



Dolby Delivers a Real-World Digital Cinema Solution



Dolby is introducing the new Dolby® Digital Cinema system, designed for real-world cinemas and manufactured by Dolby Laboratories. The Dolby Digital Cinema system offers moviegoers the best possible cinema experience, while providing exhibitors with a reliable, durable, and practical digital cinema solution. It fully supports the open standards being established by Digital Cinema Initiatives (DCI) and is easy to integrate with existing automation and sound systems.

The system comprises Dolby Show Store and Dolby Show Player units, plus Dolby Show Manager software. The Dolby Show Store holds up to 10 hours of programming (with higher-capacity options), and the Dolby Show Player decrypts the picture data, re-encrypts it to prevent unauthorized access, and sends it to the digital cinema projector. Audio data is fed to the cinema's sound processor.

Dolby Show Manager handles operating and scheduling, displays the status of shows, and allows set up of lighting and masking changes. It is fully extensible from single screen digital

installations to complete complexes, and once configured, it operates everything automatically.

In designing the digital cinema system, Dolby has called upon over 30 years' experience in developing, building, installing, and supporting cinema equipment, engineering the system for actual conditions in real cinemas. Features include dual hot-swappable power supplies, RAID 5 hard disk arrays with hot-swappable drives, and rapid restart in the event of a building power failure. The Dolby Digital Cinema system also incorporates exceptionally strong antipiracy security, combining DCI-specified 128-bit data encryption with physical security features that render the unit completely unusable by would-be intruders.

Every Dolby Digital Cinema system also comes with the strongest technical support in the business, including a wide range of services, tools, and seminars.

The Dolby Digital Cinema system is in its final testing stage now, with shipments scheduled to commence shortly.

Director Article

Alan Parker Talks about Sound
Page 2 →

Awards

Dolby Honored at Cannes
Page 2 →

Cinema

Stomp Celebrates its 10th Anniversary
Page 3 →

Update

Cyan Dye Tracks Are Here
Page 4 →

Products

Dolby ScreenTalk Addressing ADA
Page 5 →

Alan Parker Talks about Sound for Film



ALAN PARKER

Born 1944 in Islington, North London.

Main features: *Bugsy Malone* (1976), *Midnight Express* (1978), *Fame* (1980), *Shoot the Moon* (1982), *Pink Floyd The Wall* (1982), *Birdy* (1984), *Angel Heart* (1987), *Mississippi Burning* (1988), *Come See the Paradise* (1990), *The Commitments* (1991), *The Road to Wellville* (1994), *Evita* (1996), *Angela's Ashes* (1999), *The Life of David Gale* (2003)

In three decades of moviemaking, Sir Alan Parker has made an indelible mark, both in his native Britain and in Hollywood, as a director of thoughtful, provocative, and invariably entertaining films. His talent comprises a remarkable range of genres—musicals like *Bugsy Malone*, *Fame*, and *Evita*; pugnacious action movies such as *Midnight Express* and *Mississippi Burning*; and politically charged films like *Birdy* and *The Life of David Gale*. As hands-on Chairman of the UK Film Council, Sir Alan is also responsible for guiding British film policy into the new millennium.

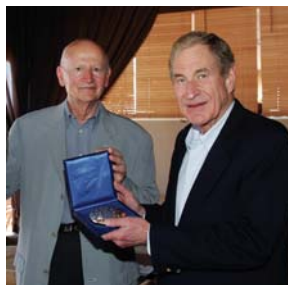
AWARDS

Ray Dolby Honored at Cannes Film Festival

This year marked Dolby's 30th year of attendance and assistance at the Cannes Film Festival. In recognition of the company's ongoing support and technical expertise, Ray Dolby, the Founder and Chairman of Dolby Laboratories, received the prestigious Médaille du Festival de Cannes at a special private luncheon during the festival.

Gilles Jacob, Festival President, presented the award to Ray Dolby, commenting, "I am happy to present you with this medal, with thanks for the many years of service you have extended to the Cannes Film Festival."

Since 1974, when films were presented in mono or Dolby® Stereo, Dolby engineers have been supporting new and innovative sound formats at the Cannes Film Festival, helping film directors create increasingly



Ray Dolby receives the Médaille du Festival de Cannes from Gilles Jacob, President of the Cannes Film Festival

dramatic, realistic, and enveloping sound for their films. For many directors, the films they present at Cannes are the culmination of years of hard work. The advice and technical services provided by Dolby in each of the 48 cinemas in Cannes allow directors to exhibit their films exactly as they were intended.

The last six winners of the Palme D'Or have been presented in Dolby Digital, and many more leading movies have been presented in Dolby Digital Surround EX™. Increasingly, Dolby engineers are also called on to support digitally projected screenings using a wide variety of formats.





