

THE INSIDE TRACK

SONY CINEMA PRODUCTS CORPORATION

TAKING MOTION PICTURE SOUND TO THE NEXT LEVEL

A record number of ShoWest attendees gathered at the SCPC trade show booth to see the new SDDS DFP-3000 Cinema Sound Processor System. SCPC staff demonstrated many new DFP-3000 features, namely the integration of second generation SDDS digital and analog soundtrack decoding in one cost-effective package.

The DFP-D3000 Decoder has been designed to fit into all theatre sound racks with advanced features including: automated fader memory for consistent SDDS trailer and feature volume, two dedicated auxiliary inputs to connect alternative digital soundtrack formats, built in self-diagnostic and automation capabilities, and a user friendly display panel for easy identification of format and system status.

The new SDDS DFP-R3000 Reader is also more compact in design with a simplified film thread path, and a simplified reader/decoder cable connection. It features single, long-life LED light sources to read the SDDS digital tracks and accepts SDDS tracks printed under a wide range of printing conditions.

The new reader also has fewer moving parts, a non-flywheel drum and a magnetically damped sprocket for fatigue-free wow/flutter reduction.

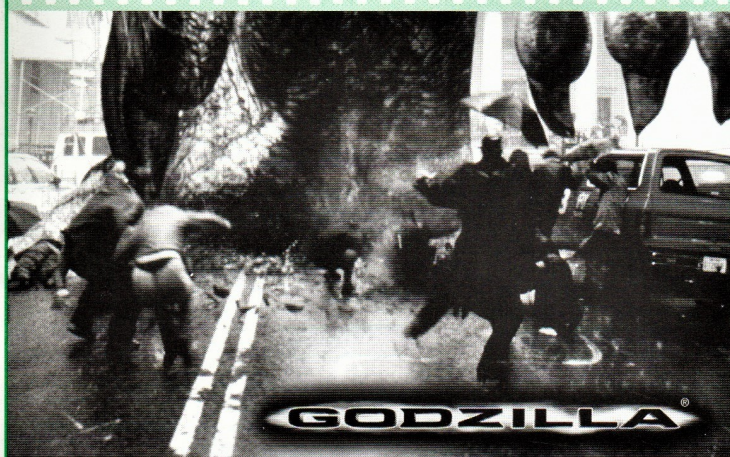
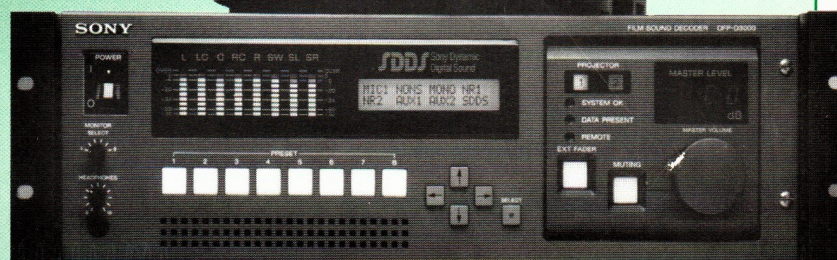
As with the DFP-2000, the DFP-3000 can easily be installed and aligned (A & B chain) using a laptop computer. The DFP-3000

Cinema Sound Processor playback system will be in theatres this summer. Advanced features are listed on pages 6 and 7.

Continued on page 6



**DFP
3000**
CINEMA
SOUND
PROCESSOR
SYSTEM



SOUND PERSPECTIVE

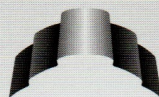
Words from this summer's cutting edge sound crews

A slew of summer releases are pushing film sound to a new level of creativity. This summer's leading sound crews took time to discuss their work on TriStar Picture's GODZILLA,

THE MASK OF ZORRO, DreamWorks SKG's SAVING PRIVATE RYAN and Columbia Pictures & Mandalay Entertainment's LES MISÉRABLES.

Continued on page 4

TECHNICOLOR TO ESTABLISH SDDS MASTERING FACILITY



Technicolor
FILM SERVICES

LONDON, ENGLAND—11 MAY, 1998

Technicolor Film Services, London, has signed an agreement with Sony Cinema Products Corporation (SCPC) to install a Sony Dynamic Digital

Sound® (SDDS®) Recorder System at Technicolor's U.K. laboratory in West Drayton. A complete new transfer suite has been constructed for the SDDS Recorder System and will be fully equipped to handle all standard digital and analog sound formats. The suite is planned to be fully operational by summer 1998.

Ashley Hopkins, Technicolor's Managing Director said, "There is now a clear demand for SDDS prints in Europe and also for a facility that can support quad soundtracks (all optical

Continued on page 9



Steve Levy

EMPLOYEE SPOTLIGHT

STEVE LEVY - Senior Field Service Engineer

This quarter, we highlight the hard work and dedication of Steve Levy, Senior Field Service Engineer for SCPC. He's based in Teaneck, New Jersey and provides technical support to film exhibitors and studios on the east coast.

Steve plays a critical role in providing service support for exhibition customers for both the maintenance and installation of SDDS units in the field. Steve is also relied on by many filmmakers such as East Coast-based Barry Sonnenfeld to assist with the technical playback of their films.

N E W S T A F F

DOMESTIC SALES MANAGER



Kathleen E. Donohue

Kathleen E. Donohue has been appointed Manager, Domestic Sales for Sony Cinema Products Corporation (SCPC). She will be based in Culver City and will report to Dan Taylor, Vice President, Business Development.

Kathleen, formerly National

Cinema Sales Manager for ORC Lighting Products, joins the SCPC sales team with a diverse sales and sales management background with many established relationships in the theatre equipment industry. In her new position, Kathleen will be responsible for establishing and maintaining sales relationships with exhibitors and dealers, traveling extensively to provide a greater level of sales and customer support to North American exhibitors.

SENIOR SERVICE ENGINEER

Sony Cinema Products Corporation (SCPC) is proud to welcome our newest addition to Engineering Services, Mr. John Luttrell, who has recently been appointed the position of Sr. Field Service Engineer, Cinema Systems, based out of SCPC's engineering headquarters in Culver City, CA.



John Luttrell

Having spent over a decade as a technical engineer in Los Angeles' top professional sound recording studios, John brings a wealth of welcome skills and knowledge which will enhance SCPC's continued engineering expansion. In addition to his state-of-the-art experience in digital audio technologies, John boasts several live record, and film sound credits as well. Look for him soon at a theater near you.

