

Students, were announced during the September meeting held at the Rochester Institute of Technology's Carlson Auditorium.

"Kristen's Crossing," a film submitted by Aly Lim of Rochester, was the winner of the Best of the Show award. Several judges labeled the project one of the best films presented in the 20-year history of the festival.

"A Quiet Chapter," submitted by Nara Barger, took first place honors in the fiction category. Second place was awarded to "Once Again," by Ben Wolf, and honorable mention accolades went to "The Dreaming," a dual effort by Daniel Mosley and Brendan McEachern.

First place in the Non-Fiction category was awarded to John Burger for his project, "For Art's Sake." Aly Lim, the winner of the competition's top honor also won an honorable mention award along with Karen Sully for "Kats," and "College Moms," respectively.

The Experimental category was won by The New School For Social Research for their film, "Uncovering Mariarosy Calleri." Honorable mention was given to Dana Damtoft, a high school student, for her submission, "Low Rider".

Top honors in computer animation went to Christopher O'Connell for "Icarus." "The Boy and the Candy" by Glenn Ehler was second, and "Uncle Dutch" by Julie Jurgens was third. Honorable mention was awarded to "Coffee?" and "Parking Space Limited," submitted by Steven Palmer and Curt Markham, respectively.

After the competition, jointly sponsored by SMPTE and the Rochester Audio Visual Association, a dinner was held for the participants. — Arthur J. Cosgrove (Secretary/Treasurer), Eastman Kodak Co.

San Francisco July 31, 1997

The SMPTE San Francisco Section continued the series on the FCC-mandated Digital Television (DTV) system and its impact on production and broadcasting. Nearly 100 attendees filled the main studio of KPIX-TV to hear Phil Livingston, Panasonic Digital Systems, presented his company's plans for equipping stations and studios to meet the entire range of DTV demands these facilities will soon face. Panasonic DTV equipment ranges from 4:1:1 DV and DVCPRO standard-definition TV (SDTV) to D-5 digital high-definition television (HDTV). With 30 years of broadcast experience, Livingston has actively participated in equipment development, and currently chairs the SMPTE P-18 committee responsible for standards in TV production.

The evening included an energetic exchange of ideas on what constitutes acceptable picture quality for both digital SDTV and HDTV. For example, does the 4:1:1 sampling rate of the DV-family of digital video recorders offer sufficient quality for conversion to HDTV's 4:2:0 MPEG-2 for many programming applications? Some say no, but Panasonic and

their DVCPRO buyers say a qualified yes.

Rick Sutterlin, Snell and Wilcox, provided his company's up-conversion box that allowed the audience to see footage shot on 4:1:1 DVCPRO converted to digital HDTV and displayed on a 32-in. diagonal Panasonic Model AT-HT 3215 consumer HDTV set. Many concluded the up-converted quality was acceptable for broadcast. Post-presentation audience participation included a lot of eyeballing of the HDTV images from about an inch away from the faces of the CRTs.

Livingston and his colleague, Gary Youngs, also brought a Panasonic WV-3240 1080-line interlace HDTV monitor to the show. The 32-in. diagonal 16:9 unit is one of only two in the country. For the first time, many in the audience had a chance to view a 2 micron dot-pitch professional HDTV monitor alongside a 3.5 micron dot-pitch consumer unit. The presentation also included a demonstration of the Model AJ-D700 DVCPRO camera, and the Panasonic Model AJ-LT75 DVCPRO laptop editor. CBS/Westinghouse and NBC have just standardized on the DVCPRO format for network O and O news.

The meeting concluded with a tour of the KPIX facility by Director of Engineering Dave Hancock and his staff. They showcased their on-air automation system, non-linear video servers, and master control. — Peter Hammar (Manager), Hammar Communications

Calendar

SMPTE Activities

NEW YORK, N.Y. — 139th SMPTE Technical Conference & Equipment Exhibit, Marriott Marquis Hotel, *November 21-24, 1997.*

TORONTO, ONTARIO — 32nd Advanced Motion Imaging Conference, Sheraton Center Hotel, *February 5-7, 1998.*

LOS ANGELES, CALIF. — 2nd Annual SMPTE Spring Film Conference—Colocated with SHOWBIZ Expo, Los Angeles Convention Center, Los Angeles, Calif. *June 12-14, 1998.*

PASADENA, CALIF. — 140th SMPTE Technical Conference & Exhibit, Pasadena Convention Center, *October 26-31, 1998.*

ORLANDO, FLA. — 33rd SMPTE Advanced Motion Imaging Conference, *February 1999.*

NEW YORK, N.Y. — 141st SMPTE Technical Conference & Equipment Exhibit, *November 19-22, 1999.*

For more information on these and other SMPTE activities contact SMPTE Headquarters:

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November

CIE 2nd Expert Symposium on Colour Standards for Imaging Technology, Scottsdale, Ariz. Info: CIE Central Bureau, Kegelgasse 27, A-1030 Vienna, Austria. *November 20-21, 1997.*

March 1998

cinec 98 International Trade Fair for Motion Picture Technology and Post-Production, M,O,C, Events Center, Munich, Germany. Info: Messe München GmbH, cinec Exhibition Management, Messengelände, D-80325 München, Germany. *March 21-23, 1998.*

April 1998

NAB '97 International Convention and Exposition, Las Vegas Convention Center, Las Vegas, Nev. Info: National Association of Broadcasters, 1771 N St. NW, Washington, DC 20036-2891, <http://www.nab.org/conventions>. *April 4-9, 1998.*

May 1998

Lightfair International 1998, Las Vegas Convention Center, Las Vegas, Nev. Info: AMC Tradeshows, 240 Peachtree St. NW, Ste. 2200, Atlanta, GA 30303. *May 27-29, 1998.*

June 1998

SHOWBIZ Expo, Los Angeles Convention Center, Los Angeles, Calif. Info: Reed Exhibition Companies, 383 Main Ave., Norwalk, CT 06851, <http://www.showbizexpo.com>. *June 12-14, 1998.*