“I feel very strongly about sound,” he says, “yet I also feel very strongly about its contemporary misuse. I hate the expression ‘sound designer.’ But of course Andy Nelson is hugely important to me as the re-recording mixer on my last five or six films, and Anna Behlmer complements him as part of his team. Andy’s one of the leading mixers, if not the leading mixer in Hollywood.”

“We always shoot wild track on every single new location that we do,” he emphasizes. “For example, on *Mississippi Burning*, we recorded wild sound all over the South to give the film its atmospheres. But the sound men are always very busy, and their priority has to be recording the dialogues.” He uses a boom mike

approximately 90 percent of the time. “I’m very sensitive to the needs of sound in that regard. I feel very strongly about original dialogues. I dislike looping. It’s a creative issue for me, because I think you lose dramatic truth if you loop too much. I actually loop less than one percent, which is quite a low figure.

“It’s pretty great what you can do now with that (six-track) spread,” Sir Alan says. “On the other hand, it depends on the kind of movie, and for the kind of movies that I do, surround has to be used very judiciously. This is a matter of taste more than anything else, but I tend to like to focus the sound because usually it complements the dramatic simplicity. *Evita* was an opera, so the music

CINEMA

Happy 10th, Stomp!

The world-renowned theatrical percussion group, Stomp, celebrates its 10th anniversary this month. Dolby congratulates these innovative and entertaining performers.

Dolby’s cinema trailer, *Perspectives*, produced in collaboration with Stomp, brings the troupe’s unique percussive performance techniques to movie audiences.

Energetic and dazzling, the trailer is 30 seconds of live action featuring an exciting Dolby® Digital Surround EX™ soundtrack. The Stomp performance is enhanced and intensified by Dolby’s multichannel audio technologies, and provides a great way for cinema owners to show off their high-quality Dolby sound system installations to audiences.

Stomp performers take everyday organic noises and choreograph them into a rhythmic tribal dance. The climax builds to a final stomp right over the top of the audience, which dissolves the picture into a gleaming Dolby logo, announcing to the audience that they are about to enjoy the feature presentation in a great-sounding cinema.

Perspectives is available now from Dolby Laboratories in both CinemaScope and widescreen, along with a cinema foyer poster featuring imagery from the *Perspectives* trailer. Take advantage of the combined power of Stomp and the Dolby name—order your materials today.

was obviously paramount, it had to be big, and had to fill the auditorium, as opposed to a film like *Mississippi Burning*, which had a good music score, but the subtlety of the effects contributed significantly to the soundtrack.”

“When sound works well,” continues Sir Alan, “you really ought not to be aware of it. Because of the advent of the flash, bang, wallop film, contemporary films these days are so loud that they vulgarize the use of sound. The beauty of sound is when it’s used correctly and with great subtlety. It’s all to do with balance—everything should serve the story. One of my favorite films is *Raging Bull*, and everybody points to the fact that the sound effects, the punching and so on, are so amazingly special. On the other hand, does the film work because of the very beautiful musical score?”

Stanley Kubrick always said we should get back to simple stereo, and concentrate the mind on the story.”

“...I always get so involved with Dolby®- because Dolby is the best at what I require... consistency in each individual theatre”

Sir Alan is not so much desperate for more channels as for consistency in the way sound is delivered to the audience. “The great thing I would like,” he reflects, “and which is why I always get so involved with Dolby—because Dolby is the best at what I require—is consistency in each individual theatre. You never know if the surround speakers are turned down, or if they’re too loud. When you’re irritated by strange sounds that are coming from behind, it probably isn’t the fault of the mix, it’s the fault of the quality of the speakers in the cinema, and how they’ve been balanced.

We’re lucky to have Dolby, because it’s the very first call I make when I have to show my film.”

UPDATE

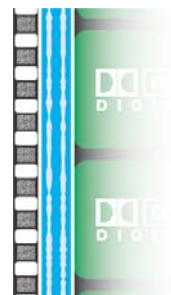
Cyan Dye Tracks Are Here

MGM and Disney have become the first major distributors to announce the move to 100 percent cyan dye tracks on their film prints. The first MGM release with the cyan dye track was *Soul Plane* in May 2004, and now all 35 mm prints of every MGM title issued in the US uses pure-dye cyan analog soundtracks exclusively. Buena Vista Pictures Distribution will start issuing Disney and Touchstone Pictures 35 mm releases with pure-dye cyan soundtracks later this year, beginning with the release of *Mr. 3000*. Buena Vista plans to switch entirely to cyan on all prints worldwide by January 2005.