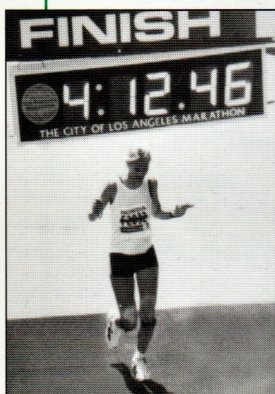
CONSULTANT IN FRANCE

Stefane de Rocquigny has joined SCPE as an SDDS Technical Consultant in France specializing in printmastering and dubbing work. Stefane will be responsible for supporting mixing crews during SDDS printmaster sessions.



Stefane de Rocquigny

He comes to SCPC with a background of sound editing and as a sound engineer on various film projects.



O N T H E R U N

An De Vooght-Hoyne, Director of Finance and Operations for SCPC has recently taken part in both the Revlon Run/Walk For Women and the LA Marathon. The Revlon Run/Walk, which took place on May 9th, is

An De Vooght-Hoyne crossing the finish line at the L.A. Marathon.

a 5 Kilometer race with all proceeds devoted to finding a cure for breast and ovarian cancer. An placed 10th in her division and 30th overall for the race. In the 13th Annual LA Marathon, she placed 129th in her division finishing the event in just over four hours.

SDDS WEB SITE REMINDER

If you haven't yet, please be sure to check out the web site focusing on the SDDS format and Sony Cinema Products Corp.: <http://www.sdds.com>. The site provides information

on the latest SDDS film releases along with a browsable database of worldwide SDDS equipped theatre locations.

For companies involved with the SDDS format and SCPC, the site contains a technical

section with detailed product information and technical product specifications.

For more information contact SCPC's web master, Terry Prince at (310) 244-6373.



SDDS Sony Dynamic Digital Sound.

ONWARD & UPWARDS AT SCPE

Here are the latest title changes and/or promotions for Sony Cinema Products Europe (in alphabetical order):

- Les Brock: Principal Engineer,
Laboratory & Recorder Systems
- Carlie Goode: Service Coordinator
- David Pope: General Manager
- Torkell Sætervadet: Field Service Engineer, Cinema Systems
- Caroline Underhill: Sales Operations Manager



SHOWEST '98

Las Vegas, March, 1998.

Sony Dynamic
Digital Sound



SCPC HAS MOVED

Effective May 1st, Sony Cinema Products Corporation—
the Corporate Office and Engineering Services
has moved to the following location:

SONY CINEMA PRODUCTS CORPORATION

10950 West Washington Blvd. Suite 200
Culver City, California 90232, USA

ENGINEERING SERVICES: PH: (310) 244-3484
FX: (310) 244-0484

FILM SERVICES GROUP: PH: (310) 244-3155
FX: (310) 244-2024

SALES: PH: (310) 244-5703
FX: (310) 244-1577

MARKETING: PH: (310) 244-6373
FX: (310) 244-2024

ACCOUNTING: PH: (310) 244-6401
FX: (310) 244-2024

MAIN LINE: PH: (310) 244-5777
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SDDS Sony Dynamic
Digital Sound.

SOUND PERSPECTIVE

GODZILLA

continued from page 1

GODZILLA was mixed at Sony Pictures Studios by Kevin O'Connell and Greg Russell.

GREG RUSSELL:

"Saying that size does matter...sound does matter for this film, all films, but this one without a doubt. Dean Devlin and Roland Emmerich were adamant that sound would be an integral part of this experience so we tried to push to new ground. The surrounds are really a big player in this mix. Between the surrounds and the sub-woofer in terms of taking them one notch further I think we've got a pretty exciting track and one I think people will really enjoy.

"We tried to move a lot of air so that you could really feel the presence of this incredibly large lizard. The sub-woofers had a big part to do with it. We're driving low-end very strongly through the film with him (Godzilla) and we maxed out what our potential was and yet I think it still feels real strong but doesn't hurt to listen to. There's a lot of highs and lows through the film so that it does give you a chance to catch your breath and when it does hit you it hits you strong.

"Within what we call the classic Godzilla scream, we incorporated the original elements with a lot of other new ones provided by Soundelux."

8 CHANNEL SDDS & GODZILLA/GREG RUSSELL

"The Godzilla voices are never in the same speaker as the chomps for the teeth. The chomps for the teeth are in the inner two and four (left-center and right-center) speakers, so whenever he does a scream and chomp, the chomp is totally separate coming out of the inner speakers which gives it just a little more definition and separation.

When I hear that same thing in our folded down six track it's still good but it's not as good as having five across the front.

"I love five across the front. It gives me flexibility to keep things separate. At times, the 'walkie talkie' sound effects, used when the military battles the creature, get in the way of the dialogue.

Having these effects on two and four (left-center and right-center channels) of the pre-dub gave me the flexibility to lower or lose these elements without losing the dialogue."



The crew, Cary Grant theatre, Sony Pictures Studios:
Sitting (L - R): John Banuelos, Dan Sharp, Tony Araki.
Standing (L - R): Mike Kaufman, Richard Branca, Kevin O'Connell, Greg Russell.



Per Hallberg (left) and Wylie Stateman (right)

GODZILLA/WYLIE STATEMAN & PER HALLBERG, SOUNDELUX

Soundelux Sound Effects Designers Per Hallberg and Wylie Stateman are the key forces in bringing GODZILLA to life through innovative sound design and effects editing. Hallberg and

Stateman and their staff of 15 editors and six assistant editors, are responsible for designing, synchronizing, layering and positioning all of the sound effects and dialogue as well as coordinating the mixing process. Per Hallberg notes, "Roland and Dean gave us one of the biggest canvases to work with...we had to create a giant image and make it aurally come alive. The Soundelux crew worked hard to create a balance—big and busy sound, without overcrowding the detail, yet making it the biggest thing we've ever heard."

One of the main challenges was to bring a significant sense of reality to Godzilla's size. Because Godzilla is a computer generated image, its footsteps were designed to be an extraordinary sonic event. As a result, it was important to give Godzilla weight—to make it sound like he could literally peel back the asphalt with every footstep. A modern version of the classic Godzilla shriek was created with musical instruments and animal sounds, using the model of the original classic Godzilla. Wylie Stateman points out, "This film represents a milestone for this genre. Godzilla is alive and performing feats only capable through the use of the absolute latest technology in sound and picture."

