

edge, optimum temperature and humidity) and the problems of "safety-film" deterioration after two to three decades.

On February 19th, members attended a joint meeting with the Audio Engineering Society at WUSA-TV to examine audio for DTV. Steve Lyman, Dolby Lab, discussed the various audio options available in the advanced television standards. This included the idea of a stereo "mix/effects" channel transmitted with multiple language monaural dialog channels. He also outlined his company's new editable compressed format, "Dolby E."

At the March 19th Section gathering, Marc Pfeiffer, New Bridge Networks, discussed video transmission over IP networks, at the company's Virginia office. His presentation included sending multiple feeds over Ethernet, across a gigabit IP router. Attendants were reminded of the ever expanding horizons of motion-imaging presentations and the reality of "desktop" video.

Following the NAB convention, the Section held its second annual "NAB Mortem," as some called the program—"NAB Show Analysis and DTV Trends." April 16th provided an opportunity to review and assimilate the broadcaster's convention. NAB's science and technology vice-president, Lynn Claudy, and staff guided the perspective. Presenters reported the latest news on videotape format developments, channel "branding" provisions, FCC moves, and metadata (Program and System Information (Protocol) standards.

Cable, was the topic of the May 21st meeting at Jones Cable Plant in Alexandria, VA. Tom Gorman and Tim DeVinney gave a glimpse of their version of cable in the year 2000. High-speed access to the Internet and possible tele-

phone services play as big a role in their thinking as what to do with DTV.

The June 18th meeting, previously reported in the *SMPTE Journal*, was a historic roundtable of television stations in the DC area discussing their entry into the digital era of broadcasting.

The Section participated in its joint annual convention with the WEBC (Washington Executive Broadcast Engineers), on September 25th and 26th, in Ocean City. The subject of continuing migration to DTV was discussed. More than 60 participants learned of plans for consumer DTV receivers, from high-end units to set-top converters. Presenters gave overviews of the history of digital television, development, and prospects for the future, plus the "ins and outs" of compression. Seminars were held, explaining new networking models as TV moves to an increasingly server-based environment. Participants learned that Standard Digital Interface (SDI) had become Standard Digital Transport Interface (SDTI). Sessions discussed nonlinear editing and various hybrid tape/disk approaches to news, program, and spot preparation. MPEG 4:2:2 is an emerging, multi-manufacturer standard, with possible frame-accurate editing, as Sony has proved in its Beta SX format. The best advice: Keep things simple, keep options open, and make changes over time.

The October 13th meeting provided a look at WETA-TV's new facility at Campbell Place in Arlington, VA. Lew Zager, WETA, Jerry Butler, PBS, and Larry Brody, Communication Engineering Inc., shared their challenges and the ground they had broken in designing facilities for DTV.

"What's My Line?" is a question asked

since the earliest days of television. On November 19th it had a greater significance as members gathered at the headquarters of the National Cable Television Association to explore "The Missing Line," the Home Digital Network Interface, the preferred nomenclature for Firewire (IEEE-1394) in consumer digital television equipment. Laurie Schwartz, Cable Lab, explained difficulties faced by the industry: 64 QAM—preferred by the cable industry, versus 8—VSB—the U.S. Terrestrial Transmission Modulation Format, copy protection, encryption, and navigation between set-top boxes and consumer DTV displays. She explained how the choice of 64-QAM pass-through of translated terrestrial DTV signals would eliminate auxiliary services such as program guides and encrypted premium channels. Coexistence of various transmission schemes creates high and unrealistic bandwidth requirements.

The topic of the December 10 gathering was a "big stretch," that is, the difficulty producers and post-houses face in future proofing product for wider aspect-ratio display. Jeff Huey, Dave Markun, and Ken Miller, Henninger Capitol Post-Production House, addressed various solutions, primarily anamorphic television techniques, super 16mm production, and digital sizing manipulation (exploiting traditional standard-definition television plants for the time being). Their conclusion: no strategy is perfect, no size fits all, and exploration for solutions continues.

As the Section looks toward 1999, it promises another interesting year of technology updates and matters of interest to those involved in the motion-imaging craft.—James Suthard, Secretary/Treasurer

News

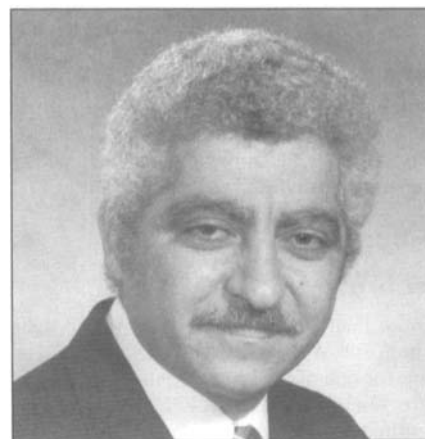
Technicolor Focuses on Film Restoration
Technicolor has organized a new company that will specialize in film restoration. The Technicolor Film Restoration Co. will be headquartered in a new facility adjacent to the main Technicolor Film Laboratory in Hollywood, CA.

"We must restore and preserve the past, if we are to have a future for film," said Technicolor President Ron Jarvis. The company's goal is to make high-quality film restoration more affordable and accessible. Separating the restoration function from the mass-production laboratory environment will enable Technicolor to concentrate on the specialized care that film restoration demands.

Rami Mina, a 30 year veteran of the motion picture industry, was appointed to

head the subsidiary. He worked for Kodak most of his career, where he headed engineering services for the company's Hollywood region before joining Technicolor in 1996.

Mina, a recognized authority on film restoration technology, said the evolution of HDTV, digital television, and new home video formats are fueling vigorous interest in restoring and preserving old and new classic films. According to Mina, the studios and other content owners anticipate there will be a growing demand to fill the new entertainment pipelines with world-class films. He also anticipates a growing demand for classic films for global distribution, and estimates that at least 11,000 American films could be lost forever if they are not restored and preserved.



Motion picture film is a durable medium, more so than any current form of electronic imaging. If stored properly film will last for hundreds of years, and can be preserved indefinitely if new masters are made as needed.