

Lightworks introduce new software

Representing the culmination of seven months R&D, Lightworks has released version 1.5 software for the Lightworks Touch.

Many of the new features and enhancements incorporated in V1.5 have been included in response to user feedback, resulting in increased flexibility and more streamlined workflow. Most significantly, the new software includes low-bandwidth Ethernet networking capabilities as a standard non-chargeable feature.



Networking for film and tv production



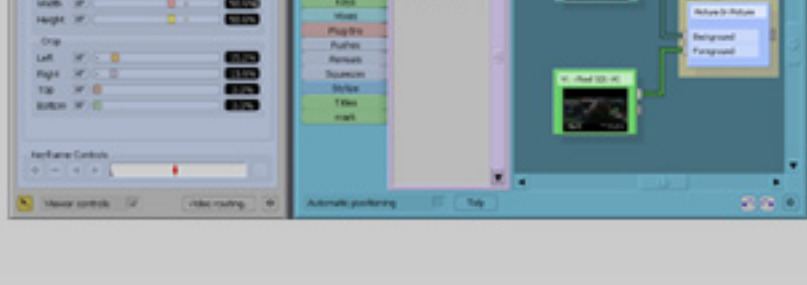
Bruce Almighty

Editor **Scott Hill (Bruce Almighty)** is completing **'Win a date with Tad Hamilton!!!'** on a fibre-networked Lightworks Touch system in Los Angeles. "The networked system provides me with a much more efficient and productive editing operation," Scott asserts.

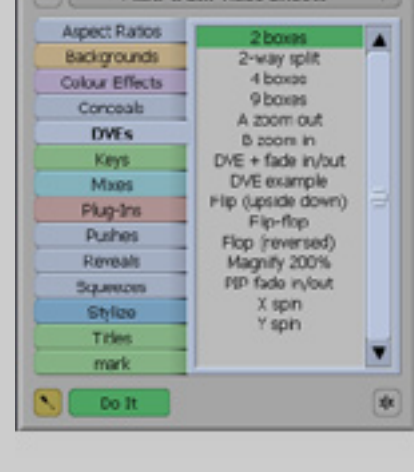
"Using the network with centralised storage, I can keep cutting away while my assistant handles a bunch of essential but time-consuming tasks on the second machine. In addition to loading and digitising dailies, which are then saved and transferred to my machine for editing, we also

use the second system for marking and generating music, FX, and optical sequences. And, when I've locked up a reel, the project is then passed back to the assistant's machine for EDL compilation.

"We're using 1.5 Terabytes of RAID storage which is quite sufficient for the throughput on the movie - a relatively 'light' average of 45 minutes of material a day," explains Scott. "In total about 200,000 feet of film were shot. With 'Bruce Almighty,' which I also cut on a Lightworks Touch network, we processed over 900,000 feet."



One of the key features of Lightworks Touch much appreciated by Scott is the speed and responsiveness of the system. "The machine is so quick I sometimes can't tell if I made the cut!" he maintains.



"Equally, the system is extremely responsive on the network. When you're working with the director looking over your shoulder, speed is a very important consideration - you need to be able to show them alternative cuts instantly - the last thing you want is for them to get bored."

Working at 10:1 compressed picture quality, Scott was able to output material to DVC Pro for large-screen viewing. "Originally we'd planned to create an HD online for screening," he explains, "but time was against us. However the resolution was perfectly good enough from the Touch output, so to have gone to HD would have been unnecessary."

Lightworks Touch has the capability to work in dual field from 1:1 (lossless) to 30:1 - even in a 24fps project.

A beta test site for the new Lightworks Touch V1.5 software, now released, Scott concludes, "I'm thrilled, V1.5 is just great. While there are now a lot more bells and whistles, Lightworks has not lost site of its primary objective - the continued development of the world's finest dedicated tool for film and video editing."



'Win a date with Tad Hamilton!!!' is directed by Robert Luketic (**Legally Blonde**) for DreamWorks, and stars Kate Bosworth and Josh Duhamel. The film is due for release in the spring next year.

Networking white paper

Lightworks' low bandwidth (Ethernet) and high bandwidth (fibre channel) networking provides centralised access to projects and material and is fast, powerful, simple and intuitive.

Key benefits include:-

- Sophisticated workgroup editing made easy with Lightworks' intuitive approach
- Best price / performance of any workgroup editing storage on the market
- Network scalable from two machines upwards
- Access to virtually unlimited storage
- More efficient workflow for editor and assistant
- Networking capability comes as standard and is transparent for the user
- Simple setup and configuration within the Lightworks Touch application



Click here to view the pdf white paper

If you would like to know more about this exciting technology, Lightworks has written a networking White Paper which is aimed at editors, assistant editors, technical personnel and post-production supervisors.



