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September 2014

CANADA'S COMMUNICATIONS MAGAZINE

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Contents

Broadcaster® September 2014

Volume 73 Number 5

FEATURES

4 Hear No Evil, See No Evil

Producers Recall Day Documentary
Pulled from Film Festivals,
Broadcast Schedules



6 The Passing of Online: An Observation

By Alan Hardiman

8 Canadian Achievers Canadian Broadcaster's Connection with Great Escape

By Dick Drew



10 New Series on ONE Presents New Take on Yoga

12 Media Companies Go Out of Home with Digital Ad Service Offerings

14 Big Talent Meets Tiny Talent at CHCH

16 New Products and Services

COVER PHOTO



Hosts get ready for the taping of
Tiny Talent Time at CHCH.
Photos provided by
Channel Zero/CHCH TV.

HEAR NO EVIL, SEE NO EVIL

Producers Recall Day Documentary Pulled from Film Festivals, Broadcast Schedules

Hiltz Squared Media Group Inc. (HSMG) is a Canadian production and distribution company, incorporated in 2000 by siblings Jonathan and Naomi Hiltz, and Myles Shane. A recent Hiltz documentary production was suddenly and unexpectedly pulled from Canadian film festival and TV program schedules this month, as they recall in correspondence and discussion with Broadcaster Magazine.

Promotion ahead of the screenings described the original Canadian documentary as “chilling”, “close and personal”, “an extensive look” at the man accused of killing, dismembering, and decapitating Jun Lin, a Montréal university student.

But just before the early September start of proceedings in the trial of the alleged killer, programmers at major Canadian television outlets and film festivals cancelled plans to screen the documentary, concerned they could violate a publication ban imposed by the judge in the case.

The French-language Canal D and English-language Investigation Discovery announced they would not be showing *Luka Magnotta: Sex, Fame and Murder*. Film festivals in Oakville and Montréal cancelled screening plans.

“I cannot conclude this film would violate the publication ban, but we didn’t take any chances,” Rene Verret, spokesperson for the Office of the Director of Criminal and Penal Prosecutions, told the media in Montréal.

Most of the world first learned of Luka Magnotta on May 30, 2012, when he was named as a suspect in the gruesome murder.

But for producer Jonathan Hiltz, it was not the first time he’d heard the name:

“Back in late May 2012, the eternal frosty morning started to yield to a warm bright afternoon sun. As a happy-go-lucky television producer, armed with a list of ‘light and fluffy’ factual content shows, it meant meetings on patios to discuss programs about weddings, exotic food and real estate.

In the days after the murder, my Google Alerts sent me dozens of articles that included the title of a TV show I had helped produce a few years earlier, called *CoverGuy*. They all mentioned someone who had auditioned for the show, named Luka Magnotta, and that he was wanted for questioning.

He was apprehended in Germany in June 2012: soon, a waterfall of stories about the suspect flooded the news, complete with intimate details of his past relationships, years as a porn actor and escort, and alleged videos he made torturing animals before his arrest.

The details of who he was, why he implicated, how he had



Director Naomi Hiltz and Producer Jonathan Hiltz address the media during the Montreal World Film Festival.

allegedly manipulated people using social media and his seemingly unquenchable thirst for fame, were all factors in our decision to tell this story.

It would evolve into a much broader discussion about censorship, the Internet, and the freedom of the press in Canada.

Our pre-production started in October 2012 and the documentary was finally finished late in August 2014. Two major broadcast outlets had signed on as commissioning editors, and five other broadcasters had pre-licensed the show. But this was unprecedented territory, as we were producing the doc before, not after a trial.

We were dealing as much with lawyers as commissioning editors, and with the help of our various broadcasters both domestically and internationally, our team painstakingly poured over every line, phrase and image in the documentary to ensure that we would protect ourselves from trouble.

So when it finally came time to debut the documentary at the Montreal World Film Festival, the team was shocked to learn that we had been pulled from the event due to concerns from the prosecutor’s office and other authorities related to the case.”

Co-producer Myles Shane picks up the story:

“*Sex, Fame & Murder* has now become part of the Magnotta case.

On the morning of August 23, 2014, the police showed up at the Montreal World Film Festival. Earlier that day they had obtained a warrant. They stripped down all the movie posters which had been posted all over the festival, and squashed them into plastic bags, along with stills from the film, press kits

and of course a Blu-ray of the documentary itself.

That's right - our film had been arrested!

Should a documentary our company produced, using much the same materials as news agencies all over the world had already used, really be pulled from festivals and TV line-ups in Canada? Haven't other documentaries on the same topic already aired elsewhere? Aren't they still available online?

The absurdity and randomness of our film being banned is that it's nearly impossible to stop content. This documentary has been sold worldwide; broadcasters will play it when they deem it works for their schedule as there is no enforceable publication ban in other parts of the world.

Canadians do have the ability to watch our show, using the Internet and other forms of technology (putting us and the person watching in legal jeopardy, as the Crown declared that any Canadian who watches the program through these means shall be violating the ban).

But as we stood in front of the international media at the Montreal World Film Festival attempting to explain why our film had been banned, I was utterly speechless.

For the first time after producing a movie, I had nothing to say: I felt my rights as a Canadian had been violated because the Prosecution was trying to shut me up.

After the press conference, we went to the Hotel Intercontinental Montreal, recommended as they always come through with great hospitality and a wonderful room. Perfect for us, it was thankfully down the street and somewhat away from the action at the festival: it was best we chill for a spell."

The film was shot in HD, Shane continued later, primarily using a Canon 5D.