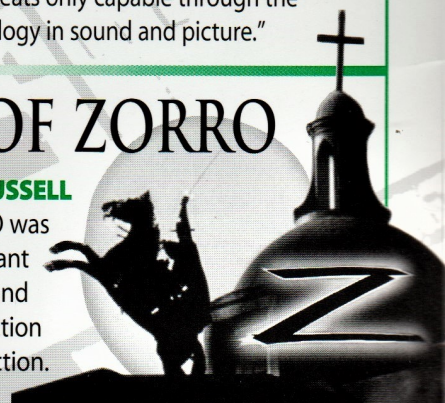
THE MASK OF ZORRO

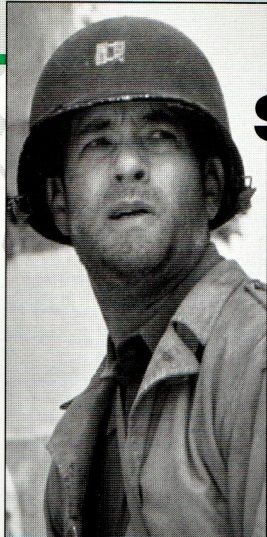
KEVIN O'CONNELL & GREG RUSSELL

GREG: "THE MASK OF ZORRO was a really fun movie to mix. It meant getting out of the 1990's guns and explosions. It's very much an action movie, just a different type of action. We're not dealing with vehicles and helicopters and jets and planes. We're dealing with swashbuckling, horses, muskets and swords. It's a beautiful sound job. It's a very up paced film, but there's a love story within all of this.

"It was a beautiful mix with all of the ambient sounds out in the desert. All of the atmospheres are very unique and interesting. The main effect in this film is with the sword. That's his (Zorro's) signature piece. In sound design there's a lot of elements that create that. Those elements were used to create the 'Z' which opens and closes the film."

KEVIN: "The score was done by James Horner. It's a wonderful integration of music and sound effects. The balancing of all of those elements really went together very well. It's a really clean, discrete and very articulate mix and one that we were really very proud of."





saving private ryan

AN INTERVIEW WITH GARY RYDSTROM Sound Designer and Re-Recording Mixer

"SAVING PRIVATE RYAN is essentially a realistic film about the soldier's experience in battle in World War II and the chaos and ambiguity of being a soldier. It's the first World War II film that will be released recently enough to take advantage of what we can do with film soundtracks these days. This film tries to make it as

experiential as possible to really put you in the middle of these battles from the perspective of a soldier. From that perspective, a lot of the battle is going unseen. You're hearing a lot that you don't see. We tried to use the surrounds as much as we possibly could to envelop the audience in the experience of being in battle."

"It was an interesting experience to try to make something as big and chaotic as the D-Day battle articulate and powerful but not annoyingly loud. Unlike a lot of films where you can design wild and crazy new sounds that could be whatever you want them to be, I felt an obligation to be accurate to what the experience sounded like to the men who went through it."

To create this accuracy, Gary's team recorded the weaponry, artillery and vehicles from the era to match such distinctive sounds as the firing of an American 'M1 Garand' rifle and the German 'MG42' machine gun. "At a ranch outside of Atlanta, Georgia we recorded every gun we could get from every perspective to get distant and close recordings. We were able to set up in ditches and get all of the bullet hits and

bullet fly-bys and impacts and a great variety of recordings that are based on the real sounds."

"For backgrounds we were able to get some optical recordings from London made by the BBC in 1945 of a battle recorded from a distance, but still an actual WWII battle. Even though the recording was mono and optical and old, it really gave you a sense of what it sounded like. The sound of these battles was part of the scariness of them."

To create an accurate mix, SAVING PRIVATE RYAN was mixed at Todd AO West (L.A.) on a fully digital console. "On a standard console, up until recently, the only thing you could automate was the fader level. For this film, with so much detailed panning of each bullet and where it hits on screen or comes over your head into the right surround, we had to be very quick and accurate. With a digital console, we were able to automate everything including EQ and panning. It gave us much more control (in the mix) than we had a year or two ago. It's an interesting development on the mixing side that I think is going to have an impact on what people hear in the theatre."

For Steven Spielberg's film, SAVING PRIVATE RYAN, Gary was responsible for the sound effects and was also one of the film's mixers working with Gary Summers and Andy Nelson at Skywalker Sound. Gary Rydstrom's work as a sound designer and re-recording mixer has earned five Academy Awards: Best Sound for TITANIC, Best Sound and Sound Effects Editing for JURASSIC PARK and for TERMINATOR 2: JUDGEMENT DAY.

DreamWorks SKG will release SAVING PRIVATE RYAN in North American theatres July 24th.



Gary Rydstrom



LES MISÉRABLES

Doug Hemphill (left) and Paul Massey (right)

AN INTERVIEW WITH PAUL MASSEY and DOUG HEMPHILL

PAUL: "LES MISÉRABLES has one of the finest sounding scores I've ever heard. It was very warm, rich—how it was recorded, the room it was recorded in and the writing itself. It's soundtrack was created specifically for eight channel playback.

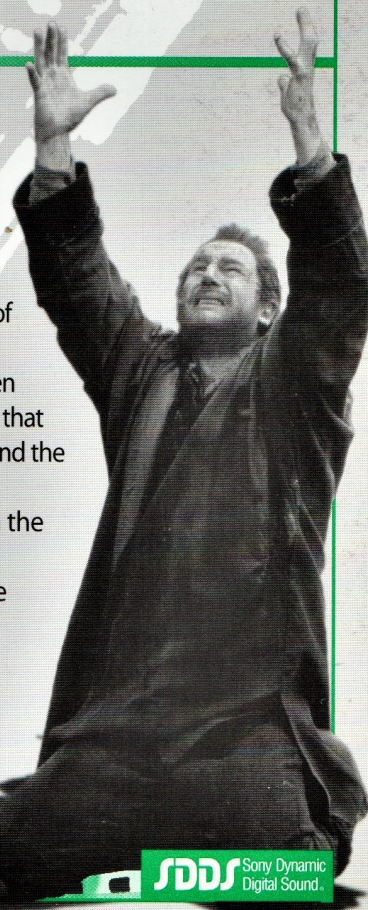
"Tim Boyle recorded the film at Air Lyndhurst using an 8 mic setup for consideration of theatres equipped with five speakers across the screen, in addition to split surrounds and a sub-woofer.

