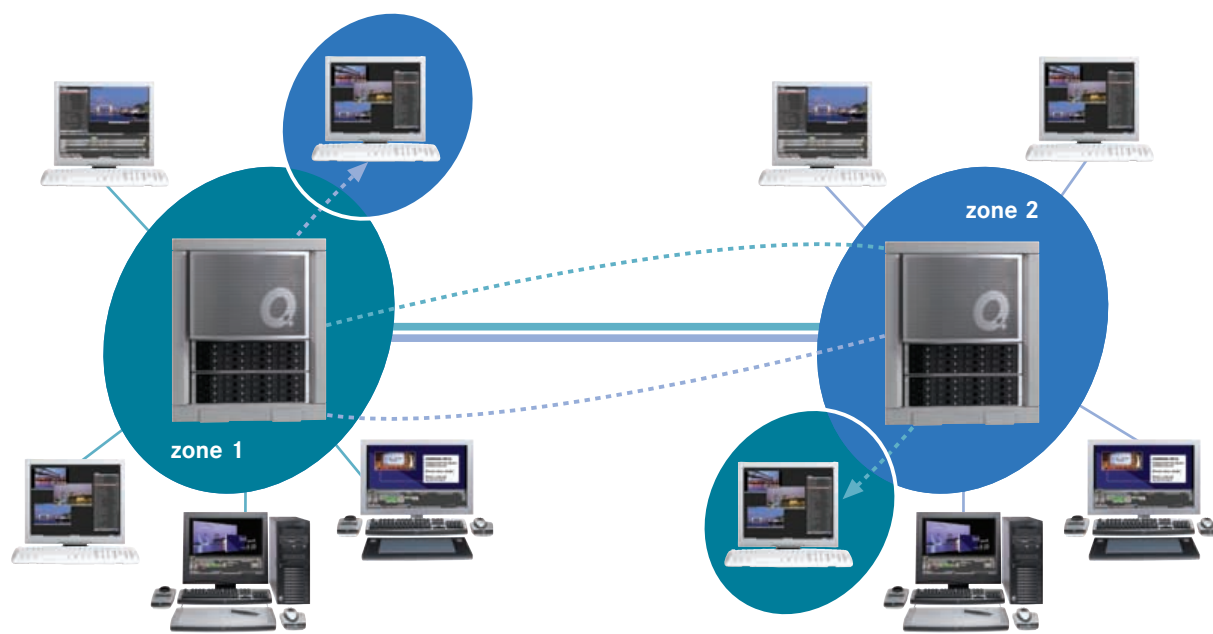
SKARAMOOSH DOES THE FANDANGO WITH PAINTBOX

London-based Skaramoosh has taken delivery of a Paintbox graphics system to enhance its graphics, animation, layering and effects production. The Paintbox brings the power of Quantel-designed hardware to graphics production, providing accelerated processing and high-speed disk access for a responsive design environment at an extremely affordable price.

Working with high-profile clients like BBC, Channel 4, Channel 5, MTV Networks, Discovery and October Films, Skaramoosh is a specialist in HD editing, design, 3d and compositing. Skaramoosh recently completed its highly successful title sequence for Strictly Dance Fever for BBC1. This Saturday night series opened the floor to thousands of hopefuls aspiring to shake their stuff on screen, following couples from the embarrassing panic of auditions through to the final glitzy performances. Designed and directed by Skaramoosh's head of design Piers Helm, the sequence was filmed in HD to allow unlimited zooms to be achieved in post.

Skaramoosh Managing Director, Daniel Slight, said, "Piers Helm is one of the most creative designers working today and has always favoured Quantel systems. Paintbox was a natural progression for us as it is a unique piece of equipment. We wanted to continue our longstanding, symbiotic relationship with Quantel. Paintbox will enable us to offer many more effects, faster production, and the advanced editing option will allow us to edit video much more easily."

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"low cost, risk-free and it works"

Newsbox – the big integrated news system in a little box ...from just $199K

Now every broadcaster can match the look and speed of even the largest stations. Newsbox is a complete pre-packaged system. It can be up, running and on air in just a few hours; oh yes, and every Newsbox comes with a 5 year QCare warranty. It's time to think inside the box, Newsbox.

Newsbox *is* News to Go™

Quantel

BIG ON NEWS IN NORWAY

NRK IS NORWAY'S PUBLIC BROADCASTER – ALMOST ENTIRELY FUNDED BY A LICENCE FEE LEVIED ON ALL TELEVISION VIEWERS IN MUCH THE SAME WAY AS THE BBC IN THE UK. ALTHOUGH NRK DATES BACK TO THE EARLY 1930S WHEN IT BEGAN RADIO BROADCASTING, IT ONLY BEGAN FULL TELEVISION TRANSMISSION IN 1960.

With a total population of around 4.5 million people spread across such a large distance (one million in the Oslo area), broadcasting in Norway demands a unique combination of local and central resources.

Time to go digital

What fuelled NRK's leap into the digital age? "Several factors came together at the same time that all added up to this move," says Geir Børdalen, Head of News Technology at NRK. "First of all, we needed to be quicker to air and looking better. Second, we felt we needed to involve the journalists much more closely in the production process. Third, we often found that we had queues on edit rooms at busy times – which is clearly not good in news – you need to get your stories out as quick as possible. Also, we needed to allow several journalists and editors to work with the same material at the same time – without the delays of copying tapes. We wanted a common user interface right from basic journalist shot selection all the way up to craft editing. And we also wanted to get rid of the "Who's got the tape?" problem once and for all.

NRK's editors played a key role in the final choice of system. "We took ten editors and said 'Forget about everything else, what system do you like best in terms of user interface and the tools it gives you?' They chose Quantel overwhelmingly," he says. "You need to have confidence in your partner. Looking back 18 months on, I can say that we definitely made the right choice!" grins Børdalen.