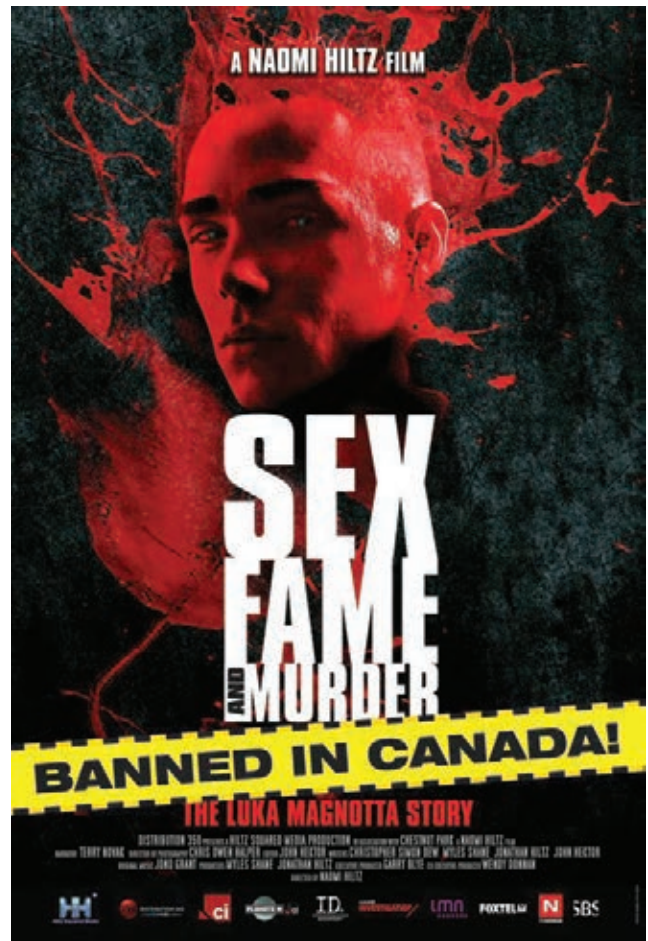
"Our director, Naomi Hiltz, wanted the film to have a very dark, almost film noir look in places, and for the film to appear darker as the story unfolded.

We shot over 50 hours of footage, interviewed close to 30 people in Europe, Canada and the U.S. We produced probably 10 cuts of the film and two are going out to broadcasters. Not all of the interviews were used, of course, and an online documentary where those types of interviews would be appropriate is planned.

Most of our footage had been shot before the ban, and nothing mentioned in the documentary was lifted from witnesses in the pre-trial. Still, we had to be extremely careful regarding what footage and interviews we used in order to avoid a lawsuit.

Luka is said to have over 700 online profiles and was apparently constantly blogging. The concern was how do we prove these were his profiles? Jon, along with our editor, our post-production supervisor and I worked on the script, but it was very tricky. We had to move the story along and show Luka committing these acts without saying he was responsible for them. After every cut of the film the broadcasters would have their notes - a lot of legal notes.

Deciding which information we could use, verifying those facts and making sure we weren't putting ourselves out there legally was an exercise in caution, undertaken with the help of



our lawyers and broadcaster.

Then came the publication ban. It had been our understanding the ban meant anything that was said during the pre-trial was not for the public to hear. As our film was pretty much completed by the pre-trial, and much of what we documented had already been televised, we felt the film would be safe.

The court had other ideas.

Anytime you're producing a film on a controversial or timely subject, be prepared for a legal storm. This is why productions take out so much E&O insurance. Have your team watch the film, have all your lawyers watch the film, and make your best choices based on that.

And pray."

The Hiltz production team later noted that "We are very lucky that Canal D, Discovery Investigation, AETN, A&E, SBS, FOXTEL, and Channel Norge have all been excited but also realistic about this project. All of the broadcasters that were involved at the beginning have stayed onside" (and commitments to reschedule Canadian airings of the documentary at a later date to be specified have been made).

The film is playing on the Lifetime Movie Network in the U.S., Planète+ in France, and Spiegel in Germany; various other broadcasters around the world will be playing it before, during and after the trial.

THE PASSING OF ONLINE: An Observation

BY ALAN HARDIMAN

The online production process seems to be going the way of the dodo. Offlining seems to be the order of the day.

The essential distinction between offline and online is that an offline process is one of construction, whereas an online process is one of execution. In media production, online usually follows offline, as in the case of video editing, where a product that has been laboriously constructed in an offline edit suite—perhaps over the course of days or weeks—is executed by machinery following an edit decision list (EDL) in minutes or hours in an online suite.

Since the hourly rate of a well appointed online suite is typically several orders of magnitude higher than that of a small offline studio—often equipped with not much more than a desktop computer running editing software—the distinction between online and offline has long been etched into the steely heart of many a production manager.

Applying this distinction to the business of music production, you might say that playing a score with instruments is generally an online process, and requires the talent to perform. Constructing a musical performance using MIDI step input, for example, is an offline process, and requires a different skill set.

Before Bing Crosby teamed up with Jack Mullin back in 1947 and seized on the potential for splicing tape offline to construct complete recorded performances, recording musicians had to execute a complete work flawlessly to the end while it was being recorded direct to phonograph disc—an online process. If they made a mistake, they had to go back to the beginning, scrap the disc, and start all over again.

Likewise, dialing a phone on a traditional land line is an online process. If you realize you've made a mistake, you have to abort—hang up—and begin again. Dialing a cell phone, on the other hand, is an offline process. You compose the number and, if you make a mistake, you go back a step and delete the wrong input—edit it out—and input the right number. When the entire



The typewriter and splicing block were well established linear editing tools in their day, in contrast to the nonlinear word processor and DAW of today.

telephone number has been constructed to your liking, you go online—literally, hit the green online button—and the call is executed by the service provider.

The ability to edit is what distinguishes offline from online processes.

Sound mixing for film and TV used to be mostly an online activity. It was common practice in the early decades of film sound for an entire 10-minute reel to be mixed in a single pass, following one or more rehearsals. With the development of pick-up and record electronics for film dubbers making punching in possible, the two- or three-person re-recording team enjoyed the ability at last to go back and fix a flawed portion of a mix—usually refining their console settings listening to the sound backwards while the dubbers rewound in real time—without causing

Photo credit: Ella Monk

“The notion of online vs. offline, once so central to the production process and necessitating the development of the all-important EDL, is in the process of being relegated to the status of a quaint curiosity, a byway in the development of modern studio practices and procedures”

undue delay and excessive cost to the production.

Mix automation changed all that, from the introduction of console automation systems in the 1970s to today’s digital audio workstations featuring the ability to graph not just volume and mute, but just about every conceivable control parameter. Automation has allowed the offline construction of mixes to become standard operating procedure, with the mix being subsequently executed online in a single record pass or internal

bounce-to-disk.