"On this film, we started from scratch with the music because it was a re-score. We came in at the very end of the project for a period of several weeks. Robin O'Donohue is actually listed as the re-recording mixer. He would have finished the re-mix but was booked on another project. Robin did a great job."

DOUG: "To me the soundtrack was very thematic and developed the characters and the story. It was integrated

very nicely into the story which to me is one of the greatest pieces of writing of all time. I thought the director was very clever with the story and the music. When they brought this music in, Paul and I felt that it just brought out the heart of this film and the characters in just an extraordinary way.

"There's so much heart and soul in the score. In a lot of emotional moments during the film, instead of pushing the music, it was much more heart-rendering to pull the level of the music back and under play it in places. It was very interesting how the score wanted to be mixed. It truly found its own level."



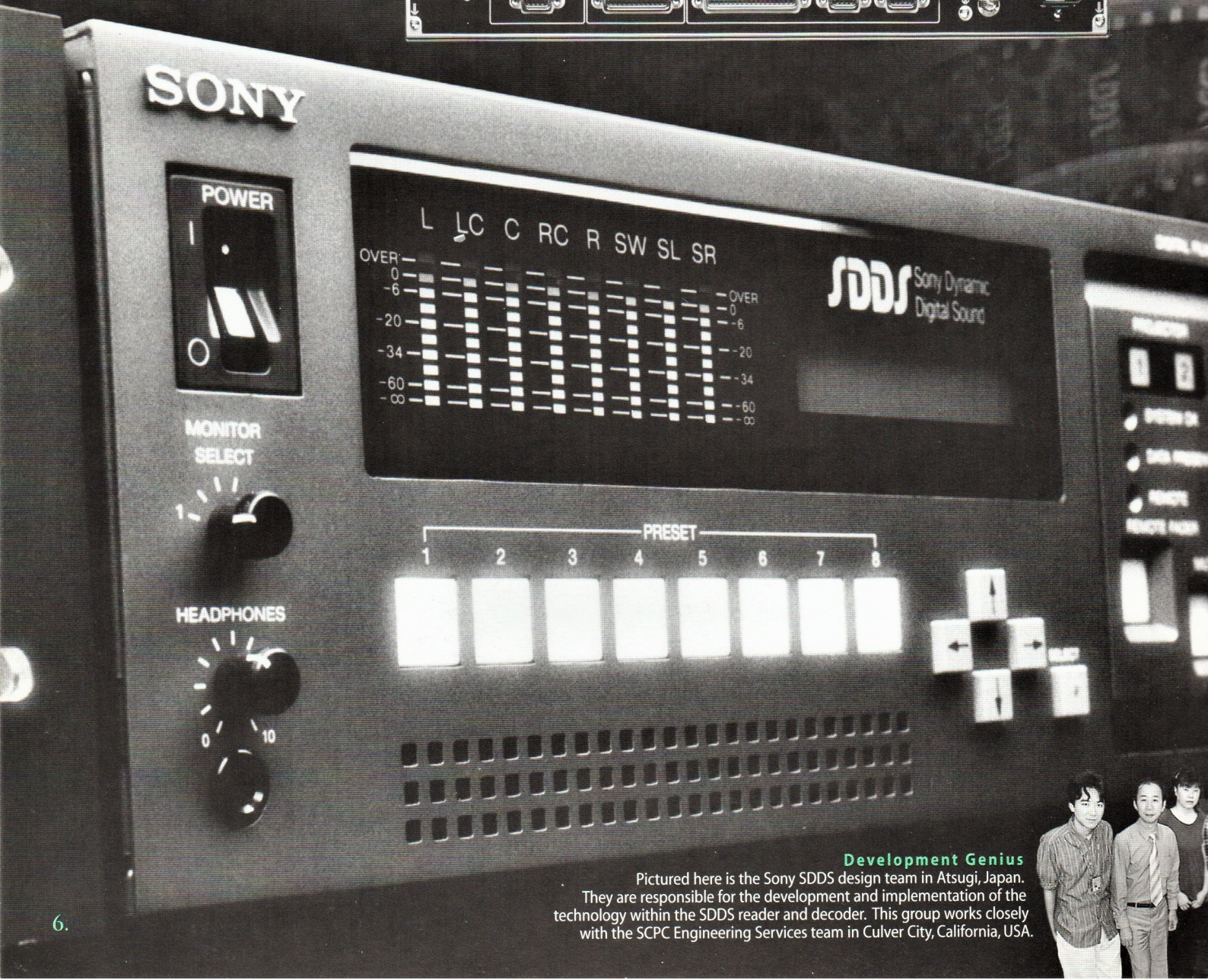
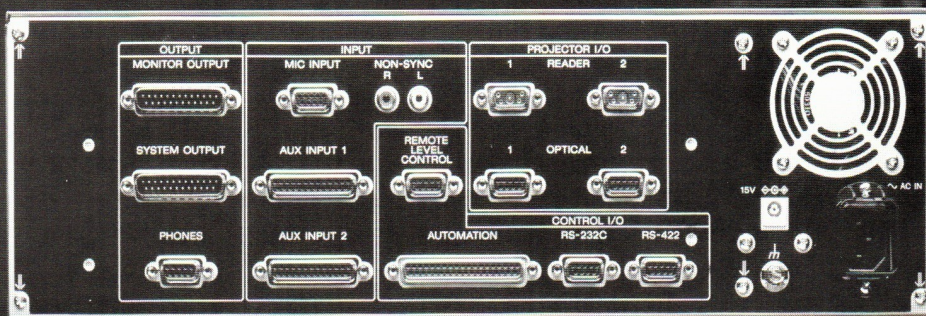
sdds Sony Dynamic Digital Sound

THE DFP-3000 CINEMA

F E A T

DFP-D3000 Decoder:

- Complete with both SDDS and ANALOG soundtrack decoding.
- Eliminates the need for a secondary analog processor.
- Eight-channel SDDS playback with user-selectable fold-down for 5.1 channel theatres.
- Two dedicated auxiliary inputs to connect alternative digital soundtrack formats.
- Extensive, built-in self-diagnostic and automation capabilities.
- Automated fader memory repeats user adjusted SDDS levels for consistent trailer to feature volume.
- Powerful Digital Signal Processing (DSP) technology provides 1/3 octave graphic EQ for each channel, with THX recommended three-band fully parametric EQ for the sub-woofer channel.
- Switchable front panel headphone monitoring.
- Display panel for easy identification of format and system status.
- Reduced depth decoder fits into all cinema sound racks.
- Easy installation and A & B chain alignment using laptop computer.