The system

The system is based on four sQ servers. System connectivity is via a dual fibre gigabit network, with a dual power supply to guard against power problems.

Serious media management

"We run scheduled recordings from a number of wire services such as EBU, APTV and Reuters," says Børdalen, "and it is the media managers' job to gain space at all times by saving just the useful clips and deleting the remainder of the material. The Quantel sQ system is the only one that allows us to do this without first having to re-record the clips we want to keep. This is a potential nightmare in other systems, and was an important factor in our choice of Quantel."

Børdalen reports that NRK's sQ system is the fastest news system out there. It is also incredibly flexible – they have changed news stories in running orders down to just seven seconds before they go out on air.

New workflows

Børdalen reports that the sQ system has also instigated a further change in working methods, with control of ingest slowly moving from the 'lines in' area into the newsroom itself. "The system workflow enables the journalists to take charge of the whole process, rather than just creating their script, and seeing it through to editing."

Number one

"We are number one in news in Norway. I think both the journalists and the craft editors are enjoying their jobs more – a case of great story tellers having new tools to tell those stories even more powerfully. It's also a source of some pride to me that the project has come in within 0.001% of the budget originally estimated, which I think is not bad for a project of this magnitude," concluded Børdalen.
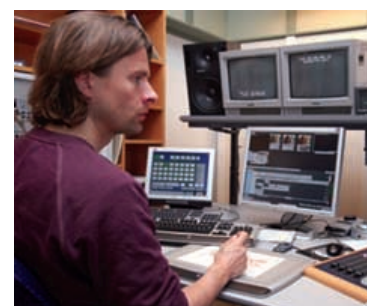
"THEY CHOSE QUANTEL OVERWHELMINGLY... LOOKING BACK 18 MONTHS ON, I CAN SAY THAT WE DEFINITELY MADE THE RIGHT CHOICE!"

Geir Børdalen, Head of News Technology, NRK

TV7 BUYS NEWSBOX

BULGARIAN START-UP BROADCASTER KICKS OFF WITH QUANTEL'S 'NEWS SYSTEM IN A BOX'

Bulgaria-based TV7 has installed a Quantel Newsbox as a key component of its brand new broadcasting operation. The system TV7 has chosen is a Newsbox Four – which includes ingest and playout automation, 110 hours of MPEG 2 30Mbit broadcast and browse storage, a built-in ISA database, six sQ Cut and four sQ Edit journalist editors, one sQ Edit Plus craft editor, a Paintbox for graphics creation, the network switch and 5 years of Quantel's comprehensive QCare support.

TV7 Managing Director, Rumen Artarski, said, "Our aim is to be Sofia's first choice for keeping up to date with what's going on both locally and internationally, and news and current affairs will obviously play a vital role in this. The Newsbox is perfect for our needs.

"When you're building a new operation from scratch, you don't need engineering nightmares," continues Artarski. "The Newsbox is a complete system yet it comes ready built and tested so it's ready to go as soon as we are. It's also brilliantly easy to learn and use, yet very powerful in what it can do. And finally, because it's 'off the shelf', the price is within the range that a small TV station such as ours can afford but still has all the facilities we will need in the future to meet our much larger ambitions."

TV7 plans to begin broadcasting in September 2005. The Newsbox will be used for the breakfast show, creating and updating regular news bulletins throughout the day, the main 7pm news, a 9pm magazine programme and – at weekends – for sports programming as well. "We will certainly be making the most of our Newsbox!" concludes Artarski.

THE PERFECT PARTNER FOR PAINTBOX

PICTUREBOX sQ IS THE LATEST ADDITION TO THE WORLD-LEADING SQ SERVER RANGE AND PROVIDES AN INTEGRATED APPROACH TO THE CREATION, PLAYOUT AND MANAGEMENT OF GRAPHICS.

Picturebox sQ plays out clips as well as stills. It's also HD upgradeable, making it a futureproof investment for broadcasters looking to solve all of their long-term graphics playout and management needs.

The management facilities of Picturebox sQ bring a new dimension to the editorial control of graphics creation and playout, as there can be a number of independent viewing and editing stations on the the network.

Approvals can be 'on-line', playlists updated and new graphics added while the system is on-air.

To the on-air operator the QPlay panel will feel instantly familiar with brand new software providing even more flexibility for the input, output and rundown processes.

An optional slo-mo lever makes Picturebox sQ a natural fit for live events, as does its compact size, speed and simplicity of the picture management.

The brain of the system is an IGA™ (Integrated Graphics Architecture) computer that manages the database. The new IGA marries seamlessly with the ISA™ (Integrated Server Architecture) computer in sQ server systems, ensuring total transparency of data between the graphics server and the broadcaster's main production system. Quantel's unique Frame Magic™ technology ensures optimum performance and storage utilisation.

EIGER HARDWARE GIVES MASSIVE PERFORMANCE HIKE

SPECTACULAR NEW HARDWARE BOOSTS PERFORMANCE FOR BOTH eQ AND iQ

Quantel has unveiled the three-stage Eiger hardware for its industry leading eQ multi-res post and iQ Digital Intermediate systems. Now with the new Eiger hardware, the most potent systems in the business gain rocket power.

Stage one is the Eiger Media Engine. This magical new Quantel image processing hardware massively increases performance, taking iQ and eQ into the productivity stratosphere while other systems still struggle to get off the ground.

There's more; much more. Stage Two is the brilliant new Integrated Concurrent Processing (ICP) option. ICP integrates a second Eiger Media Engine into the heart of iQ and eQ. The power of ICP is immense, and it is so smart that it effectively anticipates the operator's intentions, making the system appear instantaneous in response.