Now this has all changed again with the introduction of offline bounce in ProTools 11. This enables “freezing” a mix—that is, rendering the final mix up to 150 times faster than real time, according to Avid—and has made the notion of “online” something of a quaint curiosity.

Now a mix need never be online at all, since we are able to render into a single final file something that doesn’t ever need to be played through, prior to the playback for quality control checking and approval, after the fact.

The notion of online vs. offline, once so central to the production process and necessitating the development of the all-important EDL, is in the process of being relegated to the status of a quaint curiosity, a byway in the development of modern studio practices and procedures. It will soon be forgotten, along with such

other bygone realities as the daily tape recorder alignment ritual, analog noise reduction devices, and uniformed gas station attendants.

It brings to mind the day that I finally sold my once invincible Synclavier digital audio workstation and 16-track Direct-to-Disk recorder—to a couple of vintage equipment collectors, no less.

The only things I hung onto were two blank rack panels and a Hammond AC power bar. At least some things are irreplaceable.



ALAN HARDIMAN IS PRODUCER AND CREATIVE DIRECTOR AT ASSOCIATED BUZZ CREATIVE, A MEDIA, PUBLICITY AND ENTERTAINMENT CREATIVE HOUSE IN TORONTO.



GREG STIRLING



APPOINTED VICE PRESIDENT, STIRLING COMMUNICATIONS INTERNATIONAL

Scott Stirling, President of Stirling Communications International, is pleased to announce the appointment of Greg Stirling as Vice President effective June 21st, 2014.

Contributing to the brands of The Newfoundland Herald and Newfoundland Broadcasting (NTV and OZFM), Greg will be instrumental in bringing Newfoundland’s culture and the Stirling group of companies’ unique content to the rest of Canada with its future expansion of programming and digital initiatives. With over 25 years’ experience in the broadcast industry, Greg will be a significant asset to the growth of Stirling Communications, says Scott Stirling.

“Greg’s background as a television producer, investment specialist, real estate entrepreneur, publisher and business manager will serve us well in developing our core focus. His renaissance ap-

proach to life also embodies the spirit that our company was founded upon. As an innovative storyteller, world adventurer and competitive racer, Greg brings exceptional heart to the Stirling brand.”

As the 2001 founder of the Vancouver-based Borderless World Productions, Greg has overseen over 200 television, film and corporate projects spanning four continents in the roles of producer, director and cinematographer. Notable projects include *Waterman’s World* (co-produced with Avanti Pictures), *Changing Gears on Kilimanjaro* and *Journey to Xixouau* (NTV documentaries) as well as Toronto International Film Festival entry, *By the Hour*.

Prior to his tenure in Broadcast, Greg served as past Presidents for Weston Consulting Ltd. and Sterling Press Ltd. in addition to roles as both General Manager and Editor-in-Chief of The Newfoundland Herald.

Greg Stirling:
gregorstirling@me.com

ABOUT STIRLING COMMUNICATIONS INTERNATIONAL:

SCI is comprised of subsidiaries in the media, financial investment and property sectors. Stirling Communications includes Canada’s Superstation NTV, OZFM Radio and The Newfoundland Herald, which was founded in 1946 by Newfoundland media pioneer, Geoffrey William Stirling, March 22, 1921 – December 21, 2013.



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Canadian Broadcaster's Connection with Great Escape

BY DICK DREW

A true story that honours 50 prisoners of war who were executed by the Gestapo for breaking out of POW Stalag 111 in Sagan, Poland some 70 years ago is related in an award-winning film, but the story is perhaps not as well-known as it could or should be.

Six of the executed escapees were Canadian; and there's a powerful connection to the broadcast industry here.

This summer I read Ted Barris's book *The Great Escape: A Canadian Story*, and I strongly urge you read it, too. Ted's book lays to rest all of the malarkey that Hollywood injected into its 1963 movie, starring many of the leading men of the day (a nod to both James Garner and Richard Attenborough, who died within weeks of each other this summer.)

One of the 50 victims mentioned quite often in the escape story is Flight Lieutenant Gordon Arthur Kidder, RCAF, from St. Catharines, ON. As I read Ted's book I wondered if this Gordon A. Kidder was related to Gord Kidder, my long time friend, and an FM station owner and outstanding sales rep at Standard Broadcast Sales. He later replaced me as General Sales Man-

ager at CHML/CKDS-FM Hamilton. Gord is now managing partner of CIIG-FM, Muskoka Information Radio.

In all of the years I have known him I had never heard him mention a connection to the Great Escape. But you never know, so I phoned him and was blown away by the direct connection he revealed.

Turns out the Gord Kidder I know is a nephew of the POW Gordon A. Kidder.

My friend Gord was born December 22, 1944 in St. Catharines nine months after the Great Escape (on March 24th that year). He was named after his uncle: Flt. Lt. Kidder was 31st escapee out of the underground

tunnel. He was one of the few escapees who managed to get beyond the German borders. He and Tom Kirby-Green, a multilingual Brit, eluded them for 72 hours before being captured by a Gestapo patrol on a road in Czechoslovakia. Both men were executed and left in a ditch.

After the war, the gathered remains of the fifty were preserved, and are now entombed in a beautiful well-kept monument in Sagan, Poland.

Gord and Ted (the book's author has his own background as a broadcaster and media educator, and he's son of Alex Barris, entertainment writer and host of CBC-TV's *The Barris Beat*, directed by Norman Jewison) attended the 70th Anniversary Tribute ceremonies held at the site earlier this year, on March 24, 2014; relatives of 48 Great Escape survivors also attended.

"Dick, it was one of the most touching events you could ever imagine," Gord told me later. "The Polish government and the people of Sagan went out of their way to show their appreciation"



Flight Lieutenant Gordon Arthur Kidder, RCAF
Photo Courtesy Gord Kidder



Gord Kidder [left] and Ted Barris, broadcaster & author of *The Great Escape: A Canadian Story*, at the POW Monument, Sagan, Poland March 24, 2014
Photo Courtesy Ted Barris

Much like his Uncle Gordon A. Kidder, this Gord Kidder is also a Canadian Achiever in another context. He made his mark in the Canadian broadcast industry, beginning his radio career in 1968 as a retail sales rep at CKTB St. Catharines. Within a few years he was in Toronto with Standard Broadcast Sales selling with the big guns at the national level. There he represented Canada's most successful radio and TV stations.

