

SMPTE NEWS & NOTES



Society of Motion Picture and Television Engineers • 595 W. Hartsdale Ave., White Plains, NY 10607 • Tel: 914-761-1100 • Fax: 914-761-3115
E-mail Addresses • General: smpte@smpte.org • Administration: execdir@smpte.org • Editorial: journal@smpte.org • Engineering: eng@smpte.org
• Marketing: mktg@smpte.org • Accounting: acct@smpte.org • Membership: member@smpte.org

141st Technical Conference and Exhibition—Program

Papers have been selected and the program for the Technical Conference and Exhibition is now complete. This year's event, to be held on November 19-22 at the Marriott Marquis in New York City, is being headed by *Birney Dayton*, NVision, and *Linda Young*, DuArt Film Laboratories. The conference will explore issues pertaining to digital technology in the advent of the new millennium.

Seminar

Video 1080 by 1920/24P-A New Standard, *Gavin Shutz*

Making 1080P/24 Succeed in DTV Post-Production;
24 Progressive, the Age-Old Telecine Processes Hit the Outside World;
Neutrality-Can an HD Switcher/DVE Sit on all "Sides" of the Television Standards Fence?

Multiple Image Formats and Multiple Frame Rate Television Production Systems;

Is There Such a Thing as a Universal Format Converter for DTV?
Managing the Content Explosion with 24P Universal Editing + Mastering;

Technical Aspects of the New World of Multi-Format DTV Embodying Progressive, Interlaced, and Segmented Frame Video Formats;
Hybrid Mastering

Paper Sessions

Digital Post-Production, *John Galt*

High-Definition Stripping, Genlock, and Timing Regeneration of Multiple Formats of High-Definition Video and Film;

Quality in HDTV Post;
Loop Bandwidth Optimization and Jitter Measurement Techniques for Serial HDTV Systems;

HD/DTV and the Closed Captioning Food Chain;
If You're no Longer Using Your Father's Video Editor, Why are You Still Using His Router?
Measurement Technology for Film Visual Effects

Non-Broadcast Digital Video, *Jay Adrick*

Ultrahigh-Sensitivity Color HDTV Camera for Shooting Heavenly Bodies;

Video Over the Internet Transport Appliances;
Controlling Color in a Digital World;
Strategic Implications and Applications of Advanced Motion Imaging Systems for the Department of Defense;
NASA's Myriad Uses of Digital Video;
Data Broadcasting Meets the Internet

Electronic Media Storage, *Al Kovalick*

Building Centralized Broadcast Facilities in a Networked World;
Implementation of SMPTE Metadata for Advanced Authoring Applications;

Strategic Implications for Future Content Management Systems;
Media Asset Management: Strategies for the 21st Century;
Transitioning to File-Based Electronic Media Storage;
Networked Storage Architecture;
High Availability Architectures for Media Storage and Access

Displays for the Theater and Home, *H. Loren Nielsen and Matthew Cowan*

Centralized Security for the Multimedia Home Network;
Cinema Projection Distortion;
Post-Production and Display Considerations for the Digital Cinema Release of Star Wars Episode 1-The Phantom Menace;
A Comparison of Alternative HD Display Technologies to CRT;
Utilization Issues for Large, Consumer Video Displays;
An Alternative Architecture for High-Performance Display Systems

Networking for Production, *Hugo P. Gaggioni*

Networking Requirements for Production and Post-Production Applications;

Global Contribution Video Networks: Criteria and Implementation;

A Pragmatic Approach to Networking in Production;

Tutorial on SDTI-CP;

Integrated Wide-Area ATM Solutions for Broadcasters and Production;

Real-Time Remote File System for Program Production;

MPEG-2 Video Archive System for Live-Broadcasting

Capture and Production of News for DTV, *Karen C. Mills*

A DTV Technology Roadmap for ENG Capture and Production;

Electronic Ingestion and Processing in the Digital Newsroom;

Time Warner's Approach to a Digital News Environment;

Some Early Explorations in DTV Local News Programming;

Multi-Format Acquisition and Hierarchical Compression in DTV Systems;

On-Air Digital Microwave and STL Challenges and Enabling Technologies for ENG Acquisition

Format Conversions, *Jim Kutzner*

Conversion of Film-Based Interlaced HD Material to Progressive: Harmony or Cacophony;

Smart Digital Video Interfaces Solve the Problem of Multiple Standards;

MPEG-2 Transcoding from the Production Format into the Emission Format;

Motion Compensated De-Interlacing: The Key to the Digital Video Transition;

A Picture Format Converter Using Motion Compensated De-Interlacing

Audio Post-Production for DTV, *Steve Davis*

Impact of 5.1 Audio in Television Production and Distribution;

Channel Television Production;

Multi-Channel Audio Management in the Digital Facility;

Metadata Authoring and System Integration;

A/V Synchronization A to V;

Audio-Video Synchronization Across DTV Transport Interfaces

Film in the Digital World, *Timothy Spitzer and Domenic Rom*

Distributed Production Using Loosely and Tightly Coupled Systems;

The Latest Emulsion Technology on New Super F-Series;

DVD Dailies: Creative Collaboration for Feature Film Makers;

Digital Film Scanning and Recording;

A New Concept in Advanced Film Scanning;

Chemical Processing of Digital Soundtracks

DTV Distribution and Delivery, *Edmund A. Williams*

The Use of One MPEG Profile for Production, Contribution, and Distribution Networking;

Video Performance Measurements in DTV Transmission Systems;

Migration to Digital Satellite Delivery via Transponder Band-Edge Carrier;

Management and Control of Receivers in a Satellite Distribution Network;

Monitoring and Control for Digital Transmission Systems;

On-Air Digital Microwave Interference Testing;

Vision or Reality? Breaking the Bandwidth Barrier

Additional information is available in this month's Journal.

Publications Catalog in this Month's Issue

Check out the Publications Catalog in this issue of the *Journal*. For additional inquiry, contact SMPTE Headquarters.

NEW CD-ROM



Motion-Picture Standards

Completely alphabetized and computerized.
ANSI approved SMPTE Standards,
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M P Volume 2, April 1, 1999

ADDITIONS

- SMPTE 313** – Proposed SMPTE Standard for Motion-Picture Film (65-mm) Manufacturer-Printed Latent Image Identification Information 120 Perforation Repeat
- RP 199-1999** – SMPTE Recommended Practice Mapping of Pictures in Wide-Screen (16:9) Scanning Structure to Retain Original Aspect Ratio of the Work
- RP 200** – Proposed SMPTE Recommended Practice Relative and Absolute Sound Pressure Levels for Motion-Picture Multichannel Sound Systems
- EG 35** – Proposed SMPTE Engineering Guideline Time and Control Code Time Address Clock Precision for Television, Audio and Film

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Headquarters Staff

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Carl Girod, Director of Engineering: cgirod@smpte.org
Mark Hyman, Staff Engineer: mhyman@smpte.org
Andrew Zeyer, Finance Manager: azeyer@smpte.org
Mathew Kuriakose, Production Supervisor: kmathew@smpte.org
MaryAnn Frusciante, Production Editor: mfrusciante@smpte.org
Dianne Rose Purrier, Assistant Editor: dpurrier@smpte.org
Marilyn Waldman, Advertising/Editorial/Program Coordinator: mwaldman@smpte.org
Linda Alexander, Marketing Coordinator: lalexander@smpte.org
Ilisha Stier, Meeting Coordinator: istier@smpte.org
Zoila Figueroa, Administrative Assistant/Section Services Coordinator: zfigueroa@smpte.org
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Philadelphia Walt W. Bundy, Jr.: villabits@aol.com
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