Dolby, Kodak, Technicolor, and NATO have been working to perfect the technology and encourage cinema owners to install the required red LED soundtrack readers on their projectors. At CineExpo 2004, Ioan Allen, Senior Vice President, Dolby Laboratories, moderated the Cyan Dye Track Update seminar, with speakers including Ray Perry (Vice President, Film Operations Europe, Buena Vista International), Ian Sutherland (Senior Vice President, International Distribution and Marketing, MGM), and Massimo Masini (Film Production Director, Technicolor S.p.A. Rome).

Red LED readers are now in widespread use, making it practical to issue all 35 mm prints with cyan tracks in many markets. In the US it is estimated that the vast majority of screens are now equipped with the readers. The technology has been thoroughly and successfully tested by labs, film distributors, and exhibitors over the past four years. Digital soundtracks are not affected by the change.

The environmental benefits of the cyan soundtrack include the elimination of caustic chemicals and silver from the print manufacturing process. The switch also enables a significant reduction in water usage. Given that a typical film release may require between 5,000 to 10,000 prints, it is estimated that this new approach to film production can conserve enough water to supply a town of 75,000 people with drinking water each year.



Example of a film print with a pure-dye cyan soundtrack

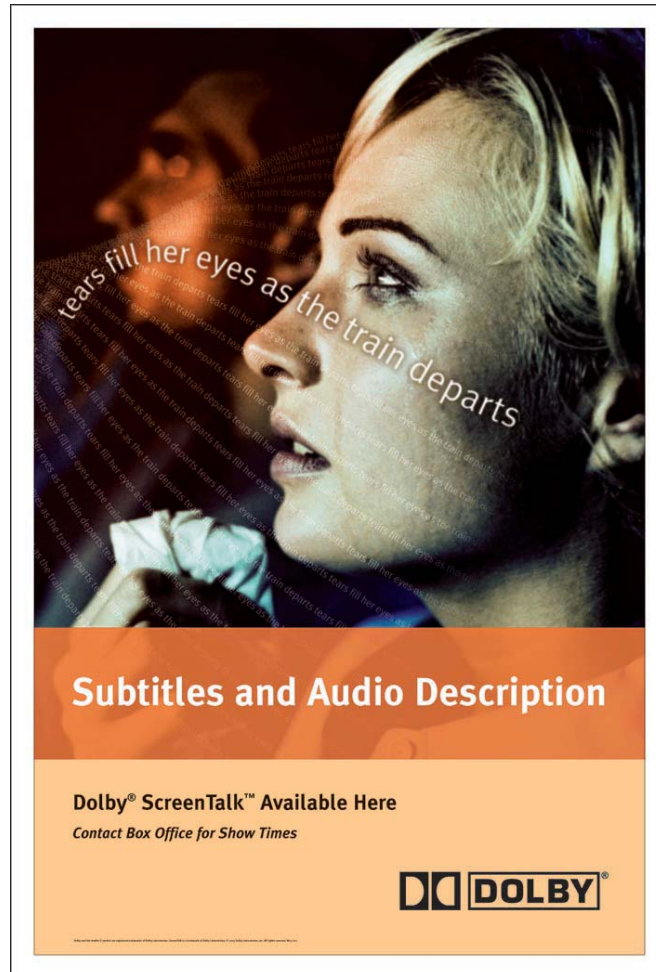
PRODUCTS

Dolby ScreenTalk: Addressing ADA Concerns and More

Dolby Laboratories' new Dolby® ScreenTalk™ system is a cost-effective way of providing both full-color original-language captioning for hearing impaired audiences (without requiring a special subtitled print), and real-time audio description for the visually impaired. It helps cinemas improve the quality of the moviegoing experience for all patrons while providing an inexpensive and easily implemented solution for theatre owners working to bring their businesses into compliance with standards set by the Americans with Disabilities Act.

Dolby ScreenTalk can use a video projector to superimpose on-screen captions over a standard 35 mm print of any film with a Dolby Digital soundtrack, or it can use an alternative captioning device. For audio description, Dolby ScreenTalk uses a cinema's wireless headphone system to transmit the commentary directly to individual audience members.

The new product is also ideally suited for foreign-language subtitling, especially useful for film festivals and special-event screenings. Because of its ability to work with any 35 mm print with Dolby Digital, film distributors can save the cost of separately distributing a subtitled print, and exhibitors have the ability to switch the subtitles on or off for individual screenings.



Dolby ScreenTalk promotional poster

Dolby ScreenTalk technology is computer based, using a Dolby software application running over a Linux operating system. Projectionist control is facilitated by the Dolby Model ST100 System Controller, a rackmount unit that eliminates the need for a computer monitor, keyboard, or mouse.