For example, a colorist using an ICP-equipped eQ or iQ can adjust the settings on one shot and then instantly start work on another. The first shot processes in the background while the second is set up. Try that on any other system!

Stage three is brand new workspace technology that brings realtime 2K 16-bit and realtime 4K working to iQ. It's a combination of the Quantel ultra-fast Frame Magic fibre channel disk controller with new high performance Dylan FC disk arrays that together get data in and out of the iQ workspace at a phenomenal rate – a roasting 10 gigabits per second for 4K with plenty of power to spare!

All three developments are available on new iQ and eQ systems now, and in line with Quantel's policy of supporting its products and customers to the fullest possible extent, can also be retrofitted to existing systems.

SCALING NEW HEIGHTS WITH eQ

IN 1986 AUDI DROVE THEIR FIRST FOUR WHEEL DRIVE QUATTRO UP A SKI JUMP FOR A DAZZLING ADVERTISING CAMPAIGN. THE SAME STUNT WAS REPEATED WITH AUDI'S LATEST MODEL, THE A6 QUATTRO. POST PRODUCTION OF THIS REMAKE WAS DONE BY EGI SEIPLER, SENIOR DIGITAL ARTIST AT TV WERK, MUNICH, GERMANY, ON AN eQ - QUANTEL'S POWERFUL EDITING, EFFECTS, COLOR GRADING AND DELIVERABLES SYSTEM. HERE'S SEIPLER'S REPORT ON HOW IT ALL HAPPENED.

The production team responsible for making the commercial celebrating '25 years of Quattro' had to cope with severe cold, complex automotive technology and a near 80% incline.

The opportunity to work on the remake of the legendary commercial – voted best German commercial ever - was an exciting prospect for TV WERK. The creative tools of the HD-capable eQ system proved more than a match for this project. The results are brilliant quality TV and cinema ads with 30 and 45 seconds versions, in both 4:3 and 16:9 formats, in German and English as well as a 'Making of' version – all produced on the eQ with a little help from Henry on the TV-only version.

HD for the big screen

The ad was filmed on the ski jump at Pitkävouri in Kaipola, Finland – the same location as the original. Three 35mm cameras were used. In the original, a red Audi 100 Quattro played the leading role. The 1986 car had a manual transmission, which was used so heavily the clutch had to be replaced after every run. This severely limited the possibilities for re-takes. This time the new A6 Quattro was supplied with an automatic transmission.

The preparations were extraordinarily complex: The ski jump had not been used for more than 10 years so the jump had to be completely re-built.

HD was chosen as the best post production format for the cinema version. This ensured the very highest picture quality could be transferred to the big screen.

From 35mm to HD

The material came in as a flat scanned 35mm original as it wasn't possible to find all the specialist equipment they needed in HD, for example it is much easier to get a helicopter mounting for a 35mm camera than for an HD camera.

Color Grading with eQ

Snow is notoriously difficult to color correct, so to create a useful basis for further grading all the snow material was transferred flat scan.

As well as the snow, the color of the car had to be very carefully handled as paint colors are a very sensitive subject for customers in the car industry.

Tracker in the air

Bad weather conditions caused heavy camera shake during the helicopter shooting. This was rectified using the tracker tool in the eQ. A fixed point was placed at the beginning, the middle and the end of the scene. Then the fixed points were connected with tracking points in order to smooth the movements and thus a shake-free, natural drive between the fixed points was created.

Going to eQ

"We think HD is the trend-setting technology to make cinema quality commercials at a reasonable price," said Michael Hieber, Managing Director at TV WERK. Although the 'Pay as you Go HD' option offers the ability to use HD functionality for single projects, TV WERK decided to invest in an 'always-on' HD eQ system.

Another success

The result is a visually stunning TV spot and cinema commercial. The TV commercial aired in Germany in March of this year and because of the success of the German cinema version Audi decided to use it worldwide.

ALL NEW EIGER TOOLS

BUILDING ON THE SUCCESS OF THE EIGER 3.0 SOFTWARE COMES ANOTHER BIG STEP FORWARD IN THE FORM OF EIGER 3.5 SOFTWARE, WHICH MADE ITS WORLD DEBUT AT IBC.

Eiger 3.5, which is available for both iQ and eQ thanks to Quantel's common code base, has something brilliant for everyone, whether editor, colorist, compositor or effects specialist. Many of the new features have been specially developed to take advantage of the enormous power of the new Eiger hardware.

Amongst many new features, highlights include:

- Supports Integrated Concurrent Processing – for multi-tasking on effects
- New AAF tools – including multi-layer import and offline effects descriptors
- New graphic shapes and mattes package - rotate, scale and keyframe graphics per point
- Network conform – perfect for DI and animations
- More spatial filters – crisp, aperture correction, unsharp masking and much more
- New conforming tools - including reference project conform so that amended shots can automatically take the place of the originals, while retaining global color etc. changes
- Multi-camera editing – lock clips on the desk and timeline together
- Smoother ergonomics – a host of refinements that make many more operations one-touch and even slicker

Mark Horton, Quantel Marketing Manager - Post, said, "It's a very exciting time in the development life of iQ and eQ at present – as fast as we have introduced one major advance for the products, R&D are right there with the next big step. Our users have been delighted with the Eiger 3.0 software – Eiger 3.5 gives them even more tools."

Eiger 3.5 software will be released in October. It is available as a free upgrade for all eQ and iQ systems that are covered by Quantel's QCare, and will be standard on all new systems from that date.

ONE IS NEVER ENOUGH!

SANTA MONICA, CALIFORNIA-BASED POST BOUTIQUE STEELE HAS INSTALLED A SECOND QUANTEL EQ EDITING/ EFFECTS/ GRADING/ DELIVERABLES SYSTEM TO COPE WITH THE EVER-INCREASING DEMAND FOR STEELE'S SPECIAL BRAND OF CREATIVITY.

