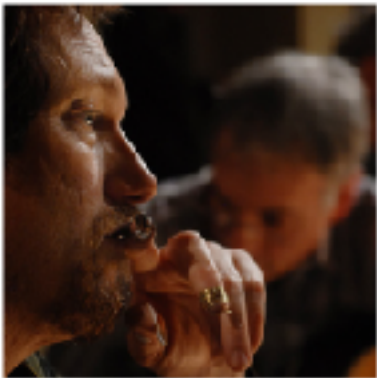


Studio Alba uses Avid Adrenaline and Smoke* HD to deliver HD multicam edit for Pelicula Films, BBC Scotland, BBC4 and RTÉ.

Studio Alba has recently completed post production work on the latest series of Transatlantic Sessions, Pelicula Films' acclaimed music series. Due to be broadcast by BBC Scotland, BBC4 and RTÉ this autumn, this is the first Transatlantic Sessions series to be filmed and posted in high definition.

Filmed at Strathgarry House, Killiecrankie in rural Perthshire, Transatlantic Sessions features a veritable who's who of the very best singers and musicians from Scotland, Ireland and Nashville, creating a unique musical fusion. With legends Aly Bain and Jerry Douglas as musical directors, the deep artistic integrity of the project has ensured that previous series continue to be watched and loved by very diverse audiences.

Angus Mackay, Senior Editor at Studio Alba said: "We were absolutely delighted to be retained by Mike Alexander of Pelicula Films to undertake the post work for the new series of Transatlantic Sessions. I think everyone who loves folk music knows what a unique and special project it is. We were also glad to be expanding further our portfolio of HD work, having now been involved in a wide range of projects from title sequences to feature film."



Jerry Douglas



Eddi Reader



Aly Bain

Studio Alba had collaborated with Mike Alexander on a number of projects in the past and the attractions of posting this important project with them were obvious to him. These included the ability to multicam edit up to nine cameras off-line simultaneously within Avid Adrenaline and also the immense finishing power of Smoke* HD.

Mike Alexander said: "When choosing where to post Transatlantic Sessions 3 - or any project for that matter - the ideal scenario is to find a balanced mix of cutting-edge facilities and talented people, and with the Studio Alba team & Angus Mackay, without a doubt, we knocked it off. The Avid Adrenaline/Smoke HD combination - under Angus's sensitive editing and technical expertise - made the process of creating 6 half-hour programmes out of some 140 HD tapes a rewarding and - given the challenge presented by a project of this scale - enjoyable experience. Bring on the next one!"

Angus Mackay said: "I think another aspect that appealed to Mike is the tightly integrated toolset at the studio. The on-site boundaries between off-line, on-line and graphics are very unobtrusive now. Because of this we were able to offer Mike optimum creative flexibility and maximum efficacy."

When it came to choosing a format for acquisition and post the answer seemed obvious.

Angus Mackay: “Mike and I decided early on in our discussions that the project really should be HD, the timeless nature of the music means that people are still watching and enjoying the original series, nearly 10 years after it was created! So we wanted to future proof the product as much as possible.”

“We knew that Smoke* would handle an HD project on this scale without difficulty. Unlike many other products which are nominally HD capable but slow to a crawl when faced with something like this, Smoke* is the real deal.”

Once filming was completed the rushes were digitized and edited as live in Avid Adrenaline, each song being covered by eight camera angles. The ability to see all eight cameras play simultaneously helped enormously to ensure that the correct decisions were made in short order. Once the songs were cut they were interspersed with behind-the-scenes documentary footage and interviews with the artists. On approval of the edit by the Executive producers the project proceeded seamlessly to on-line.



Paul Brady



Darrell Scott



Cara Dillon

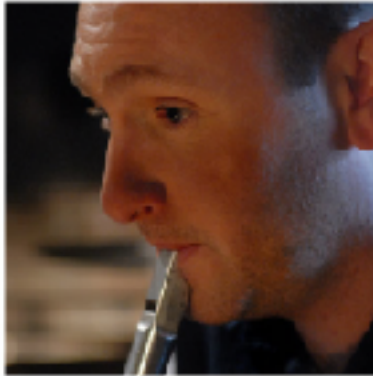
Angus Mackay: “Once we established a grade for both the songs and the documentary footage, it was simply a matter of colour matching the various cameras, applying the grade and adding the graphics and titles which had been prepared in advance. Although we were confident beforehand, we were still highly impressed at the way in which Smoke absolutely powered through a project of this nature. The integrity of the work it produces really sets it apart - the HD masters are just beautiful. It made the transition from SD to HD almost negligible. We also leveraged the flexibility of our hardware infrastructure to turn round the myriad HD and SD deliverables very quickly.”

The workflow benefits of the toolset at Studio Alba ensured the post work on the project was turned round much faster than previous series’, in spite of the move to HD.

Angus Mackay said: “What a pleasure it was to be involved in this very special project. We knew that the material would be great but when we saw the rushes we were really knocked out. I know that Mike Alexander always works with a really strong team so the pressure is always there not to let the side down. We’re really glad to have been involved in creating something that looks set to be entertaining people for a long time to come. Watch out for DVD and CD release after transmission in the autumn.”



Sharon Shannon



Michael McGoldrick



Karen Matheson

Willie Macleod, Facilities Manager at Studio Alba said: “Studio Alba is delighted to be involved in such a fantastic project. We wish Pelicula Films, BBC Scotland, BBC4 and RTÉ every success with the project.”

14th September 2007

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Notes:

1. Studio Alba was formed in 1995 and has been involved in the production of many television & film projects, mainly in the Gaelic language. Facilities on offer include a studio (30m x 18m), HD editing & subtitling.

www.studioalba.com

2. It recently editing the first Gaelic feature film ‘Seachd’ produced by Young Films.

www.seachd.com

3. The studio was recently used for ‘St Kilda - a European Opera’ produced by the Gaelic Arts Agency.

www.stkilda.eu

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