Development Genius

Pictured here is the Sony SDDS design team in Atsugi, Japan. They are responsible for the development and implementation of the technology within the SDDS reader and decoder. This group works closely with the SCPC Engineering Services team in Culver City, California, USA.

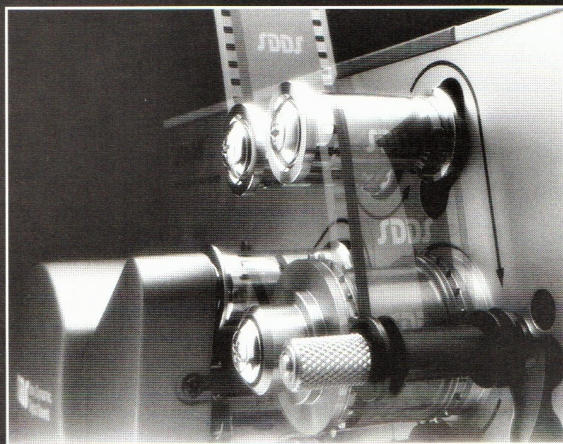


MA SOUND PROCESSOR

U R E S :

DFP-R3000 Reader:

- Compact, stylish reader with simplified film threading path.
- Long-life single LED track illumination.
- Fewer moving parts with non-flywheel drum.
- Simplified reader/decoder cable connection.
- Magnetically damped sprocket for fatigue-free wow/flutter reduction.
- Accepts wide latitude of printing densities.



***STANDING, FROM LEFT TO RIGHT:**
TAKAO FUKUI, DSP software, firmware and hardware design; **TETSUO OGAWA**, General Manager, Cinema System Products department;
NAOMI HIROKAWA, Schematics input, electronics design assistance; **Kouichi Yoshikawa**, Optics design; **SHUICHI KANBE**, Software design;
TADAO FUJITA, Electronics design; **KATSUICHI TACHI**, New PLL design (specialist); **TOSHIYUKI SHIRASU**, Project leader, Mechanics design;
KEN MURAJI, Audio design; **FUMITOSHI ISHIDA**, Project Leader, electronics design; **MASAHISA WAKAMATSU**, Manufacturing assistance, service;
TOSHIMASA ARAKI, Firmware & hardware design.

***SITTING, FROM LEFT TO RIGHT:**
KAZUO YAMADA, Mechanics design; **CHIAKI IKEYAMA**, Firmware design; **ETSURO SAITO**, General manager, Development dept. 2;
YUICHI MOTOMURA, Firmware, software design.

**People not shown to scale!*

CINEMA EXPO '98

Cinema Expo '98 runs June 15-18. Visit SCPC at booth #191/193/234/236, Holland Hall, RAI Convention Center, Amsterdam. Sony will unveil the new DFP-3000 to European exhibitors. See you there!

SDDS Sony Dynamic Digital Sound®



CINECOLOR, THAILAND

Cinecolor Lab played an important role in the advancement of the Thai film processing industry. Founded on November 18, 1977, with privileges from the Board of Investment, the firm is a joint venture between Cineads Siam Co. Ltd., the Borneo Company (Thailand), Shaw Brothers (Hong Kong) and some of their close associates.

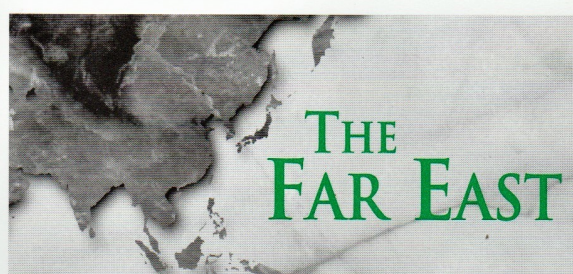
The growth of the company was so rapid, that the initial capital investment of ten million baht was doubled and the company had to expand their facilities to cope with the rising market demand. Though this business has a very limited growth area, the company was fortunate in that it was able to increase its volume of business in

spite of considerable fluctuations in the economy.

Cinecolor was the first international film laboratory equipped to produce SDDS sound negatives through the installation of an SDDS Recording System. The facility is currently printing Thai and international versions for *MOUSE HUNT*, *AMISTAD* and *WILDEST DAYS* (local movie by Five Star Films) from SDDS sound negatives produced in-house.

In the next issue we will highlight Cinecolor's expansion of its post production services.

Cinecolor Labs, Bangkok, Thailand.



Rob Cyngiser, Senior Field Service Engineer, Recorder Systems for SCPC, recently returned from a visit to China, Korea and Japan. While in China, Rob conducted a technical training session attended by approximately 50 dealers and service technicians. The training covered

installation, trouble shooting and software usage. Special thanks to Shaolei Liu, President of Prime Connections Inc. (SCPC's exclusive dealer in China), for arranging and coordinating the SCPC training sessions.

Shen Jianqin (left) and Rob Cyngiser (right) conduct a training seminar in Shanghai, China.



电影立体声技术讲座

SDDS TRAINING: GERMANY, ITALY AND SPAIN



Sony Cinema Products Europe (SCPE) has hit the road on a European SDDS technical training series covering Germany, Italy and Spain. Caroline Underhill and

Torkell Sætervadet traveled from city to city in the training van pictured left.

Courses were delivered in local languages to dealer attendees with assistance

from SCPE consultants. To date, SCPE has trained 113 engineers on the installation and maintenance of the SDDS DFP-2000. In total, 11 one day courses were organized, with two in Spain, three in Italy and six in Germany. The courses main focus was 'hands on' hardware training followed by an alignment session in the local cinema.

One of the attendees, Thomas Rahnert of Film-Ton-Technik, Germany, remarked "It's the best training course I've ever been on, a very fresh and exciting approach."



SDDS TRAINING SEMINARS.

Above:
Arcadia Theatre,
Milan, Italy.

Right:
Madison Hotel.
Dusseldorf,
Germany.



TECHNICOLOR UK
continued from page 1

sound formats on one sound negative). Our laboratory has been producing high quality SDDS prints for over four years and our investment in the SDDS Recorder System will allow us to offer a complete 'one-stop' service."