"The eQ has opened up the future," says Owner and lead creative, Jerry Steele. "Video is no longer just video - there are seemingly endless forms of media and eQ allows us to work with all of them; any format, any resolution, any deliverable. It's a genius machine; one is never enough! We're now getting so much high calibre work in through the door that we had to have another one."

Steele has placed the 2nd eQ in the hands of Visual Effects Artist Monique Eissing. "The two eQs will allow us to again work collaboratively on many more projects. Most of our work at present is commercials and music videos, and while the majority of it is still SD, every job has at least one HD element so eQ's resolution co-existence is vital. Also, practically all our sessions are client attended, so the eQ's speed is essential and our clients get a better result for less cost."

"THE eQ IS A GENIUS MACHINE. ONE IS NEVER ENOUGH!"

Jerry Steele sees the eQ with its QColor in-context grading capability as his ticket to the emerging DI market. "We can confidently see ten years into the future with eQ, and it's a great picture!" says Jerry Steele. "Its editing, compositing, finishing, versioning and multi-resolution capability give us a plethora of different options for working with virtually any kind of material. In short, eQ allows us to be the best at what we do."

Jerry Steele has had a long and fruitful relationship with Quantel. "I've been a user of Quantel systems for 18 years now. Quantel has a very caring attitude to its customers whereas many other manufacturers seem rather transactional. Our business is not like that - it is a very interactive intimate process and we like that Quantel is the same. We've been through the development of new products with them - we were involved, our opinions acted on. With other companies that sort of openness doesn't exist; it makes our investment in Quantel technology risk-free for us and our clients."

eQ SETS THE STANDARD AT GOLDCREST

NEW YORK POST HOUSE STANDARDIZES ON QUANTEL PLATFORM

Six months after ordering their first eQ, Goldcrest Post has taken delivery of a second 4:4:4 eQ to service its growing business of feature film Digital Intermediates as well as HD cable and broadcast programming projects.

Housed in the heart of New York's Greenwich Village, Goldcrest Post brought in Managing Director Tim Spitzer to shepherd the company's evolution into HD and digital intermediate finishing. Integrating with Goldcrest's established niche in providing filmmaker friendly offline, sound editorial, mixing, and screening services, the new HD and DI infrastructure was designed to meet the exacting demands of feature filmmaking and delivery.

One of the first things Spitzer did was design a DI theater for the company and purchase the types of tools necessary to win the hearts and minds of directors looking to stay ahead of the curve.

"I appreciate Quantel's editorial, effects, and color correction technology and the ability of the eQ to work with mixed media," said Spitzer, a former digital film producer. "The eQ has a remarkably robust toolset for the markets we are in. With QColor, a full primary and secondary color corrector, the system is better than anything else out there."

Spitzer went on to say: "For DI work the eQ enables the finishing artist to both edit and color correct to large screen dark chip DLP projection, at both the resolution and the frame rate of the desired end product. This is critical for accurate pre-visualization in DI feature filmmaking."

Spitzer also acknowledged the benefits of the new Eiger software, which outputs different aspect ratios, now done in real time without rendering, making versioning cost effective at the highest quality. He also applauds the real time output look-up tables (LUTS) that allow creation of masters appropriate for film recording or video deliverables from a single color correction.

"The eQ allowed us to structure a business based on the only new business model appropriate to New York," said Spitzer. "Quantel has always excelled in that arena in terms of providing the most powerful equipment available," Spitzer said. "It's done so by migrating to a more open platform and by becoming more cost effective over time."

ICEBERG GETS FIRST eQ IN SINGAPORE

Singapore boutique post facility Iceberg Design has taken delivery of an eQ. eQ is the resolution co-existent, HD/SD system that has everything a post house needs.

Iceberg Design is a boutique design house that provides editing, animation, effects and design work for the TVC, broadcast and corporate market.

Iceberg has benefited from a Quantel Henry V8 at the heart of its editing operations since the company was founded. Francis Tan said, "The acquisition of the eQ opens the door for us into the HD domain, especially for long form television programs as well as features. The key reason why we chose the eQ over other systems was the sheer speed and performance of the system and, of course, its delightful intuitive user interface."

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eQ
now with pay as you go HD

one post machine, four revenue streams

multi-res editing · effects · color grading · deliverables ...plus all new Eiger software and hardware

eQ *is* post™

quantel.com

Quantel

RISK-FREE HD

QUANTEL'S PAY AS YOU GO HD FACILITY FOR eQ HAS ALREADY
TAKEN THE INDUSTRY BY STORM. NOW IT IS BEING DELIVERED ON
A COMPLETELY NEW PLATFORM WHICH PACKS UNBELIEVABLE POWER
INTO A COMPACT SYSTEM.

The all-new eQ, running on new Eiger hardware and with Eiger software is up to 50% faster than before - in half the
space. Both the always-on eQ and the Pay as you Go eQ are delivered on this amazing new platform.

The concept of Pay as you Go is already well established in the mobile phone industry, and Quantel has adapted this
concept to meet the needs of the industry as it transitions from an SD to an HD world. An eQ with Pay as you Go HD
is a fully equipped system, but ingest and playout is limited to SD until a password is loaded into the system. Weekly or
monthly passwords can be purchased from Quantel.

"Since the launch at NAB we have received a fantastic response to this innovative concept," said Steve Owen, Quantel's
Group Marketing Manager - Post & DI. "HD is really making an impact in Europe across post production and broadcast.
The new eQ with Pay as you Go HD is the best way to get great performance, high quality HD at low cost and with
minimal risk and on the new platform it is even better value."

The new platform is based upon the new Eiger hardware which delivers massively increased performance thanks to
the new Quantel Media Engine for image processing.