After a very successful career selling advertising in Canada's largest market and a successful period as GSM in Hamilton, he moved his family to Muskoka, invested in a community based FM station, and he now enjoys life at a much slower pace - dealing with retail advertisers who place more importance on personal contact than on BBM, reach frequency, adult impressions and all the other whiz bang terms used to impress and confuse advertisers.

"In a community of this size," he told me, "it's more important being in the Rotary club and your other community activities." Or, as Ron Bremner said while speaking at the BCAB recently "It's hard to say no to the people you know."

A telling thought for broadcasters, historians and Canadian Achievers like the Kidders.

Ed's Note: During a gala ceremony in Toronto held in Toronto last June, the annual Libris Awards were presented and Ted Barri's book described here, *The Great Escape: A Canadian Story*, received the 2014 Libris Best Non-Fiction Book Award, sharing the honour with Chris Hadfield for his book, *An Astronaut's Guide to Life on Earth*.



Top Salesmen of their Day: Gord Kidder, Bill Hertz, and Pat Greirson from Standard Broadcast Sales, Toronto
Photo courtesy Gord Kidder

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Healing Yoga: Yoga for Real People with Real Problems is produced in HD at the large Public Performance Space at the ZoomerPlex in downtown Toronto's historic Liberty Village. Photos by Henry Lees.

New Series on ONE Presents New Take on Yoga

For years, she faced the high pressure of Toronto's fast-paced business world, "I was so active, in workaholic mode, and I was so busy I thought I was fit, even though I had not worked out in ages."

It all finally caught up with her. Just 35, Deb was overweight and in chronic pain with severe mobility issues. "My health was a complete wreck."

At first, many people think yoga is for crazy people – not a full assessment, but one triggered by upscale fitness facilities filled with seemingly intimidating people absorbed in an oft-times exotic ritual. But Deb found a different take on the discipline: "I went to a more gentle kind of yoga class, where I learned about Restorative Yoga: it transformed my life." And helped kick-start a new career.

Now a Burlington, ON-based certified yoga instructor, she's also appearing as Deborah Devine in a new yoga series called *Healing Yoga* on ONE, the TV chan-

nel owned and operated by ZoomerMedia.

Healing Yoga: Yoga for Real People with Real Problems is produced in HD at the large Public Performance Space at the ZoomerPlex in downtown Toronto's historic Liberty Village.

This September and October, major carriers are providing a special free preview of 'The Brand New ONE', including Bell TV, Cogeco, MTS, Rogers Digital, Sasktel, Shaw Direct and TELUS Satellite TV.

Not only was she wary of yoga at the start, she had "no idea about TV, no insight into the process of making a show. To be honest, I did not even know about ONE."

Not until a guest of one of her students came to a yoga class; the guest just happened to be a programmer at Zoomer. Eventually an interesting concept for a new TV show was proposed, and initial ideas for individual episodes covering specific topics and subject matter were developed.

ONE does commission a few independ-

ent productions each year, at admittedly very modest licence fees that often make necessary other sponsorship and/or barter arrangements, as well as opportunities for second and third windows.

The station publishes information sheets, program development guidelines, technical specifications and other material to trigger independent Canadian production of lifestyle, informational, documentary and talk shows relevant to holistic approaches to wellness.

In her typically positive and energetic style, Deb describes the process as "I was cranked, they were cranked, and I kept asking, 'Is this a joke?' I know there are many folks out there who would give their left arm for their own TV show. But the next thing you know, we're shooting! So easy, so joyful. For me, the idea of working with the professionals at Zoomer was very calming, and I just put myself in their hands."

She lists off make-up and hairstyling,

lights, graphics and set design and more, saying "They knew their side, I knew my side. We had a good comfort level."

Her normal 90-minute class is now a 22-minute program, but she's happy "we're still able to capture those magic moments." All 26 episodes are "in the can" and listed on station's website. Topics include anxiety; back and neck conditions; headaches and migraines; menopause and andropause; respiratory issues; weak libido; and weight loss issues, among others.

Through her classes and TV programs (the show features real people doing the exercises as opposed to fitness models), Deb encourages participants to customize their routine, and do exercises that feel most beneficial based on their own needs and goals.

Custom-created graphic information displays and bumpers (before and after commercial breaks) help convey added information about wellness, healthy eating, motivational tips and health/lifestyle news.

There's also an accompanying online webisode series in which Deb demonstrates restorative routines and gentle stretches that can be performed at home, at work, and even on-the-go.

"Some things that may not be seen on the program all the time are from my class, such as the one-on-one moments where a participant is not right for a certain exercise or move or manoeuvre, and so I work with them individually to find the best routine for them," she notes "Something they can do now, without stress or strain, and still work toward bigger goals."

Deborah's gentle style of yoga can be designed for people with chronic conditions including arthritis, diabetes, osteoporosis, and insomnia, yet restorative yoga, like any yoga practice, can also positively affect anyone's overall health – physical, mental, and spiritual.

"They may not be that physically active at the start, they may not know yoga at all, but it's not intimidating and it's not exotic. And the difference I see in people as they begin and continue their practice is both rewarding and inspiring."

Does that mean a second year?

She laughs as she talks about "more ideas now to maintain that yogic comfort level vibe on TV" and some customized mobile apps that help track exercise progress, provide health information, offer special sales, and more.

Burlington, ON-based certified yoga instructor and now TV host Deborah Devine of *Healing Yoga* on ONE, the TV channel owned and operated by ZoomerMedia. Photo by Melinda Tymms.



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Making Digital Broadcasting Work.



MEDIA COMPANIES GO OUT OF HOME WITH DIGITAL AD SERVICE OFFERINGS



Broadcasters, media companies and ad agencies are making use of large format digital screen, such as those operated in Edmonton by Astral Out-of-Home.

Leading TV and media companies, ad agencies and content providers in Canada are building loyalty among their audiences and increasing their own revenue opportunities with new out-of-home digital signage systems and services.

Seen as effective in their own right, digital signage screens are being connected online, and integrated with existing media assets and digital ad inventories to enable providers to offer a complete and turnkey multi-platform digital ad service.