Sony Cinema Products Europe Operations Manager, David Pope said, "We are thrilled that Technicolor, one of the world's leading post production facilities, has chosen to support the SDDS format. This purchase will address the growing exhibitor demand for SDDS encoded films with an increased supply of SDDS prints."



Ashley Hopkins

F R A N C E

SCPE will continue its tour with a series of training in France. Dates are to be announced. Please contact Caroline Underhill for further information: 44 171 533 1220.



David Pope & Christoph Dobler

German-based Kinoton GmbH celebrated its 50 year anniversary at the Baden Baden Film Festival in April and was honored by SCPE with the 'European Dealer of the Year Award'. Kinoton increased their SDDS business by seven times

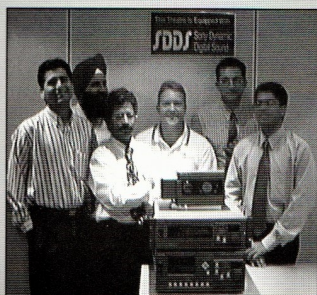
KINOTON GMBH PRESENTED WITH 'EUROPEAN DEALER OF THE YEAR AWARD'

on the previous year's figures. Managing Director of Kinoton, Christoph Dobler said, "There is now a clear demand for SDDS in Europe. We are honored to be presented with Sony's 'European Dealer of the Year Award' and are proud to support the SDDS format."



Les Brock, SCPE Principal Engineer, recently visited Jumbo Electronics in Dubai, UAE, for an SDDS technical training

Les Brock, SCPE (center) with members of Jumbo Electronics. From left to right: Rajan Swamy, Pushpinder Singh Puri, Vincent de Tholath, Les Brock, P.U. Ponnappa, Sanju Laroia.



session. Jumbo Electronics provides sales and support for a wide range of Sony Broadcast equipment. Jumbo will now sell and support SDDS in the Emirates region.

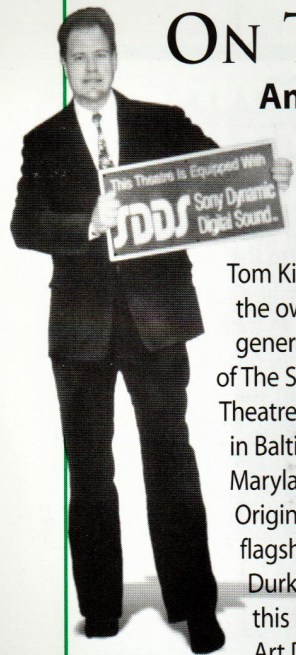
Within the training session, Les covered "A" and "B" chain alignment followed by SDDS installation techniques, set-up software, and decoder and reader trouble shooting. The session commenced with the theory, set-up and operation of the DCP-1000. At the close of the session, Jumbo was certified as an SDDS dealer and service provider.

D U B A I T R A I N I N G

ON THE FRONT LINE:

An Interview with Tom Kiefaber

by Scott Johnson



Tom Kiefaber is the owner and general manager of The Senator Theatre, located in Baltimore, Maryland. Originally the flagship of the Durkee chain, this beautiful Art Deco, single-

screen theatre, was built in 1939. The Senator is listed on the National Register of Historic Places and holds onto a piece of history in both its design and in the way it is operated by Tom's staff. Tom took a few moments to discuss his theatre:

"You rarely see single screen theatres operating these days largely due to the economics of the business which has evolved into the megaplex. At The Senator, my staff and I have no intention of becoming museum curators. This theatre is an active, independent location competing directly with the multiplexes in the Baltimore area. When I acquired the theatre in 1988, we managed to increase its revenue by 100 percent in the first year and almost tripled business in the second and third year after the purchase."

"If there's any key to what we do as opposed to the 'cinema one too many complexes' as we refer to them, or other chain locations, it's a hands-on operating style where I get to know many of my patrons personally. To the degree that I am able, I

personally welcome each audience into the theatre from the stage prior to each show. We run short subjects before each feature and usually offer four shows a day as opposed to five because this style of operation requires extra time. Operating in this manner has helped make us the highest grossing theatre in the region."

The auditorium in The Senator seats 900 patrons before a giant 40 foot wide screen. When asked about the sound system in his theatre, Tom stated: "We are absolutely cutting edge with regard to the technical presentation of film. We consider our theatre to be a showcase for eight channel SDDS with five full-frequency channels behind the screen. It's the best and is our only digital format. There's a reason why they had Todd AO 70mm sound with five full-frequency channels behind the screen years ago. When you have a forty foot screen, having those two extra full frequency channels makes a big difference."

For the opening of GODZILLA, Tom went to great lengths to provide a unique presentation for the film. "Today, there's so much that filmmakers are putting into film soundtracks

from a technical level. I was told that there would be some sub-bass tones in GODZILLA that were lower in many cases than what has been used in the past. Because of this, we installed eight new sub-woofers powered by two 2500 watt amplifiers in time for the opening of GODZILLA."

"To promote the film, we decided to place an enormous dinosaur creature which closely resembles GODZILLA on our marquee and it was quite an ordeal. He's 30 feet tall and his head literally comes over the top of our theatre building."

Tom's goals for The Senator include a complete refurbishment of the existing



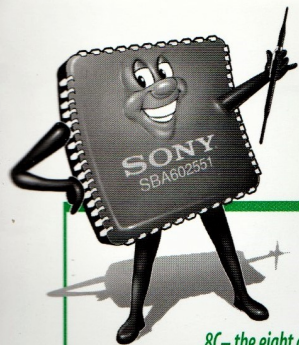
The Senator theatre, Baltimore, Maryland.

900 seat auditorium to restore it to its original condition. His plans also include the addition of two new auditoriums to the exterior of the building, without encroaching on or

altering the original auditorium. "The second auditorium will be called the 'Ambassador,' named after a sister theatre to The Senator, which is no longer operating but was built for my family back in 1935. We are taking decorative elements out of it, and incorporating them into the new Ambassador auditorium. This new theatre will also have a 40 foot wide screen with rocker seating for 450 patrons."

"The third auditorium will be called the 'Blue Mouse,' named after a Baltimore theatre from the 1930s that was known for its electric programming and technical presentation. We gave it this name because of the history of the local motion picture industry and also because it sort of begs the question: Blue Mouse, what's that? It will be a 200 seat club house for film buffs."

