

# Section Meetings

## Atlanta January 13, 1997

Guest speaker Ray Baldock, Grass Valley/Tektronix, discussed Fibre Channel for the 55 members and guests who attended. He began by explaining the methods of analog video distribution used today and trends for the future. After mentioning advantages of digital networking over copying and exchanging tapes, Baldock defined Fibre Channel for his audience. Transfer distances and data rates were given for various copper and optical media. System architectures were presented along with their respective advantages and disadvantages. Fibre Channel was examined through the eyes of the OSI model, and in the protocols it could support. Lastly, video streams (as opposed to file transfers) were discussed. Sender-clocked ("push model" protocol) and receiver-clocked ("pull model" protocol) were compared in light of the applications for which each was suited. — Dick Perin (Secretary/Treasurer), Sony Electronics

## Atlanta February 10, 1997

The 42 people in attendance listened to Kevin Molinari, Data Translations, explain what was new in Version 3.0 of the Media 100 application software. He touched on what was planned in the way of new software (Version 4.0) and hardware (SMPTE 259M connectivity) for the near future. Earl Higgins, Scitex Digital Video, then gave a background on his company and

went on to explain how the components on MicroSphere were integrated to form a complete desktop post-production platform. Higgins touched on what options were available and how the product related to its "big brother," the StratoSphere. Demonstrations of both products were provided by product specialists Jennifer Johnson and Jim Grant. — Dick Perin (Secretary/Treasurer), Sony Electronics

## Florida/Caribbean January 18, 1997

The January meeting of the Florida/Caribbean Section was a special annual event for SMPTE members only. For the third consecutive year, this event was hosted by Sony at its Conference Center at the Disney/MGM Studios. Sony's Duane Solem treated his 34-member audience to a presentation on the technical aspects of the new Betacam SX format. A demonstration of the Betacam SX hybrid recorder, DNW-A100, showed the operation of this CPU-housed videotape machine. Solem demonstrated the ability of the unit to record video and audio, transfer both over to the internal hard drive at 4 times real time, and then edit, all within the same box. The speaker fielded questions throughout the program from an eager audience; some of the questions were responded to by experimenting with the DNW-A100 to see if it could do what was asked. At the conclusion of the meeting, members and their guest went on to enjoy the remainder of the day in the park. — Al LeBoeuf (Chair), Lockheed Martin, Electronics and Missiles

## SMPTE SECTION CALENDAR

### Hong Kong

For further information contact Section Chair Kwok-Luen Lam, Wharf Cable Ltd., 5/F Wharf Cable Tower, 9 Hoi Shing Rd., Tsuen Wan, N.T., Hong Kong, tel: +852-211-24511, fax: +852-211-28764, e-mail: kl@hk.super.net

### Dates for future meetings:

May 1997: Digital Compression  
May 1997: DVD  
August 1997: VOD/IMS  
November 1997: MPEG-2

### San Francisco

For further information contact Section Chair Charles Hintz, KTVU Partnership, Inc./Fox, tel: (510) 874-0290, fax: (510) 272-9957, e-mail: charlesinca@aol.com

The 1997 San Francisco Section Second Saturday Tutorials are currently being scheduled. All times are 9:30 a.m. to 4:30 p.m., with locations to be determined.

August 9, 1997: Video Acquisition and Display  
September 13, 1997: Digital Audio in the World of Television  
October 11, 1997: MPEG-1, The Evolution into MPEG-2, and Implementations  
November 8, 1997: Specifically MPEG-2

### Toronto

For further information contact Promotions Adviser Brad Fortner, Rogers Communications Centre, Ryerson Poly-technic University, tel: (416) 237-0625, fax: (416) 979-5203, e-mail: bfortner@acs.ryerson.ca

### Dates for future meetings:

April 15, 1997: Digital Effects in Film  
May 13, 1997: TBA  
June 10, 1997: Film and Video Archiving

### Future SMPTE Toronto Events:

May 14 to 15: The Multimedia Experience  
To publicize your Section events, please send announcements to SMPTE Headquarters, 595 W. Hartsdale Ave., White Plains, NY 10607, tel: (914) 761-1100, fax: (914) 761-3115, e-mail: edit@smpte.org. Information must be received by the 15th of the second month preceding issue date (e.g., April 15th for June issue).

## Mashpee February 8, 1997

Thirty-five members attended the February meeting, in which Faculty Advisor Mike Pietrowski informed members of updates to the chapter budget. Other business taken care of included a motion to vote on all future chapter expenses as well as to meet once monthly on a Saturday for four hours



From left to right, speaker Mike Scott with Robert Maniaci and Andrea LaBeaux at the February Napa Valley College meeting.