For example, Astral Out-of-Home, a division of Bell Media, recently acquired a western Canadian digital out of home advertising provider, as part of its national expansion plans.

Astral not only entered into the purchase arrangement with Alberta-based Macdonald Outdoor to acquire its digital out-of-home (OOH) advertising network in Edmonton (including its nine large-format urban screens) it announced additional plans to erect 12 more new large-format digital faces in Edmonton and Calgary.

“The company I founded today joins the most innovative player in the Canadian OOH industry,” said Greg Macdonald,

President and Founder, Macdonald Outdoor. “Astral Out-of-Home is an extremely solid organization, and I look forward to continuing to expand our digital network in Alberta.”

“We are very pleased to acquire Edmonton’s top digital advertising network and to welcome the Macdonald Outdoor team and its founder, Greg Macdonald, into our ranks,” said Luc Quérel, President, Astral Out-of-Home. “The Calgary and Edmonton markets are the biggest in Alberta and the fourth and fifth most important in OOH advertising investments in Canada,” he added, noting that the Alberta move is crucial part of the company’s plans to extend its coverage to the national scale.

These Astral Out-of-Home assets join current Bell Media properties in Alberta, including television stations CTV Edmonton, CTV Calgary, and CTV Two Alberta, as well as radio stations CJAY 92, 98.5 Virgin Radio, 104-9 Virgin Radio, Funny 1060 AM, 100.3 The Bear, and TSN 1260.

The installation of new digital screens in Edmonton and Calgary is slated to start this month, and when completed, will bring the Astral Out-of-Home Digital Network to 21 large-format faces

in Alberta and 73 across Canada; it lists some 9,500 advertising faces in total in Québec, Ontario, and British Columbia markets.

Pattison Outdoor Advertising, meanwhile, has completed the rollout of its smartAD advertising engine to some 200 out-of-home poster and spectacular products, enhancing what has already been available for thousands of its interior digital networks. Advertisers on the digital platform can more quickly and easily update advertising campaigns and ad elements on its cross-country multi-platform digital screen inventory, the company describes.

“The smartAD-powered engine will enable national brands and retailers of all sizes to create targeted, dynamic advertising messages that can be customized by the advertisers themselves,” said Joe Donaldson, Vice President, Marketing. “Creative can flow out to our interior and exterior digital products, including digital exterior products like Horizontal Posters and Superboards, and interior products like the transit, office and residential networks, and any of our other digital properties.”

The smartAD engine lets users create content using external data sources like weather, date or time, and include information

such as directions and maps that guide the user to the closest location with the product available; content from social media networks like Facebook, Twitter or Instagram can also be integrated

Similarly, Canada’s national news agency The Canadian Press offers its content services to digital signage network operators.

A CP curated news feed is available for digital signage publications and digital signage network clients, ne that can include dynamic news and news headlines, pictures and video feeds.

With more and more companies advertising on digital signs in elevators, gas stations, retail stores, malls, hospitals, banks, airports and other transit locations, the need to capture and hold the attention of audiences is more and more apparent.

CP’s digital signage network automatically pushes news headlines in XML format to existing digital signage networks, and it is used to publish and refresh top news stories available from as many as 50 text news categories - in English and French - including business, sports, entertainment, oddities, health and many more.

Pictures and video files are available in a wide range of news topics, as well.



Control over interactive advertising content and creative is available on screens such as those connected to digital signage networks operated by Pattison Outdoor.

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Channel Zero's CHCH-TV is bringing back *Tiny Talent Time*, and combining some TTT legends with young future stars, enthusiastic hosts and dedicated new production team.

One of the longest running and most-followed family shows in Canadian television history is back on air.

Tiny Talent Time harkens back to a different time, a refreshing era of tap-dancing tots and mini-magicians who share their developing talents, just for the fun of it. No harsh judges, no million dollar prizes.

Today, of course, the show is complemented by social media platforms, with its own Facebook page and Twitter account. But the show's feel and tone is much the same.

When CHCH's parent company, Channel Zero, introduced the show's new hosts recently, they received some sage advice from the show's original host, who still lives in Hamilton.

CHCH has created twelve new 30-minute primetime weekly episodes of *Tiny Talent Time* (airing on Saturdays, with an encore presentation Sundays).

The original series ran for 35 years from 1957 to 1992; it was one of CHCH's most popular shows. (CHCH celebrated its 60th anniversary earlier this year).

The *Tiny Talent* concept was developed from CHCH founder Ken Soble's *Amateur Hour* — reaching back to 1931, when it first aired on local radio station CHML.

Notable *Tiny Talent Time* alumni include politician Sheila Copps, famed ballet dancer Frank Augustyn, TV personality Liza Fromer, acclaimed ventriloquist Kirwan Massey, and recording artist Deborah Cox.

Having received what's described as "an overwhelming response" to its casting call, *Tiny Talent Time* producers have reviewed the submissions, selected the child participants and announced episode topics or themes for the first season of the show's return.

Musicians, singers, dancers, variety acts and everything in

between will be showcased on the program, and special 'back-stage' interviews, as well as short documentaries, have been produced to give just a glimpse into what it takes for the young performers to do what they do.

Welcoming the performers are new show co hosts, Jason Agnew and Jaclyn Colville.

Native Ontarian Agnew says he grew up watching *Maple Leaf Wrestling* and *WWF Cavalcade* on CHCH, and his life-long love affair with wrestling lead to current role as host on North America's most popular wrestling radio program *The LAW: Live Audio Wrestling*.

'Grew up' is a relative phrase, he added: "My mom keeps telling me that I have to grow up and act like an adult one day... hosting *Tiny Talent Time* is just another way of avoiding that!"



Hosts Jason Agnew and Jaclyn Colville

Despite having “a face for radio”, Agnew has been on TV many times before: he’s one of the wisecracking play-by-play commentators on YTV & Nickelodeon’s *SPLAT-LOT*, and has had stints hosting *Brain Battle* on Global Television, as well as *Door to Door* on the Travel+Escape Network.

He’s also host of Newstalk1010’s *Sunday Morning Trivia* radio show.

Born and raised in Hamilton, Jaclyn Colville has been a performer all her life, and she would probably be a contestant if she wasn’t a host: having danced competitively for several years, having performed on stage in well-known ballets, her secret wish is to “bust a pirouette with the amazing young performers on *Tiny Talent Time*.”

