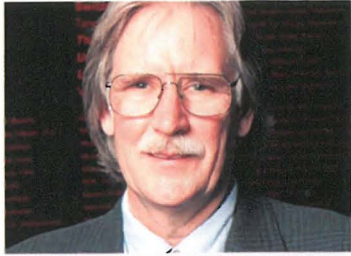


# SMPTE Progress Report

## Engineering, Motion Picture



Tom Scott

Scott has been involved with sound for motion pictures since 1978, employed at Zoetrope Studios, Dolby Laboratories, Saul Zaentz Film Center, and Skywalker Sound. He has been the recipient of two Oscars, Academy Awards for Best Achievement in Sound, for the films *The Right Stuff* and *Amadeus*. He is currently the vice president of technology for EDnet, the Entertainment Digital Network division of Onstream Media Corporation in San Francisco, which he founded in 1992 with several other ex-Lucasfilm colleagues. Scott is a Fellow of SMPTE.

### **Tom Scott, SMPTE Engineering Director, Motion Picture**

There are currently five film or motion picture related Technology Committees:

- F2-Film
- L6-Laboratory Technology
- A12-Audio for Film
- P3-Projection
- DC28-Digital Cinema

The first three, F-2 Film, L-6 Lab, and A-12 Audio Technology Committees (TCs), hold one meeting each per year at the fall convention, the next ones will take place in Brooklyn, New York, in October, 2007. Most of the work of those committees is handled by e-mail and revolves around the five-year reviews of film-related Standards. In most cases, the Standards are very mature and need little or no revision. For example, sprocket-hole sizes are not expected to change very much. Usually it takes only brief discussion to decide if the technology in question may be re-affirmed for another five years; is it still in active use and does it require any revision. If the answer is no, the Chair may recommend that the Standard be archived. This means it is still a Standard but it will no longer come up periodically for review. A number of 8mm film Standards have been archived: they are still necessary but are very unlikely to require revision. Once in a great while, we encounter a Standard, Engineering Guideline, or Recommended Practice that is just plain wrong and it must be withdrawn.

The P3 Projection TC usually meets twice a year at the ShoEast and ShoWest conventions, and their concerns span the field from physical motor-driven celluloid to cutting-edge digital exhibition technology.

The most active Technology Committee is the last, Digital Cinema, DC28. The Technology Committee, its four sub-committees, and a number of subordinate *ad hoc* groups meet over three or four days quarterly. Since this effort started in 2000, DC28 members have put in tens of thousands of engineer hours and the work, in early times moving at glacial speed, has accelerated tremendously in the last few years. As you will find in Chair Wendy Aylsworth's report, a stunning number of documents have been completed or are nearing completion in the balloting process.

Many DC28 participants lent their efforts to the very successful SMPTE Digital Cinema Summit day at the NAB Convention in Las Vegas. This was the fourth of these annual Digital Cinema events that SMPTE has produced, and this one had the largest attendance yet and was very well received.

The digital cinema effort is finally turning the corner from development to deployment. I'd like to thank again original Chair Curt Behlmer, present Chair Wendy Aylsworth, the dozens of sub-committee Chairs, and the hundreds of Participants for the thousands of hours of organizing, deliberation, word-smithing, and shuttle diplomacy that they have donated to achieve this multiyear milestone. You all can be very proud of this progress.