"Quantel is taking the risk out of moving to HD. The new Eiger hardware shows the genius of the Quantel architecture,
leveraging the latest PC developments and the speed gains in purpose-built hardware to make the fastest, most
productive systems even better," concluded Owen.

WHY PAY AS YOU GO?

PAY AS YOU GO IS WELL ESTABLISHED IN THE MOBILE PHONE INDUSTRY. QUANTEL
HAS ADAPTED THIS CONCEPT TO MEET THE NEEDS OF THE POST PRODUCTION
INDUSTRY AS IT TRANSITIONS FROM SD TO A MULTI-RESOLUTION, HD WORLD.

Hence an eQ purchased with Pay as you
Go HD is a fully equipped system, but
ingest and playout is limited to SD until
a password is loaded into the system.
Weekly or monthly passwords can be
purchased from Quantel.

"At Quantel we know that the quality
and increased creative potential of HD
is a fantastic driver for the industry,"
said Quantel Executive Chairman,
Richard Taylor.

"Understandably though, many
customers feel that HD remains a big
financial risk. Pay as you Go HD means
that Quantel carries that risk. From day
one a customer has all of the power and
performance of an eQ but only needs to
pay for the HD input and output as and
when they need it."

"Pay as you Go also eliminates the
temptation for customers to put up with
cheap, low performance HD systems
that will ultimately disappoint clients,
potentially putting them off HD
altogether," adds Steve Owen, Quantel
Marketing Manager.

An eQ purchased in 'Pay as you Go HD'
configuration costs 60% of the price of
the standard 'always on' system. A one
week Pay as you Go HD password is
priced at just $2250 (£1250).

At any time an 'always on' password can
be purchased as the HD usage on the
system climbs.

In summary, Pay as you Go HD means:

- Customers can afford the best HD
  system around

- No need for compromise on quality,
  performance or toolset

- Customers only pay for HD capability
  as they need it

- Reduced risk for the post house's
  business and increased ROI

- Customers can buy the best HD
  system for the future even if they
  only want SD today

- Customers don't pay extra for HD
  capability they won't use

- eQ's four revenue streams (editing,
  effects, grading, mastering) now
  great for SD too

Pay as you Go HD from Quantel is
believed to be the first example in
the industry of this exciting and novel
approach. It represents a win-win
situation for customers since they get
the performance, quality and all round
capability of an eQ with risk-free HD.

ANOTHER iQ FOR FOTOKEM'S DI WORKFLOW

California-based FotoKem has
taken delivery of a second Quantel
iQ digital intermediate system
as part of its continuing expansion
in digital film production. The
company recently integrated the
iQ into the digital lab's workflow
having seen for themselves the
benefits an iQ could bring to the
filmmaking process.

"The iQ is a great machine," said
Bill Schultz, FokoKem's Sr. Vice
President and General Manager,
Digital Film Services. "It allows
us to provide the best product
possible in the DI service market."

" The iQ integrates all of the
requirements of doing DI in a
single box," continued Schultz,
"and it does a great job of
conforming and handling data."

Recently the company finished
conforming two films on the iQ,
the critically acclaimed, Hustle
and Flow and Lords of Dogtown.
Dogtown material came to
FotoKem as a mix of Super 16mm,
HD, and mostly 35mm. "Making
Super 16mm look like 35mm was
a challenge presented to us,"
said Schultz.

"The iQ allowed us to accomplish
some very interesting lighting
effects and achieve very stylized
surfing sequences," said
FotoKem's Head of Digital
Production, John Nicolard.

Another advantage of the iQ
has been its ability to multi task
whether it be editing, color
correcting or compositing for
features or trailers. "From a
business standpoint the iQ is
an efficient and cost effective
system," said Rand Gladden,
vice president of Digital and Data
Development. "It's a high end box
that does the job very well."

TODD-AO INVESTS IN HD WITH eQ

Todd-AO has invested in a Quantel eQ which will allow them to offer clients
end-to-end post production, from editing to deliverables, all under one roof.

The eQ's resolution coexistence means that HD and SD material can be
edited on the same timeline, offering time saving efficiencies for clients.
Creating deliverables also becomes easy as the eQ has the ability to play
out any required format – speeding up the post production process.

"Being an early adopter in a growth area will be advantageous for Todd-AO.
We know the HD market is set for huge growth and whilst that growth is
happening, we can use the eQ at SD and still create revenue from the
machine," says Todd-AO MD, Sam Webb.

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iQ
the only DI business model
that works and works

pre-vis · assembly · effects · color grading · trailers · restoration · deliverables
...all in a single, extraordinary system

iQ delivers five revenue streams from one extraordinary DI machine. This incredible versatility is the reason that iQ uniquely
makes money in DI, and is the reason why it's the backbone of more DI businesses worldwide than any other system.
Get the full picture now at www.quantel.com.

iQ *is* DI™

Quantel

BRASH, BRUTISH AND TOTALLY BEAUTIFUL

KNOWN FOR ITS AWARD WINNING HIGH-END COMMERCIAL WORK AND ITS PENCHANT FOR STAYING AHEAD OF INDUSTRY CURVES, AUSTIN-BASED 501 POST PROVIDED THE COMPLETE HD CONFORM AND COLOR CORRECTION FOR THE NATION'S HOTTEST BOX OFFICE SENSATION, SIN CITY.

"WHEN I'M ASKED, I DESCRIBE THE eQ THIS WAY: IT PROVIDES US A SLEW OF OPTIONS TO DO THE IMPOSSIBLE!"

George O'Dwyer, Executive Producer , 501 Post

Sin City images courtesy of Troublemaker Studios

Texas born, Austin resident, and Sin City filmmaker (writer, producer, director, original music, cinematography), Robert Rodriguez, chose 501 Post partly for its extraordinary talent and just as importantly for its eQ edit suite where his all-HD movie could be conformed and color corrected. It helped that working with 501 Post also afforded his crew the luxury of staying home for much of the film's posting.