Colville has been at CHCH for four years, both behind the scenes and in front of the camera, as host of *Morning Live First Edition and Morning Live*.

Bill Lawrence was the original host of CHCH’s *Tiny Talent Time*; now in his mid-80s, he and his wife enjoy watching their five adult grandchildren mature and plot their careers.

The veteran broadcaster (not only an on-air host, Lawrence was a producer/director, weatherman and educator) also has advice for the new *Tiny Talent Time*: “I hope the new show continues the tradition of showcasing children from various skill



When CHCH put out a casting call for big talent in tiny packages; an overwhelming response was received from parents, individual performers and large ensembles.

levels, performance styles, and ages. The original *Tiny Talent Time* was created during a kinder, gentler time - and I hope to see some of that gentleness reflected in the new show. Listen to the young performers, work with them, and remember that they are ‘the stars’.”

The show’s Executive Producers are Romen Podzyhun and Jennifer Chen; Jennifer Howe is producer.

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BRILLIANT SOLUTIONS

Aaton Ships Cantar-X3 Digital Recorder

Aaton-Digital is shipping its new 24 track Cantar-X3 digital audio recorder, developed by the same team that created its X2 predecessor.

The new product features redesigned microphone preamplifiers with added filtering and noise reduction capabilities.

Its avionics aluminium-machined housing, water and dust-proof with a durable coating coming from military industry, together with an exceptionally long run time ensure the unit is suitable for outside location work.

Extended linear faders, smooth rotary knobs and silent switches are provided, and additional features can be accessed through an improved interface with new display based menu control, developed by sister company Transvideo. The bright colour front panel display swivels for greater visibility.



Aaton-Digital's Cantar-X3 recorder

External devices can be simultaneously linked to the Cantar X3 through widely used audio and computer connectors, and there is an IP networking optional with Audinate's Dante IP solution.

JVC Cameras for Live HD Streaming

JVC Professional is shipping its new GY-HM890 and GY-HM850 ProHD shoulder-mount cameras, as well as its new ProHD Broadcaster streaming service server powered by Zixi.

The cameras feature a built-in Zixi engine that streams HD footage to a 4G LTE or Wi-Fi network for live field reports while recording HD to non-proprietary memory cards. The GY-HM850 and GY-HM890 feature Zixi's new Advanced Streaming Technology (AST) for content-aware error correction and bandwidth shaping. Both offer JVC's Streamconfidence real-time viewfinder feedback of LTE signal and streaming status.

With bitrates as low as 256 kbps and up to 3 Mbps, Zixi proprietary algorithms maximize bandwidth to ensure reliable transmission even under difficult conditions. Advanced content aware error correction compensates for up to 30 percent packet loss.

Both HD cameras capture 1020x1080 images with three, 1/3-inch CMOS sensors and an interchangeable Fujinon wide angle 20x autofocus zoom lens. Dual SDHC/SDXC card slots allow simultaneous, relay or backup recording of HD or SD footage in a variety of native file formats using MPEG-2 or H.264 compression. The dual codec system also allows one card to record full HD while the other records a smaller, Web friendly format. The GY-HM890 is also a versatile studio or multi-camera field production camera, with a 68-pin connection that accommodates JVC fiber or multi-core camera modules.

Available as a physical server or cloud-based solution, ProHD Broadcaster receives live video from a GY-HM850, GY-HM890 or updated GY-HM650 3.0 camcorders, transcodes the signal for a variety of delivery platforms, and provides reliable transmission of the signal. A built-in matrix switcher with unlimited I/O makes it easy to manage signals for distribution,



JVC's HM890 HD Camera with Built-in Streaming Codecs

and content can be directed to multiple destinations, including off-the-shelf HD-SDI decoders for live broadcast or almost any Web-based content provider.

Each camera fed into the Broadcaster is uniquely identified, and can be selected through a Web control interface by station personnel for live switching. As a result, Broadcaster can cost effectively manage multiple cameras at a single event without a multi-camera production truck, or even share camera feeds between stations in a station group. Broadcaster also accepts and automatically transcodes video from Android and iOS devices, so stations can take live video from a reporter at a news site who only has a cell phone or tablet to provide video of the scene.

Tascam USB Mic Pre-Amp

Tascam's new UH-7000 4x4-channel audio interface is a standalone microphone pre-amp driven by the company's HDIA (High Definition Instrumentation Architecture).

The UH-7000 includes new premium components to achieve a -128 dBU noise floor, 117 dB signal-to-noise ratio and 0.0009 percent THD rating. Additionally, dual-sided PCM4220 A/D converters capture mic or line inputs at up to 192kHz/24-bit resolution. For monitoring and line output, the UH-7000 coerces audio through a Burr Brown DA converter for fluid and honest sound reproduction.

Another crucial component of the UH-7000 is its audiophile-designed +48V phantom power supply and extra-large power transformer. Additionally, the mic pre/interface has a solid aluminum structure; meticulously calibrated knobs for smooth, custom-tapered gain setting and bright 20-segment LED peak meters to accurately convey each channel's true level. The device is also equipped with two XLR balanced inputs and outputs, two balanced 1/4-inch inputs, and an AES/EBU digital out.



Tascam's UH-7000 4x4 Channel Microphone Pre-amp

Fujinon Zoom for Live, Virtual Studio Applications

Fujifilm's Optical Division has introduced the HA18x5.5 HD zoom, with zoom range from 5.5mm at the wide angle to 100mm on the telephoto end.

Operators can get as close to a subject as a minimum distance of 40cm, and with its built-in 2X extender, the focal length on the lens can be extended to 200mm for use in live news, sports and dramatic program production.

The lens features high-precision large-diameter aspheric elements, designed with Fujifilm's proprietary cutting-edge optical simulation technology for consistent corner to centre sharpness and quality.

The lens also has built-in digital servo drive units for zooming and focusing. Its ergonomic design reduces the weight for camera operators working handheld. Equipped with a 16-bit encoders, which outputs focus and other lens data at high resolution, the lens is compatible with various systems such as a virtual studio programs and combining CG with live footage.