Lewis Merritt (left), Ed Schuller (center), and Michael Ostrellich at the January meeting in New York.



Ed Schuller (left) presents a plaque to speaker John Kowalak at the January meeting in New York.

of training. Then New England Section Secretary/Treasurer Paul Beck, Emerson College, discussed video equipment. — Thomas N. Holmes, Student Secretary

### **Napa Valley College February 6, 1997**

Mike Scott, Sony Electronics, Inc., addressed the Napa Valley College students at the February meeting. After graduating from the school in 1985 with three A.S. degrees, Scott began working for Sony in the Quality Assurance Department. He went on to explain that he has worked in most departments as a test engineer, and he is presently building custom orders and testing the new Sony OXF-R3 digital mixing console. This product has a 360-MHz computer running on a UNIX platform with seven screens and is able to re-patch any of the channels so that any of the outer channels can be moved to the middle while not altering the stereo quality of the audio. Technical explanations of CD and DAT principles were discussed, as was error correction. — Robert Maniaci, Student Chair

### **Nashville January 16, 1997**

The 46-member audience listened to two speakers at the January meeting: Tom Kaye, Silicon Graphics, Inc., and Jeff Meeker, Alias/Wavefront; hardware and software from both companies were demonstrated. SGI's O2 device allows importing and exporting of composite video connected directly to the side of the unit. Both this unit and Alias/Wavefront's PowerAnimator system provided good sound output quality when fed into the room's surround system. — Tom Hoffman (Secretary/Treasurer), MPL Film & Video

### **New York January 15, 1997**

Eighty members and guests were treated to a tour of HBO's new state-of-the-art video and film screening theater. Then Lewis Merritt and Michael Ostrellich, Image Graphics, Inc., presented "Satellite Image Technology in the Post-Production of Motion Pictures." They described a unique development that uses satellite image

recording technology to record computer generated cinematography. A high-speed electron beam recorder developed by the company is used to record a permanent archival master interpositive onto extremely fine grain Eastman Kodak silver halide film.

The second speaker, John Kowalak, formerly of Movielab, Inc., presented the fourth in a series of historical papers. "Flashback — The Way it was in the Film Lab" recounted the beginnings of film laboratories in the 1890s and the years that followed when lab processing was a simple craft based on the individual lab technician's personal judgment. He described equipment and processes that, over the years, evolved into today's modern film lab. Finally, the Section's Test Materials Advisor, Ed Schuller, described and demonstrated the new SMPTE Projector Alignment Test Film, RP 40, and compared it to the 1971 version. He pointed out new features and how the film is used in post-production houses, film laboratories, and movie theaters. — Ed Schuller (Manager)

### **Sacramento January 29, 1997**

The January meeting featured speaker Chris Romine, Sierra Design Labs; 29 people were in attendance. Romine discussed a server solution for an entire facility using industry-standard video, audio, and computer interfaces. Key issues addressed included flexibility, scalability, performance, and the cost of capital equipment. The theme was that any new centralized solution would need to be compatible with today's analog and video-based equipment. The question of archiving such a massive database resulted in a discussion that revolved around a hierarchical system depending upon access time: less than one minute, one hour, one day, one week, etc. — William Carlquist (Secretary/Treasurer), Tektronix, Grass Valley Products

### **Toronto January 14, 1997**

The 11th Annual SMPTE Toronto Section satellite meeting drew 150 people to Studio 2 at the Global Television Network for a discussion on digital virtual studios. Hosted by SMPTE President David George, and linked to presentations in Montreal and Atlanta via fiber-optic cable, the meeting was transmitted to North American SMPTE members on the Anik E2C satellite.

According to the first speaker, Bruce Wiseman, Imagineering, Inc., digital virtual studios can add value for broadcasters by increasing studio throughput. He reasoned that since composite images are

made using chroma key techniques, producers can save money by reducing storage and space costs, quick set changes, and the creative freedom in set design that these systems offer. Wiseman feels that North American broadcasters have been slow to adopt virtual set technology for several reasons. These reasons include high capital equipment costs, talent interaction, personnel issues, and realism of image. But he also believes that North American broadcasters will embrace virtual sets as these issues are overcome in the next few years.

Speaking from Toronto, Steve Smedberg, RT-SET Virtual Studio Systems, gave a short history of how his company created their virtual set system. RT-SET evolved from a flight simulation system that was first developed in Israel in 1986. The company first learned how to visualize and quickly render data that was recorded during an air flight. Later they learned how to render complex terrain data collected from helicopters and ground level data from

tanks. It is from this research base that the RT-SET Virtual Studio System was created. Smedberg advised that the ability to track camera movement is the key to a virtual set system, and a system's ability to work with existing installed studio equipment is paramount. He also asked the audience to consider the needs of post-production. He concluded his presentation by showing examples of the RT-SET system used by ABC during the 1996 Presidential Election coverage and its use in CBS's "Secrets of the Cryptkeepers Haunted House."