Rodriguez and his company, Troublemaker Studios, were early adopters of HD filmmaking (Spy Kids 2, the Island of Lost Dreams, Spy Kids 3, Once Upon A Time in Mexico, Sin City). Last year he updated his studio for working in 4:4:4. At the same time 501 Post upgraded its eQ in anticipation of picking up some work from the successful filmmaker. The break came when Rodriguez turned to 501 Post to cut the Sin City Trailer.

"Based on our performance on the trailer they decided to use us and keep everyone local throughout the major conform and color correct process," said George O'Dwyer, Executive Producer for 501 Post. "Robert had options to work with facilities all over the country. I believe we were able to convince him and his post supervisor, Keefe Boerner, to work with us for two reasons. Certainly the eQ itself, its picture quality is immeasurable but just as strong is the incredible talent of our artist, Jim Reed.

501 Post eQ artist Jim Reed, along with assistant Lucas Martell, conformed a total of seven 20 minute reels for the film. Since the majority of the movie was black and white Reed used eQ's built-in color correction tools including the system's popular fettle capabilities to handle the color correction portion of the job.

Once Reed and Troublemaker Studios' Digital Color Timing Supervisor, Eric Pham, received final approval on the conform, the archives were sent to LA-based Post Logic where late arriving 3D effects shots were dropped into the final cut using the Quantel iQ Digital Intermediate system.

"Robert was pleased with the speed of the eQ and the flexibility it provided for making last minute changes on his film," said Reed. "I liked the fact that the eQ always offered me several options on how to tackle any challenge that came up along the way."

O'Dwyer said: "When I'm asked, I describe the eQ this way: It provides us a slew of options to do the impossible!"

PENTAMAGIK TAKES eQ ON LOCATION

NEW WORKFLOW INTEGRATES POST AND PRODUCTION FOR VISIONARY DUTCH HD FILM-MAKER

Breda, Holland-based digital film house Pentamagik has purchased a Quantel eQ editing/effects/grading/versioning system to sit at the heart of its visionary integrated HD production workflow with worldwide patent pending. The eQ includes the QColor in-context grading package and is configured to handle full 4:4:4 HD-RGB with 240 minutes of storage and the full bundle of plug-ins. Pentamagik has also purchased 5 QEffects software licences to handle offline compositing and effects work.

Pentamagik's eQ is permanently housed in a bespoke Mercedes OB vehicle. All shooting is done with Thomson Viper FilmStream and other 4:4:4 cameras. The output is recorded directly into the eQ so that playback, shot selection and even editing can happen concurrently with shooting on location. When shooting is complete, the van is then 'docked' back at Pentamagik's 30,000 sq ft home base in Breda, which includes state of the art audio and screening facilities alongside the eQ and QEffects suites.

Pentamagik's CEO, John de Haas, said, "I just wanted to make movies and I ended up creating a company! Seriously, I am an artist primarily, rather than a technician, and so the machine has to make my work easy. The eQ does just that – it allows creativity to come first, while getting the job done fast and on budget."

The movie that inspired de Haas to set up Pentamagik is 'The Painting', based on the story of a painting of his father. Shooting begins in October 2005. Pentamagik is also producing 13 shows of the hit Dutch programme 'Legends', and a series of documentaries. All are HD productions, in accordance with Pentamagik's business vision. "We don't think Dutch, we think Worldwide," added De Haas, "HD is a fact and eQ is by far the best HD system around. I can't understand how people think you can do HD on a standard PC – it's simply not going to work. It would be like using a kitchen knife to kill a dinosaur!"