The complete project will conclude with the construction of a 200 seat diner which will be called Nibble & Clink, located across the street from The Senator. Barry Levinson's film DINER had its world premier at The Senator and the new diner is named after a former '40s restaurant that was frequented by teens before and after seeing films at The Senator. Seeing a film there is truly an experience as Tom concludes, "Fortunately, we have an enormous patronage that has effectively kept us in the game long enough to undergo renovation and expansion. As the number of flat wall screens increase and home theatres proliferate across the country, what we offer is something to go out for that will never be available in the home."



SDDS TECH TIPS...FROM 8C

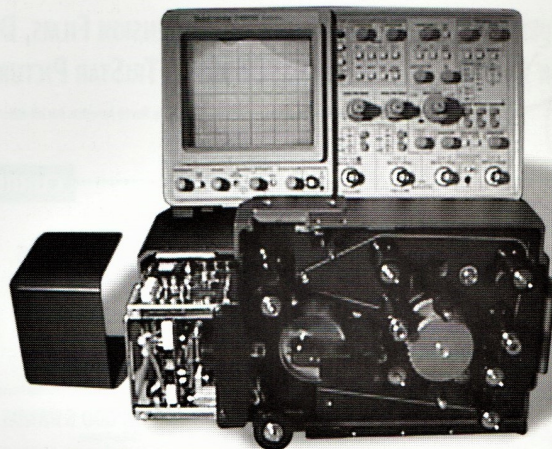
LED ALIGNMENT IN THE SDDS READER

8C—the eight channel chip

Our last issue (Vol. 2) discussed the recommended cleaning procedure for the SDDS Reader, and its importance in maintaining the performance and reliability of your SDDS system. In this issue, we'll cover another easy, but important technique that should definitely be a part of your regular projection booth maintenance.

As with picture, proper illumination from the LEDs in the SDDS reader is an important parameter of the reader's performance. Light intensity that is too high or too low can cause inconsistent playback performance, resulting in random drop-outs from digital to analog. Preventing or correcting this problem is as simple as maintaining the proper light intensity in your reader.

The reader's light amplitude, known as the CCD Output Gain, should receive regularly scheduled calibration. The adjustment is simple, and takes only a few minutes to complete. 8C strongly recommends that you check the CCD Output Gain on your SDDS reader at least every time you change your projector bulb. By keeping a log of the luminance at each measurement, you will be able to tailor your reader alignment schedule to your regular booth maintenance interval, and reliably forecast your LED replacement cycle.



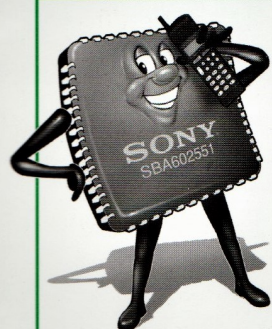
Complete alignment instructions are available on our web site at: www.sdds.com, and coming this summer, by 24-hour automated fax-on-demand at toll-free (877) ASK-SDDS [(877) 275-7337]. You may also contact your regional SDDS service center and request Sony Technical Bulletin # SCTB98-001, Adjustment of CCD Output Gain for the DFP-R2000. The estimated time to complete this adjustment is 5 minutes.

Familiarization with this simple procedure will ensure years of superior performance from your SDDS system. Of course, in the event you ever suffer a technical problem, your best troubleshooting tip remains a call to our Engineering Services Division at (201) 833-5778 East coast, or our West coast headquarters at (310) 244-3484.

We're always available to assist you, 24 hours a day, in the operation, optimization, and maintenance of your SDDS system.

Required tools for this adjustment are:

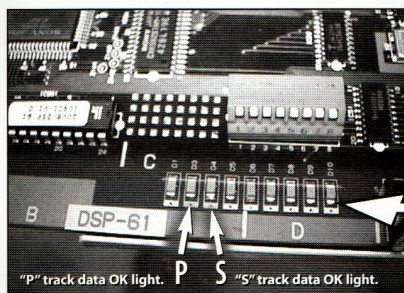
- #1 Phillips Screwdriver (Vessel-style preferable)
- Alignment tool (small screwdriver)
- Shorting Clip (jumper wire with clip ends)
- 100MHz Oscilloscope



ASK 8C...

In this issue, 8C begins a regular column where you ask the questions—technical, application, or operational—about the SDDS system. Readers are invited to submit their inquiries to ask8c@sdds.com or by mail at Sony Cinema Products Corporation, Ask 8C, 10950 West Washington Boulevard, Suite 200, Culver City, CA 90232. Go on—see if you can stump 8C!

Frank Odom, AMC Western Division Technical Engineer recently inquired:



Q: How can I quickly confirm that both "tracks" of the reader are working correctly, or that the two SDDS tracks on my prints are OK?

8C: Confirmation of the integrity of the two SDDS "tracks" (called the "S" and "P" tracks) is possible by checking their corresponding DATA OK LEDs inside the processor. Open the front panel of the SDDS Decoder (Fig. 1), and locate the 9 LEDs on the front of the DSP-61 board (second from the bottom). The second and



third LEDs from the left (labeled D3 and D4) will both be illuminated steadily when the two tracks of SDDS data are being detected. If either LED is not lit during playback, attempt to play the print on another SDDS system to confirm the print quality. If either LED remains unlit regardless of the print or reel played, it may be an indication of a hardware deficiency, typically improper illumination (see previous article, Fall/Winter 1998), which can readily be corrected by cleaning and adjusting the luminance of your reader. Once identified, these two LEDs will serve as an invaluable tool in the confirmation of both print and hardware integrity.

BY SPRING 1999, MORE THAN 400 FILMS WILL BE SCHEDULED FOR RELEASE WITH SDDS SOUNDTRACKS.

The following studios have committed to release films in SDDS:

BUENA VISTA, COLUMBIA PICTURES, DIMENSION FILMS, DREAMWORKS SKG, GRAMERCY, LIVE ENTERTAINMENT, MIRAMAX FILMS, NEW LINE CINEMA, POLYGRAM, TRIMARK, TriSTAR PICTURES, TWENTIETH CENTURY FOX, UNIVERSAL PICTURES AND WARNER BROS.

The following film titles will be released in North America. For all other territories, please check with your distributor for the availability of these and other SDDS films.

CURRENT FILMS IN SDDS

THE BUSINESS CARD
(Student Film)

DRIVE
(Student Film)

WILD THINGS
(Columbia Pictures/Mandalay Entertainment)

INCOGNITO
(Warner Bros.)