Lance Kelson, Accom, speaking from the Turner Entertainment Network in Atlanta, supported much of what the previous speakers had said. He advised the SMPTE audience that there are many solutions for getting data from the camera heads. While add-on sensors are the most popular method at this point, he mentioned that pattern recognition systems will eventually free cameras of these devices. Kelson ended by demonstrating how ELSET's software can create real-time

lens effects including depth of field and rack focus on a virtual set.

The final presentation of the evening originated from Discreet Logic's research studio in Montreal, with that company's Marc Lapierre and David Wilkins. They focused on the three elements involved in virtual studios: 3-D modeling software, the matte creation and image compositing, and camera tracking. Lapierre talked about the importance of the 3-D modeling software being the component that creates the actual virtual set. He also commented that the software should be able to accommodate the quick changes required by the broadcast environment. Wilkins concluded the evening by demonstrating Discreet Logic's VAPOUR virtual set production system. The demo included a look at the user interface as well as the process and elements involved in putting together a digital virtual studio production. — Brad Fortner (Promotions Advisor) and Miya Djuric, Rogers Communications Centre, Ryerson Polytechnic University

## News

### Toronto Section to Run Multimedia Experience Seminar

The Toronto Section will be presenting a two-day tutorial entitled "The Multimedia Experience" on May 14 and 15, 1997, at the DOTCOM Café in Toronto. "The Multimedia Experience" is the fourth of a series of successful "Experiences" and will focus on tracing the process from start to finish of the making of a CD-ROM. As with the other Experiences (Post, Television, and Movie), the topic will be covered with a broad overview in an exciting, instructive, and interactive atmosphere, a format that has proven to be highly successful.

The tutorial will consist of four sections: an overview of what multimedia is and its capabilities; an inside look at the new technologies and their future; the making of a music artist CD-ROM and its distribution, including the selection of a singer and tracing his career in music, film, and print in an interactive way; and a recap of the multimedia scene and wrap up.

Seating is limited to 200. Attendees will be given a workbook, bag, mug, meal, contests, and other surprises. For more information, contact "The Multimedia Experience" Information Hotline at (416) 237-0625 or the Registration Hotline at (905) 470-2545 ext. 265. The cost is \$175 for SMPTE members, \$200 for nonmembers, and \$115 for students. More infor-

mation is available on the Toronto Section Web site at <http://www.smpte.org/sections/yyz/yyz.htm>.

### Australia's SMPTE '97 Scheduled for July

"New Technologies, New Opportunities" is the theme selected for the SMPTE '97 Conference and Exhibition, hosted by the Australian Sections. This event aims to give broadcasters, filmmakers, and program producers invaluable insights and practical demonstrations of where the industry is moving in the digital age. Chairman John Maizels, IBM Australia, Ltd., predicts that the event will be informative both in the range and relevance of the topics covered.

Featuring open tutorials, technical presentations, and discussions, the four-day conference program follows the progressive industry processes of capturing images, compiling them into a work, and making the finished project available for screening to an audience.

The opening foundational sessions address the relevant issues of today, such as compression, signal switching standards and standards processes, architecture, and broadcasting using the Internet. The "Capture" segment of the program takes a look at the latest initiatives for capturing images optically on film and electronically for direct transmission or

storage on disk or tape. Topics include new film types, motion picture production techniques, and electronic camera design in a digital world. The "Storage" sessions cover developing trends such as single-to-multidisk, VTR drop-in or new architecture, plus what's new in tape storage and the writable CD.

The "Archive" sessions tackle issues such as format change, electronic transfer, and the loss of quality, content, and media. The "Post-Production" program will explore the "know no boundaries" creative world of digital compositing and effects. Emerging trends and applications covering film, video, and computer will be developed.

The final sessions examine the vitally important but not quite so glamorous process of "Distribution and Transmission," moving content through a facility and then out to an audience. Issues to be raised include what is changing with the move to digital, managing networks, and material distribution technology.

SMPTE '97's expanded technology exhibition will occupy all of Halls 1 and 2 of the Sydney Exhibition Centre at Darling Harbour. Over 70 of the industry's leading manufacturers and suppliers will be participating, providing a unique display of competitive technology. The conference will be held at the Wesley Centre in the city, a short monorail trip