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450 AND STILL COUNTING

QUANTEL'S USERS ARE AT THE FOREFRONT OF THE DI REVOLUTION WITH MORE THAN 450 MOVIES BENEFITTING FROM THE DI PROCESS

1000years Lake, 28 Days Later, 50 Ways of Saying Fabulous, A Letter to True, A Message from Outer Space, Acacia, After the Sunset, Alfie, Aliens of the Deep, Alla Bara Forsvinner, Alpha Dogs, America's Heart and Soul, Askepop, August: A Moment Before the Eruption, Babbas Bilar, Bachelor Man, Bad Boys 2, Battle in Heaven, Billabong Odyssey, Birth, Bloom, Blush, Bobby Jones, Stroke of Genius, Body song, Bork man, Born into Brothels, Boy with a Backpack, Brace Face Brandi, Breiablick, Bulletproof Monk, Bunker Paradise, Bunshinsaba, Caesar, Cantando dietro i paraventi, Capturing the Friedmans, Carambole, Caras de Carton, Carlo's Twist, Casomai, Children Underground, Chromophobia, Chunnyunho, Clifford's Really Big Movie (Animation), Closer, Code 46, Collateral, Concert for George, Concorde Ausmusterung, Condor-Les axes du mal, Conquistadors of Cuba, Constantine, Corpse Bride, Country of my Skull, Creep, Da Nessuna Parte, Dallas 362, Dark Communion, Dawn of the Dead, Dedales, De Indringer, Der weiße Wal, Die Bewerbung, Die Champions, Domino, Dopo Mezzanotte, Dreams without Sleep, Drive me Crazy, Eating Sausages, Edi, El Alamein, El Cid (animation), Elektra, Ella Enchanted, Emily la Princess, Empress Simchung, En Construcción, Eternal Sunshine of the Spotless Mind, Eva, Everything Put Together, Face a Face, Falla vackert, Fallet G, Fast Forward, Fierce People, Firecracker, Flowers & Binding, Folie Privee, Four Lane Highway, Fracture, Froken Sverige, Frostbiten, Fun with Dick & Jane, Gib mir die Kirsche, Go Green, Goldfish Memory, Hawaii, Oslo, Håkan Bråkan & Josep, Het Surinaams Legioen, Hip Hei Hutsu, Hitch, Hoodwinked, Hop, Hoshi wo Tsugusha, Hustle and Flow, Hypnos, I, Robot, Il Cartaio (Italian & Int Versions), Il Paradiso all'improvviso, Il Resto di Niente, Il Tramite, Imaginary Heroes, Im Augenblick, Immortel, Im Zeichen der Liebe, In the Sign of Love, Incident at Loch Ness, Indoor Fireworks, Innocence, Inverse Evolution Theory, Iran, sous le voile des apparences, Jamilia, Jim Brown All American, Journee a la campagne, Julius Caesar, June Bug, Juoksuhaudantie, Kate - La Bisbetica Domata, Kees De Jongen, Keisarikunta, Killing Kevin, Kim novak badade aldrig i genesarets sjö, Kinchen, King Arthur, King of Beggars, King Kong (trailer), Koibumi-biyori, Komm wir Traumen, Krama mig !, Krigs Filmen, Kung Fu Hustle (Gong Fu), Kung Fu Sizzling Mice, Kung Konrad, L'ecole, La Femme de Gilles, La Peau Trouee, La Perdición de los hombres, La Quimera de Los Heroes, Ladies in Lavender, Lanxess, Lapsia ja Aikuisia, Lavorare con Lentezza, Laweczka, Lets Love Hong Kong, Letters to Ali, Levottomat 3, Liever Verliefd, Life & Death of Peter Sellers, Little Girl Blue, Lives of the Saints, London Voodoo, Lord of War, Lords of Dogtown, Love and Diane, Love comes to the Executioner, Loverboy, Lovers, Lovewrecked, Lulu, Macross Zero (animation), Mafia Doctor, Man of God, Man on Fire, Marie-Jo et ses 2 amores, Mariti in Affitto, Masjavlar, Mastering English, Meet me in Miami, Memoria del Sanqueo, Men with Brooms, Miami Vice, Mickybo and Me, Miel para Oshun, Mike Bassett:England Manager, Millions, Minie, MirrorMask, Mistrz, Moreno och tystnaden, Morgana, Mr Gams Victory (Superstar Gam Sa-Yong), Muenster's Fall, Murderball, Mystic India, My Summer of Love, Naboer, Naqoyqatsi, Nikifor, No Quarto da Vanda, Noel, Non ti Muovere (trailer), Nuit Noire, Occhi di Cristallo, Off Screen, Oliver Twist, Once Upon a Time in Mexico, One Perfect Day, Ovunque sei, Paha Maa, Passion of the Christ, Pelikaanimies, Perfect Creature, Phileine Zegt Sorry, Piazza delle cinque Lune, Piccadilly Jim, Pieces of April, Pinocchio (Begnini), Pinocchio 3000 (Cartoon), Pirates of the Caribbean (DVD), Pistvakt, Pitbull, Please Teach me English (Yeongeo wanjeonjeongbok), Point Annihilation, Popular Music from Vitulla, Pornografia, Pride & Prejudice, Princess Simchung, Promesa D'Amore, Promised Land, Promises, Proof, Przystanek Woodstock, Quase dois Irmaõs, R Point, Rancid, Rei-zero, Rent a Husband (Mariti in Affitto), Resistance, River Queen, Robot Fighter Gan Dan, Rojo Sangre, Romantico, Romasanta, S Diary, Seed of Chucky, Serenity, Sex, hopp och Karlek, Shadows in the Sun, Shaun of the Dead, Shin Suk-ki Blues, Show, Sicily 2km, Silence Becomes You, Simon, Sin City, Singing behind Screens (Cantando dietro i Paraventi), Skazany na Bluesa, Skin and Bone, Som man bäddar, Spider-man 2, Spy Kids 3, Stander, Star Wars: Episode II Attack of the Clones, Star Wars: Episode III Revenge of the Sith, Starship Troopers 2:Hero of the Federation, Startup.com, Stealth, Steve & Sky, Strandvaskaren, Submerged, Sueño, Superstar Gam Sa-Yong, Supertramps, Swimmers, Symaro, Taekwon Boys, Tama Tu (short), Te lo Leggo Negli Occhi (trailer), Terminator 3: Rise of the Machines, Texas Chainsaw Massacre (trailer), The 13th Letter, The Adventures of Shark Boy & Lava Girl in 3-D, The Alamo, The Alzheimer Case, The Brothers Grimm, The Brown Bunny, The Butterfly, The Cave, The Condor, The Dark, The Day After Tomorrow, The Descent, The Devil's Reject's, The Devil and Daniel Johnston, The Enemy Within, The Fog of War, The Forgotten, The Girl from Monday, The Gospel of John, The Illusion, The Island, The Kid Stays in the Picture, The Komediant, The Ladykillers, The Last Drop, The Lost Cause, The Machinist, The Message, The Miracle of Bern, The Nomad, The Phantom of the Opera (trailer), The President's Barber (Hyojadong ibalsa), The Promissary, The Purifiers, The Queen of Shebas Pearls, The Saltmen of Tibet, The Stoning, The Weather Man, The World's Fastest Indian, Tideland, Timeline, Tom & Thomas, Torque, Travellers and Magicians, Triell, Trois Petites Filles, Troy, Tu la Conosci Claudia? (trailer), Tupac Resurrection, Undertow, Uuno "This is my Life", Varden's Bästa Pappa, Vares, Vendrei ou un autre jour, Vibrator, Voces Inocentes, Waking Life, Walk the Line, Walking Tall, Wallace & Gromit: The Curse of the Were-Rabbit, War Machine, Wimbledon, Wolfhound, Yangachi eojo, Yeongeo Wanjeonjeongbok, Zakochany Aniol, Zartmo, Ziz, ZoZo