Gangs of New York

Martin Scorsese's latest picture, **'The Aviator,'** is also being edited on a fibre-channel Lightworks Touch network by Oscar winner **Thelma Schoonmaker** (Gangs of New York, Goodfellas, Raging Bull). The movie is due for release in December 2004.

Tariq Anwar (American Beauty, The Madness of King George) cut

'**Sylvia**' (dir. Christine Jeffs) on a standalone Lightworks Touch but has moved to a networked Touch solution for his latest film **'Compleat Female Stage Beauty'** (dir. Sir Richard Eyre), a drama set in the seventeenth century when all women's stage roles were played by men. Tariq edited at 5:1 compression which was very useful for screening rushes.



'**Nick Black Book**,' a romantic comedy directed by Nick Hurran, is currently in production in the U.S. using two Lightworks Touch systems for editor **John Richards** (Band of Brothers).

Terry Rawlings (The Core, Alien, Chariots of Fire, Bladerunner) is editing **'The Phantom of the Opera'** on a Lightworks Touch network. The movie, directed by Joel Schumaker and produced by Andrew Lloyd Webber, is currently filming in London and Prague.



Mona Lisa Smile

Having completed **'Mona Lisa Smile'** starring Julia Roberts for director Mike Newell, editor **Mick Audsley** (Captain Correlli's Mandolin, My Beautiful Laundrette) is now working on his latest project, **'Proof'** starring Gwyneth Paltrow and Anthony Hopkins for director John Madden. Again, a Lightworks Touch network was the preferred editing environment using 5:1 picture quality.

In Liverpool, **Mersey Television**, pioneers of 'Shoot-to-Disc' recording, are using five Lightworks Touch systems on a SAN network for the production of two of the UK's most popular soap operas, 'Hollyoaks' and 'Brookside.' Technical Director **Graham Deaves** comments, "We have 8 Terabytes of storage and, as we process about 100 Gigabytes of material each day, efficient workflow is critical to our operation.



Hollyoaks star Cassie Powney

"Our Lightworks Touch fibre-channel network is extremely responsive - any editor can go into any suite and immediately access their material. The picture quality is also quite exceptional. We record at 2:1 which is sufficient, but we could go higher if we wanted."



The editing team at SFP

In France, distributor SAV hired two networked Lightworks Touch systems to production company SFP for two 90 minute episodes of **'Madame le Proviseur,'** a long running TV series since 1994. The networked solution was preferred for the flexibility of recording rushes, while the picture quality at 3:1 was described as "Fantastic."

Lightworks touches Toronto

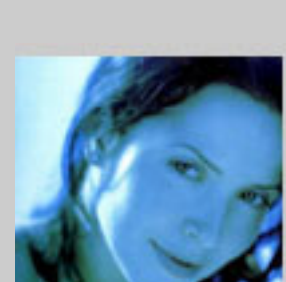
The recent prestigious **Toronto Film Festival** saw the premier of a number of Lightworks-based features including:



Cate Blanchette at Toronto

'**Veronica Guerin**' (dir. Joel Schumacher) starring Cate Blanchette and edited by **David Gamble** (Shakespeare in Love, Cold Feet).

'**Cheeky**' (dir. David Thewlis) was edited on Lightworks Touch by **John Wilson**, (Billy Elliot). John describes the Touch as a 'superb machine,' and is now using it to cut **'Passer By'** (dir. David Morrissey) for the BBC.



Andrea Corr

'**Boys from County Clare**' (dir. John Irvin) stars Jim Broadbent, Andrea Corr and James Nesbit and was cut on a legacy Lightworks system by **Ian Crafford** (Hope and Glory, Field of Dreams, Never Say Never Again). Ian is now using Lightworks Touch to edit **'The Game of Their Lives'** for director David Anspurgh.

Coming soon....

Due for immediate release is **'Godsend'** starring Robert de Niro and directed by Nick Hamm (The Hole). Lightworks Touch editing was by **Steve Mirkovich** (Darkness Falls) and **Steve Howie** (Lock, Stock and Two Smoking Barrels).



Godsend

A supernatural thriller, **'White Noise'** (dir. Geoff Sax) starring Michael Keaton is being cut in Vancouver on a Lightworks Touch by editor **Nick Arthurs**. Nick has previously edited a number of UK TV comedy series hits including 'I'm Alan Partridge' and 'Smack the Pony.'



Danny Boyle's latest feature **'Millions'** on the Lightworks Touch.

And finally....

We thought you'd be interested in hearing about the latest developments at Lightworks and recent Lightworks-based projects. If that's not the case we apologise.



LightLinks

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