

DIGITAL 16

Standard-16mm and Super-16mm projection with digital sound

Whilst digital image acquisition and projection technologies continue to develop in quality and affordability, many filmmakers still want the option of shooting and projecting on film - often because of that elusive film "look".

In recent years however, formats such as Super- and Standard-16mm have declined in popularity for projection, chiefly because of the increasing difficulty in satisfactorily reproducing their sound tracks.

DIGITAL16 is the exciting solution to this problem, uniting traditional film technology with the latest in digital audio - and at minimal cost to the filmmaker.

WHAT IT OFFERS

Simply put, all the advantages of full-range, multi-channel digital audio enjoyed by filmmakers with higher budgets working on 35mm or HD Video.

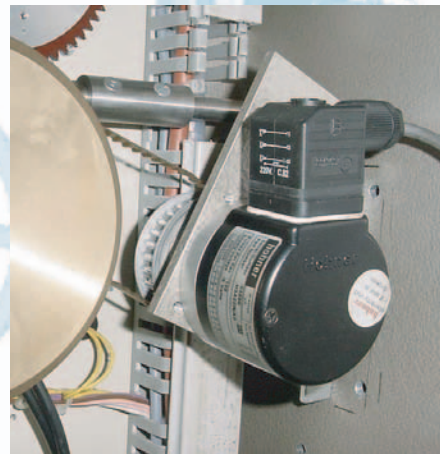


All that is needed is a simple and inexpensive projector modification, the DIGITAL16 unit and a timecode DAT or hard disc recorder.

DIGITAL16 offers a new way forward for 16mm soundtrack reproduction.

HOW IT WORKS

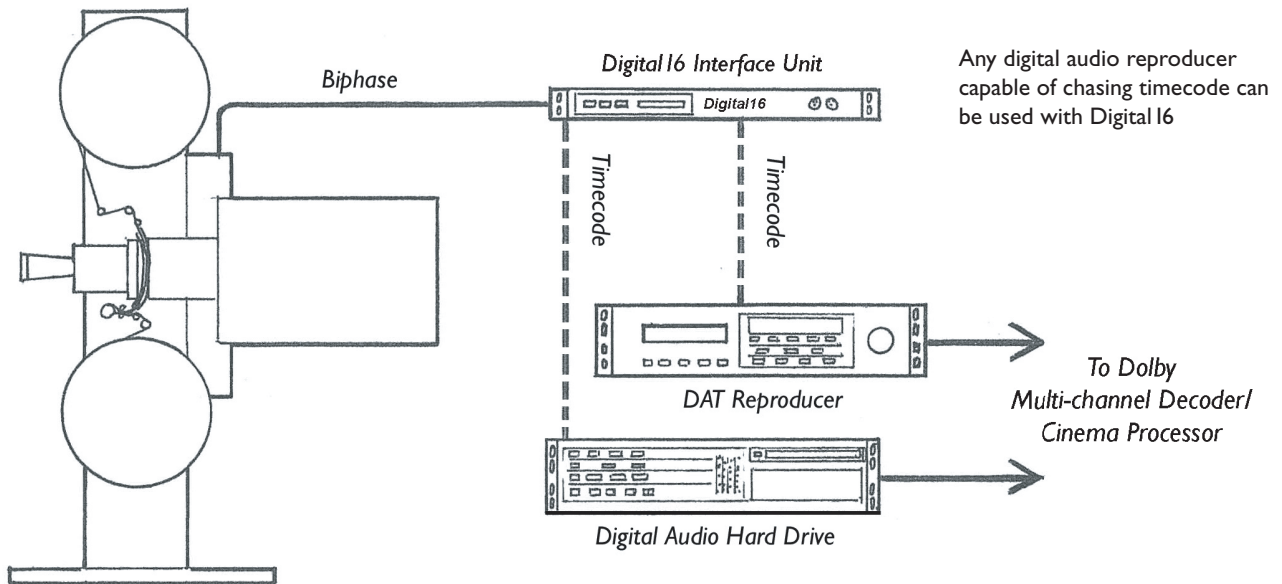
A simple biphasic signal generator is fitted to the motor drive of the projector, and the output is connected to the proprietary DIGITAL16 unit. In



turn, the digital audio reproducer chases timecode from the unit. All the filmmaker needs to supply is a striped clone DAT or M/O disc of their final mix. In this sense, DIGITAL16 can be seen as a sup-

erior alternative to traditional systems. This technology is not new (it has been commonplace in dubbing theatres for many years) but it is the first time an economical, easy-to-use version of the system has been developed.





DIGITAL16 has been designed as a complete, easy to install package. For more information and a quotation, please contact:

AVCOM
AUDIO VISUAL COMMUNICATION

Avcom Systems Limited
Stanlake Mews
London W12 7HS
Tel + 44 (0) 208 735 3410
Fax + 44 (0) 208 735 3429
sales@avcom.co.uk
www.avcom.co.uk/digital16.htm

DIGITAL16 Partners:

PROJECTEDIMAGE
Film & Digital Presentation

SUMMERTONE LTD.

DIGITAL16 AND THE FILMMAKER

DIGITAL16 requires no special processes or expense on either the part of the filmmaker or the laboratory. A DIGITAL16 print can be dual-inventory – the traditional optical track can be retained. Also, if the filmmaker knows their print will only ever be played in DIGITAL16-equipped venues, they can strike mute prints – thus saving substantially on print costs. And the format gives new life to Super-16mm for projection.

DOLBY® MULTI-CHANNEL SOUND

Perhaps the most exciting aspect of DIGITAL16 is the ability to replay soundtracks encoded in either Dolby Digital[†] or Dolby analogue[‡] formats. This versatility affords enormous advantages to the filmmaker, and more and more all-purpose venues are installing Dolby multi-channel decoding and noise reduction products. Cinemas have of course been equipped with Dolby systems for many years, and it is straightforward to connect to their sound systems.

[†] Via 6-channel M/O Disc or Dolby E-encoded DAT

[‡] Via matrix-encoded M/O Disc or DAT