U.S. MARSHALS
(Warner Bros.)

DANGEROUS BEAUTY
(Warner Bros.)

THE BIG LEBOWSKI
(Polygram Entertainment)

EATERS OF THE DEAD
(Buena Vista)

HUSH
(TriStar Picture)

GOODBYE, LOVER
(Warner Bros.)

PRIMARY COLORS
(Universal)

MR. NICE GUY
(New Line Cinema)

ENTER THE DRAGON (Re-issue)
(Warner Bros.)

**THE SUBSTITUTE 2,
SCHOOL'S OUT**
(Live Entertainment)

THE BUTCHER BOY
(Warner Bros.)

**TARZAN AND
THE LOST CITY**
(Warner Bros.)

PAULIE
(DreamWorks S.K.G.)

SUICIDE KINGS
(Live Entertainment)

SOUR GRAPES
(Columbia Pictures/Castle Rock Entertainment)

**THE LAST DAYS
OF DISCO**
(Warner Bros.)

HOMEGROWN
(TriStar Pictures)

MY GIANT
(Columbia Pictures/Castle Rock Entertainment)

IN GOD'S HANDS
(TriStar Pictures)

BABY GENIUSES
(TriStar Pictures)

THE BIG HIT
(TriStar Pictures)

CITY OF ANGELS
(Warner Bros.)

MEET THE DEEDLES
(Buena Vista)

LOST IN SPACE
(New Line Cinema)

MERCURY RISING
(Universal)

THE PLAYER'S CLUB
(New Line Cinema)

JUST DANCE
(Columbia Pictures/Mandalay Entertainment)

6 DAYS, 7 NIGHTS
(Buena Vista)

THE SECOND ARRIVAL
(Live Entertainment)

BLACK DOG
(Universal)

SCREAM 2
(Miramax)

WOO
(New Line Cinema)

**THE QUEST
FOR CAMELOT**
(Warner Bros.)

GODZILLA
(TriStar Pictures)

ALMOST HEROES
(Warner Bros.)

DEEP IMPACT
(Paramount Pictures)

WITHOUT LIMITS
(Warner Bros.)

DANCER, TEXAS
(TriStar Pictures)

HE GOT GAME
(Buena Vista)

**THE HORSE
WHISPERER**
(Buena Vista)

LES MISÉRABLES
(Columbia Pictures/Mandalay Entertainment)

**FEAR AND LOATHING
IN LAS VEGAS**
(Universal)

OUT OF SIGHT
(Universal)

GONE WITH THE WIND
(New Line Cinema)

AMERICAN HISTORY X
(New Line Cinema)

THE AVENGERS
(Warner Bros.)

JANE AUSTEN'S MAFIA
(Buena Vista)

CAN'T HARDLY WAIT
(Columbia Pictures)

MASK 2
(New Line Cinema)

MULAN
(Buena Vista)

UPCOMING FILMS IN SDDS

SAVING PRIVATE RYAN
(DreamWorks S.K.G.)

BASEKTBALL
(Universal)

LETHAL WEAPON 4
(Warner Bros.)

THE MASK OF ZORRO
(TriStar Pictures)

ARMAGEDDON
(Buena Vista)

MADELINE
(TriStar Pictures)

A PERFECT MURDER
(Warner Bros.)

**MY FAVORITE
MARTIAN**
(Buena Vista)

DANCE WITH ME
(Columbia Pictures/Mandalay Entertainment)

A DOG OF FLANDERS
(Warner Bros.)

THE NEGOTIATOR
(Warner Bros.)

KNOCK OFF
(TriStar Pictures)

**WRONGFULLY
ACCUSED**
(Warner Bros.)

VIRUS
(Universal)

BLADE
(New Line Cinema)

SNAKE EYES
(Paramount Pictures)

A SMALL MIRACLE
(Buena Vista)

THE WATERBOY
(Buena Vista)

RUSH HOUR
(New Line Cinema)

LOOKING FOR EVE
(New Line Cinema)

MICKEY BLUE EYES
(Warner Bros.)

A CIVIL ACTION
(Buena Vista)

GLORIA
(Columbia Pictures/Mandalay Entertainment)

BELOVED
(Buena Vista)

SUSPECT ZERO
(Universal)

THE OTHER SISTER
(Buena Vista)

**WHY DO FOOLS
FALL IN LOVE?**
(Warner Bros.)

HOME FRIES
(Warner Bros.)

**JOHN CARPENTER'S
VAMPIRES**
(Columbia Pictures)

ONE TRUE THING
(Universal)

PLEASANTVILLE
(New Line Cinema)

BRIDE OF CHUCKY
(Universal)

SHADRACH
(TriStar Pictures)

**THE DEEP END OF
THE OCEAN**
(Columbia Pictures/Mandalay Entertainment)

SOLDIER
(Warner Bros.)

HOLY MAN
(Buena Vista)

ROCKET BOYS
(Universal)

APT PUPIL
(TriStar Pictures/Phoenix Pictures)

RUSHMORE
(Buena Vista)

PRACTICAL MAGIC
(Warner Bros.)

BABE: PIG IN THE CITY
(Universal)

A BUG'S LIFE
(Buena Vista)

LIVING OUT LOUD
(New Line Cinema)

**I KNOW WHAT YOU DID
LAST SUMMER 2**
(Columbia Pictures/Mandalay Entertainment)

THE TREE
(Universal)

MEET JOE BLACK
(Universal)

ENEMY OF THE STATE
(Buena Vista)

YOU HAVE MAIL
(Warner Bros.)

MIGHTY JOE YOUNG
(Buena Vista)

**SNOW FALLING
ON CEDARS**
(Universal)

PATCH ADAMS
(Universal)

URBAN LEGENDS
(TriStar Pictures)

THE WIZARD OF OZ (Re-issue)
(Warner Bros.)

**CHRIS COLUMBUS
UNTITLED**
(TriStar Pictures)

BLAST FROM THE PAST
(New Line Cinema)

THE CORRUPTOR
(New Line Cinema)

ANALYZE THIS
(Warner Bros.)

CRUEL INVENTIONS
(Columbia Pictures)

**THE ASTRONAUT'S
WIFE**
(New Line Cinema)

8 MM
(Columbia Pictures)

FREDDY VS. JASON
(New Line Cinema)

THIRTEENTH FLOOR
(TriStar Pictures)

Above listed information is subject to change, title additions, deletions and name revisions.

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