The HA18x5.5 HD zoom from Fujifilm's Optical Division

Welcome to the Sony 4K Family



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FOR-A Focused on 4K

FOR-A has introduced several new 4K products for capturing, processing, switching, and viewing, to recording full 4K images.

There is a new version of the FT-ONE 4K super slo mo camera, and a new ZE-ONE 4K zoom extraction system to frame and extract specified 4K image areas.

Other 4K products debuted by FOR-A include a family of multi-viewers. MV-4200 is a compact, 2 RU unit multi-viewer that accepts 4K signals, and is capable of handling up to 68 inputs and 8 outputs.

The new MV-42HSA and MV-1620HSA multi viewers include 3G Level A/B support and 4K to HD down-converted output. The MV-1620HSA accepts up to 16 channels of mixed 3G/HD/SD-SDI/analog composite signals for monitoring on up to two screens, and can also be cascaded with other units to display up to 64 sources simultaneously.

FOR-A also has new file based



New 4K Multi-viewers from FOR-A

products, including the new LTR-200HS archive recorder that supports new LTO-6 tape technology and Avid DNX-HD. It features HD/SD-SDI input/output, broadcast quality codec, and MXF

wrapping and unwrapping.

FOR-A's new LTS-60 media archiving server for LTO-6 drives is described as a small-scale archiving and backup solution that supports 4K archiving.

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High-power Arena PAR Zoom from Elation

The Arena PAR Zoom from Elation Professional is an RGBW PAR wash light with motorized zoom that is powerful enough to be used on large stage applications of all types. The luminaire houses 19 x 10W RGBW LEDs for a broad selection of saturated colour options.

The 10 - 60° zoom gives accurate beam control whether angling wide or being extremely tight; it's also capable of smooth dimming from 0-100% with excellent stability and a selection of dimming curves.

Other features include strobe and variable strobe macros, and the fixture operates flicker free for use in TV and film applications. Housed in a durable PAR 64 casing, the Arena PAR Zoom can be either rig mounted or stand on the floor.

The Arena PAR Zoom consumes only 220 watts of total power, the manufacturer describes, but output is comparable to a 1000W fixture.

The Arena PAR Zoom comes with a host of standard features like DMX control with 3-pin and 5-pin XLR



Arena's New PAR Zoom

connections, as well as powerCON in/out connections. A four-button control panel and LCD display provide for easy programming and easy-to-read fixture menus and messages.

An auto-sensing power supply covers worldwide voltages and frequencies.

MSE Focuses on MINIVATOR II

Matthews Studio Equipment is unwrapping the new MINIVATOR II, with increased payload capacity at maximum height reaches.

It reaches a maximum height of 142" (361cm), a load height of 55" (140cm), with a maximum load of 80 lbs (36.4Kg), weights 48 lbs (21.8Kg) and covers a footprint of 58" (150cm), the manufacturer reports.



Increased Payload with New Minivator Light Stands

MINIVATOR II features a double cable mechanism that will keep both risers traveling at equal proportions with each turn (38 will take the fixture to the full height) of the handle, allowing for firm and steady movement of any lighting fixture attached. The addition of "combo" dual-purpose top castings allows for use of both Junior pin and Baby receiver fixtures.

MSE's MINIVATOR II accessory package includes a Rocky Mountain leg and optional 4" casters.



Fairlight Gateway with Quantel Integration

Fairlight Opens Gateway to Quantel QTube

Fairlight regarding the upcoming release of GATEWAY, a new software solution which provides seamless integration of Fairlight's audio post tools with QTube from Quantel

Live and post production solutions provider Fairlight has released a new audio post Gateway integration module for Quantel's Qtube, for integrating its tools for editing, mixing, file transfer and multichannel recording and tactile control surface into a broadcast production workflow.

Quantel's QTube technology provides direct access to audio, video and metadata from its Enterprise production systems. QTube has a RESTful API which is available to companies like Fairlight for development of new

workflows with minimal engineering overhead.

The Quantel QTube API gives Fairlight audio editing systems instant, real-time access to Quantel video compositions directly within the Fairlight software. Fairlight's Gateway accesses the Quantel Enterprise sQ storage, with no rendering or video file import required, providing frame accurate playback, jogging and scrubbing over a local LAN network or even over the Internet.

Extensive search functions allow the operator to quickly find pending work, and import audio assets from the Quantel server; at the end of the session, final audio can be laid back directly to the Quantel server via Fairlight Gateway.

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Complete systems for live 3D shooting from Thales Angénieux and Binocle 3D

AB Live's Smart 3D RIG System

Thales Angénieux and Binocle 3D have kicked off their new partnership with the release of AB One, a new generation stereoscopic 3D shooting system.

The companies have developed what's described as a turnkey S3D system, with not only a 3D shooting rig but also specific 3D lenses, correction tools and a transmission system.

The rig's 'plug & shoot' concept is said to eliminate the need for specialized technical crew, with a special alignment program and user friendly operating control panel (OCP 3D) that can be used to control several rigs.

Live operation is supported by AB Live complete stereoscopic systems, with direct fibre adapter link with standard metadata connections to the OCP Operating Control Panel. The system also features a software analyzer tool with automatic image correction capability, in real time.



Sony's Optical-Disc Drive

Sony Optical Drives for Media Archiving

The Sony Optical Disc Archive drive technology is designed to provide read capability for all generations of optical disc cartridge media, and intended to eliminate the need for a forced media migration due to media and drive obsolescence.

The drive unit handles a single optical disc cartridge that offers an alternative to LTO or traditional forms of data tape for the longer-term archiving of valuable assets. The drive design provides for "dual channel" capability and, being file format independent, can store media

assets in a data file format. Optical disc cartridges are available in 300 GB, 600 GB, 1.2 TB, and 1.5 TB capacity sizes, in re-writable and write-once formats.

The Sony Optical Disc Archive system can be used for very long term archiving, such as broadcaster archives where data tape does not provide the assurance or meet the need for write-once, very long-term archive requirements, and it can be used for news and sports clips that need to be near on-line and as an on-line browse and proxy clip store.



Transvideo StarliteHD monitor accessories

Transvideo Ups Accessory Line-up

Transvideo is making a range of production monitor accessories available this quarter, including several battery holders, a sun hood, loupe, and more.