Restoration and remastering: Alien, Alien 3, Alien Resurrection, Aquitania, Bandini Wildschut, Boerenpsalm, Brugge Die Stille, Coco Flanel, Darkness, Das Boot ist Voll, Den ofrillige golfaren, De Loteling, De Leeuw Van Vlaanderen DrVlimmen, De Man, De Vijanden, De Zevende Hemel, Die Zijn Haar Kort Liet Knippen, Ecce Bombo, Emil's pranks, Emil and the PIglet, Emil in Lönneberga, Face Off, Fårödokument, Hector het Gezin van Paemel, Het Afscheid, Het Einde van de Reis, Hellegat, House of Angels, House of Angels the Second Summer, I heart Huckabees, Inkluis Istanbul, Invulnerable, Iron Monkey II, Jagoda in the Supermarket, Karlsson on the Roof, Kinsey, La cité de la plaine, Les Liens, Lola Montes, Lotta flyttar hemifrån, Lotta på Bråkmakargatan, Malpertuis, Mardie on the June Hill, Max, Meeuwen, Miracle at Oxford, More About the Children of Butterby Village, My LIfe as a Dog, Navel, Night is my Future (Music in the Dark), Nybyggarna, Oeroeg, Once Upon a Time in China & America, Pallieter, Pantaleón y las visitadoras, Pippi Longstocking, Princess, Pumuckl, Rasmus and the Vagabond, Rolande met de Bles, Ronja the Robber's Daughter, S.O.S., Sällskapsresan, Scary Movie 3, Scenes from a Marriage, Schindler's List, Schipper Naast Mathilde, Seven Servants, Shaolin Soccer, Slachtvee, Snowroller, Star Wars IV: A New Hope, Star Wars: Episode V The Empire Strikes Back, Star Wars: Episode VI Return of the Jedi, Steve Barrons Adventures of Pinocchio, Tears, The Brothers Lionheart, The Children of Butterby Village, The Devil's Wanton, The King of Comedy, The Mexican, Thunderbirds, THX 1138, Tjorven and Båtsman, Tjorven and Mysak, Tjorven and Skrållan, Utvandrarna, Verloren Paradijs, Vlaschaard Vrijdag, Wait Unti Spring, War of the Worlds (DVD), Winter Light, Without a Paddle, You're Out of Your Mind Mardie

Star Wars image courtesy of Lucas Digital

IT'S TIME TO MOVE ON TO eQ

Nearly 15 years on from their introduction in the early '90s, hundreds of Quantel Henry and Editbox systems are still in service with broadcasters and post houses around the world. We're very proud at Quantel of the long productive and profitable service life of our systems. However, all good things eventually have to come to an end – but the great news is that in this case, they can be replaced by even better ones!

Quantel has just enhanced its 'Move On' scheme for Henry and Editbox owners, offering extremely favourable deals to trade up to eQ that make enormous financial and creative sense.

eQ is designed and built from the ground up for the needs of the modern multi-resolution, multi-application post production world. eQ of course does everything Henry and Editbox do – and much, much more.

Why move on to eQ

- eQ combines multi-res editing, effects, color grading and mastering in one powerful system giving you the flexibility to tackle more jobs
- eQ has new tools, high performance and open connectivity - opening up new creative and productive workflows
- eQ takes the legendary Quantel ergonomics onto a new level making eQ a fast and fun place to work
- eQ is designed, built and supported by Quantel for 24/7 reliability and a long productive life

Move on

Move on is a program designed to make it easy to upgrade to an eQ now. Until December 31st 2005 Quantel is offering $90,000 - £50,000 - €75,000 for your Editbox or Henry system when you purchase an eQ. You can also trade in against an eQ with Pay as you Go HD. To find out more, visit quantel.com

GRAPES OPTIONAL

QUANTEL HAS MADE THE HOSPITAL, LONDON ITS PERMANENT DEMO CENTRE IN CENTRAL LONDON. THE HOSPITAL'S HIGH-TECH EDIT SUITE IS HOME TO THE eQ HD EDITING POWERHOUSE.

eQ is the one post machine that delivers four revenue streams. It combines editing, effects, colour grading and deliverables into a single profit centre. eQ is perfect for today's mainstream post needs, whether at SD, HD or mixed resolutions. eQ also has the power and versatility to open up new workflows, markets and opportunities.

The Hospital is a private members' club in central London that is developing an environment and services for creative and like-minded people to work, collaborate and play. The 60,000 sq ft building includes state-of-the-art TV and music studios, an art gallery, restaurants, bars, cinema, library, games room and meeting rooms. This unique mix of facilities was designed to allow projects to be carried out under one roof, inspiring people with great ideas and enabling those ideas to become reality. The Hospital was the vision of two individuals: Paul G. Allen, entrepreneur, philanthropist, investor and co-founder of Microsoft; and Dave Stewart, musician, producer, writer, artistic visionary and one half of the Eurythmics.

"We are delighted that eQ is at the heart of The Hospital's post production facility," said Geoff Mills, Quantel's Regional Sales Manager - London Post Production. "eQ - the world's most advanced multi-res post production system is now part of Europe's premier high definition facility."

Anyone interested in attending a one-to-one eQ demo session at The Hospital should contact Geoff Mills at Quantel on 01635 48222. Visiting times are flexible and grapes are optional!

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Paintbox & Picturebox sQ
close-to-air
nothing else comes close

the ultimate graphics and playout partnership

Paintbox enables designers to react intuitively to the high pressure demands of close-to-air graphics. They love its creative power and intelligent ergonomics. By combining it with Picturebox sQ you will have the ultimate, totally integrated system for the creation, playout and management of still and moving graphics. For a closer look, go to www.quantel.com

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