The system connects directly to an existing Dolby Digital decoder (DA20, CP500, or CP650) to receive timing information that links the captions and audio description to the film.

In addition to captioning and audio description, the system can be used for on-screen advertising to cinema audiences (provided it is connected to a video projector). Cinema staff can create their own full-color advertising and announcement slide shows using the ST Media Master software supplied with the system.

All of the major film distributors in the UK have already committed to providing captioning and audio-description files to run on the system. The files, created by specialized companies based in London, are sent electronically to Dolby's UK headquarters in Wootton Bassett, where they are checked against a 35 mm print of the film in the facility's screening room. Final distribution to the cinema is on CD-ROM, and tests are being conducted to facilitate future delivery by purely electronic methods. Similar distribution methods are currently being developed in the US.

Dolby is very excited to provide this new technology and to help cinemas improve the quality of the moviegoing experience for their patrons. The initial feedback from our trial cinemas in the UK and their audiences has been very positive. When movie lovers with visual or hearing impairments attend theatres equipped with Dolby ScreenTalk, they can enjoy films from the first day they are released.

UPDATE

Sound Bytes



Ray Dolby was inducted into the National Inventors Hall of Fame on May 1, 2004, in recognition of his invention of the Dolby® noise reduction system, which electronically reduces the tape hiss and other noise inherent in analog audio tape recording and playback. Ray Dolby joins such legendary inventors as Alexander Graham Bell, Eli Whitney, and Thomas Edison in the National Inventors Hall of Fame.

The British Academy of Film and Television Arts (BAFTA) will deploy secure DVD players from Dolby subsidiary Cinea to its film voting members for the 2004–2005 awards season. This move will help ensure antipiracy security for screening DVDs of films under consideration for the Orange British Academy Film Awards. Previously, the Academy of Motion Picture Arts and Sciences (AMPAS) agreed to facilitate Cinea's plan to distribute secure players to all AMPAS members. Cinea will fund the production and deployment of these professional-grade players at its own expense, as well as provide service and support for the deployment this fall.



The Mix Foundation for Excellence in Audio, presenters of the Technical Excellence and Creativity (TEC) Awards, has announced the first 25 inductees into the TECnology Hall of Fame, an honor established this year for those products and innovations that have had an enduring impact on the development of audio technology. Dolby's A-Type noise reduction system has been named by a panel of more than 50 audio veterans and scholars as one of 15 inductees for innovation introduced between 1950 and 1995.

Worldwide sales of the Dolby CP650 Cinema Processor have reached 16,151 to date, and 45,000 theatres worldwide are now equipped with Dolby Digital.

Nine of the television programs nominated by the Academy of Television Arts and Sciences for the 2004 Emmy® Awards in sound-related categories were mixed and broadcast in Dolby Digital 5.1 audio. The 56th Annual Primetime Emmy Awards were broadcast internationally from the Shrine Auditorium in Los Angeles on September 19. Winning programs include *Angels in America*, *Deadwood*, *And Starring Pancho Villa as Himself*, and *Dinosaur Planet*, which won two sound-related Emmys.



Dolby Pro Logic® II decoding technology is now incorporated into more than 19 million products worldwide. Developed for home A/V receivers, cars, and PCs, Dolby Pro Logic II technology creates a natural and convincing five-channel listening experience from any stereo source.

The Dolby Production Services Lab Quality Control program examined 58 films for six major studios in the past year. On the theatre side (Theatre Technical Alignments and Theatre Presentation Inspections), they worked on 22 film titles for five major studios.

Dolby has installed state-of-the-art digital cinema projectors in its major screening facilities worldwide. Dolby's screening rooms in Los Angeles, San Francisco, and the UK are now equipped with 2K DLP Cinema™ projectors. With these purchases, Dolby is able to master, view, and quality-control digital cinema content from Hollywood and studios worldwide, as well as demonstrate the new Dolby Digital Cinema system.



Dolby Laboratories, Inc., 100 Potrero Avenue, San Francisco, CA 94103-4813
Telephone 415-558-0200 Fax 415-863-1373
Wootton Bassett, Wiltshire SN4 8QJ England Telephone (44) 1793-842100 Fax (44) 1793-842101
www.dolby.com

Dolby, Pro Logic, and the double-D symbol are registered trademarks of Dolby Laboratories. ScreenTalk and Surround EX are trademarks of Dolby Laboratories. Emmy and the Emmy statuette are trademarks of ATAS/NATAS. DLP Cinema is a trademark of Texas Instruments.

© 2004 Dolby Laboratories, Inc. All rights reserved. S04/15697