The company's new 5" OLED wireless monitor, anticipated early next year, is based on the company's StarliteHD monitor; that unit has a protective cover plate, sun hood, replacement front panel

and new 3X magnifier loupe available. Supports and mounting brackets are also available.

Transvideo will also debut the VirtualHorizon3, its digital leveller with motion compensation and shock filtering for remote heads. Working with the CineMonitorHD family, it features a wireless remote horizon and Bluetooth.

Air Tripod Systems from Miller

Miller Camera Support's new Air Tripod System comes in two versions—the Air Carbon Fibre System and the Air Alloy System.

Each system includes an Air Fluid Head, with Miller's fluid head pan and tilt technology, and a variant of the Solo 75 2-Stage carbon fibre tripod.

The Air Fluid Head, composed of magnesium alloy housing and precision components, comes with two positions of selectable counterbalance and a dual pan handle option. Both systems can support payloads ranging from 5.5 pounds to 11 pounds, suitable for professional DSLR and HDV photo-videographers.



Blueshape's new battery system on a Phantom Flex4k digital cinema



Complete systems for live 3D shooting from Thales Angénieux and Binocle 3D

The Air Carbon Fibre System features all the same benefits of the Air Alloy System but with less weight, the manufacturer described—it's 9.9 pounds versus the Air Alloy System's weight of 10.8 pounds.

The system uses a 75mm ball levelling mounting standard.

Pro Batteries Power Phantom Flex

Blueshape is introducing its new Pro Battery system for the new Phantom Flex4k high speed digital cinema camera.

Noting the high current demand of the camera, which needs continuous 130W battery operation, the company says its GRANITE HD series, such as BV270HD, BV190HD and BV100HD, are matched mechanically and electrically for the camera and the battery adapter.

Blueshape has also introduced a V-plate adapter, MVPHF, for the Phantom Flex4K, designed to mount to the camera rear with four screws, to provide an interface to Blueshape's batteries. The V-plate has been tested and approved by Vision Research, Blueshape described.

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Softy Lite Compact LEDs

New Softy Lite systems are made of eight panels of 48 LEDs, daylight balanced and wired for 12 volts in banks of three. The LED panels can be switched in any combination, the manufacturer reports, using just four switches. In photographic stops, each switch halves or doubles light output giving total flexibility.

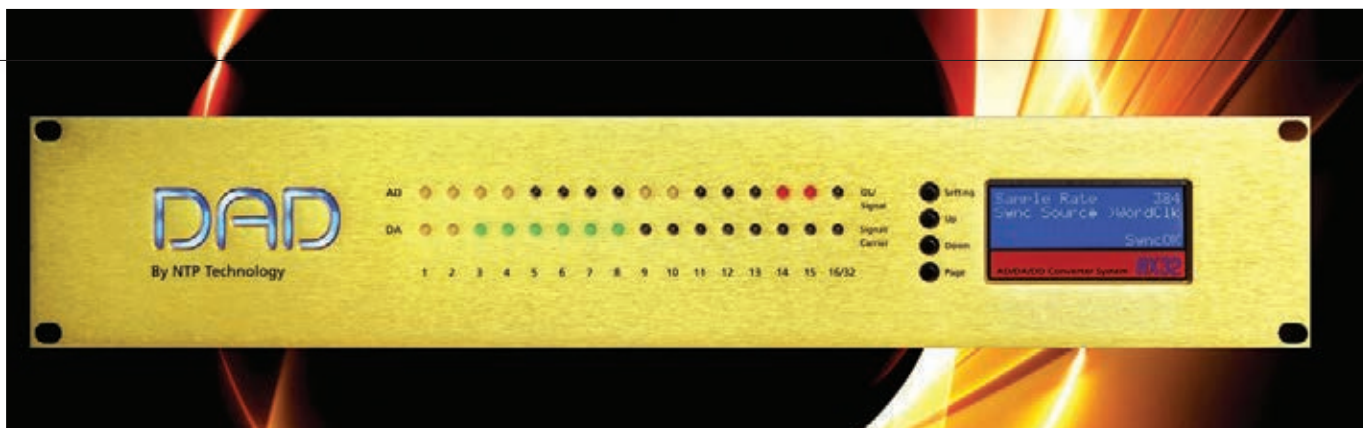
The Softy Lite is small and compact and can be used free standing on its side or back, fitting into tiny spaces, in a car or on a bookshelf. It comes with standard professional light fittings so can be used on all film industry lighting gear, stands, clamps, turtles etc.

Manufactured in the UK from aluminium with a tough protective coating, it measures 23 cm x 23.5 cm x 8 cm (9" x 9¼" x 3½"), and weighs one kilo (2 pounds). Power requirement is 12 DC power from mains or battery supply with standard universal 2.1 mm power socket. Power consumption is 3.5 amps, 60 watts.

The light is available as a single light set or a 3 or 4 light kit, each complete with stirrup, stand, diffuser, snoot and egg crate for each light. Mains power supplies are sold separately, along with other accessories.



New Softy Lite LED Packages and Panels



EUCON High-Speed Ethernet Protocol for Post Audio

DAD Converter Control from NTP

NTP Technology is introducing EUCON 3.1 control for the DAD AX32 AD/DA converter, and is showing the system with new DADman version 4.2 control software for Windows and OSX.

The DADman version 4.2 control software incorporates automation via the Avid EUCON protocol, with microphone control from preamplifier channel strip on the Avid S6 and Artist control surfaces. The software interfaces via the EUCON high-speed Ethernet protocol, the manufacturer describes.

The AX32 comes as standard with interface for Avid Pro Tools and eight AES/EBU and MADI inputs and outputs. It can optionally be fitted with a Dante IP audio interface and

two optical MADI interfaces, making it an extremely versatile platform.

Housed in a compact 2U chassis, the AX32 is designed for use in no-compromise audio recording and mixing as well as post-production. It allows large multi-microphone arrays to be accommodated without the need to transport a second processor. Up to 48 microphone feeds can be connected back to the control room along a single Cat 5 cable via fully transparent and uncompressed IP Ethernet. The optional microphone preamplifier provides up to 72 decibels of analogue gain, 123 dB dynamic range and an equivalent noise floor of -133 dB.

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