

Section Meetings

Detroit

October 10, 2000

Nineteen members and guests attended the meeting hosted by Roscor Corp. in Farmington Hills. George G. Elsaesser, Logic Innovations, Inc., gave a presentation titled "An Introduction to IP Datacasting," which covered technical aspects of encapsulating, transmitting, and receiving ancillary data. Elsaesser began with a brief exploration of business models for utilizing this technique by examining block diagrams of typical transmission and receive architecture along with potential applications, including corporate communications, distance learning, and multicast file transfers. The ability to distribute data as it happens in news tickers, financial information, press releases, and sports scores presents interesting possibilities.

Elsaesser also gave a brief description of the IP-2000 encapsulator, showing flow diagrams depicting typical implementation. Useful URLs were mentioned for those interested in examining companies presently using this technology as well as suppliers of related hardware. To summarize the present state of this technique, it is fair to say it is very new, a number of players are beginning to go online with solutions, it is growing rapidly, and no doubt, will be joined by additional methods for utilizing all possible bandwidth.—Bob Zeichner, Secretary/Treasurer



Hollywood meeting in October: Brad Hunt, MPAA; Bill Hausch, Sony; and Thomas MacCalla, ETC.

Hollywood September 27, 2000

Over 200 members and guests attended the meeting at the Pasadena Convention Center, which began with a presentation by Martin Euredjian, MediaReef.com, on the practical aspects of providing streaming media on the internet. This was followed by a panel discussion with Dennis Brockenridge, E-Studio Live; Mark Chatinsky, ASC; Tom Kobayashi, EDNet; and Mike Maples, consultant; who gave accounts of their personal experiences and answered questions from the audience.

The meeting continued with a lively panel discussion and Q & A session on "Digital Cinema vs. Film" by Bob Hopkins, Sony High-Definition Center; John Hora, ASC; Rob Hummel, Technicolor; and Garrett Smith, Paramount. The relative screen

image qualities of D-cinema and film, both subjective and objective, were debated. It was concluded that a limitation on the development of D-cinema is lack of a viable business case, particularly when a number of theater chains are currently in financial difficulties.—Alan Masson, Secretary/Treasurer

Hollywood October 18, 2000

The Hollywood Section co-hosted the meeting at the historic Warner Pacific Theater on Hollywood Blvd., with an audience comprised of SMPTE members from around the country, who were attending the SMPTE Conference in Pasadena; Hollywood Section members; and invited guests from Entertainment Technology Center (ETC). The theater is the site of the new digital cinema lab operated by ETC, an organization founded by USC and sponsored by various motion picture studios to promote and study cutting-edge technologies important to the future of the entertainment industry. This event previewed the opening of the lab and featured presentations by Thomas MacCalla, ETC; a panel discussion with members of the Technology Advisory Board (TAB) of ETC; and various demonstration clips of digital cinema. Members were welcomed with an electrosonic video wall greeting by MacCalla and Jim Korris,

ETC, and treated to traditional movie theater snacks including popcorn, hotdogs, and sodas.

The meeting began with a brief panel discussion and Q & A session with SMPTE Board members, Robert Kisor, Paramount Pictures; Gavin Schutz, Liberty Livewire Corp.; and John Mason, Eastman Kodak Co., followed by the introduction of John Sittig, Cinerama/Pacific Theaters, who presented a history of the theater from its original construction as the flagship operation for Warner Bros. through its days as a true 3-projector Cinerama house during the 50s and 60s to its subsequent dissection into a multiplex. MacCalla then introduced TAB panel members Bill Hausch, Sony Pictures; Brad Hunt, MPAA; Dave Schnuelle, Lucasfilm; MaryAnn Grasso, NATO; Garrett Smith, Paramount; and Tad Marburg, Warner Bros. Each spoke briefly on the importance of the lab facility and its future in helping define the problems and challenges in bringing digital cinema to reality.

Examples from several digitally mastered films, which included clips from *The Perfect Storm*, *The Phantom Menace*, *The Insider*, *American Beauty*, *Mission to Mars*, *Little Buddha*, and *Cider House Rules*, were shown. Each clip had been transferred to either a Cintel C-Reality or a Philips Spirit telecine. The projection system consisted of a Texas Instruments DLP Cinema projection display in 1280 x 1024/24P, played back from an AVICA Filmstore, Panasonic D-5, or QuVIS QuBIT. Projection brightness was measured at 12 fL.

Future plans for the digital cinema lab include facilities for side-by-side digital and conventional film projection. A new Stewart Screen has been ordered and the sound system is undergoing reconstruction with the assistance of JBL, Crown, THX, Dolby, Sony, and DTS. Other companies, including SGI, Sarnoff



Tad Marburg, Warner Bros. and MaryAnn Grasso, NATO.

Labs, Snell & Wilcox, and Strong Film Projector will be providing equipment to outfit the lab. A grand opening is planned for the first quarter of 2001.—Phil Squyres, Section Manager

Hong Kong September 22, 2000

A seminar on data streaming was held at Studio 3, Radio Television Hong Kong (RTHK) where Section Chair Kwok-Luen Lam welcomed 35 members and guests. Section Manager Noel Leung then introduced guest speaker Neal Page, ViewCast Ltd., who began by reviewing the fundamental trends and driving force behind streaming media technology and how it relates to professional broadcasters. He also discussed the key elements of streaming media including the encoding process, broadcasting capability, types of contents, various purposes of different companies, and the effective application of such techniques, as well as the fundamental trend of quality improvement occurring in the marketplace due to technology, bandwidth, and the actual production technique.

Page then demonstrated the differences between the two major systems: Real Player (Real Network) and Media Player (Microsoft). Members were very interested in the issues of QoS, bit rate and the standard of streaming media.

At the end of the meeting, Leung presented a certificate to Page as a token of gratitude.—Wai Boon Leung (Manager), Television Broadcasts Ltd.

New England September 28, 2000

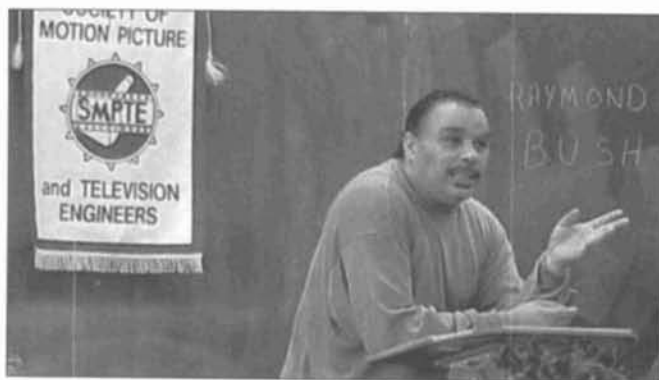
On the first cold night of the season, the subject of HDTV provided heat to the first meeting of the year, where more than 136 people responded to an open invitation. Guests from SBE, ITVA, AES, Mass Media Alliance, IBEW Local 1228, NABET Local 18, IATSE Local 600, and SMPTE members, past and

present, were treated to an informative 2-hour meeting titled "Is HDTV Really Dead?" Mike Keller, WCVB, opened the facilities of WCVB and WCVB-DT to attendees, complete with a post meeting tour of the station.

A distinguished panel from around the country gathered to share DTV and HDTV experiences and answer questions about the current and future issues facing the deployment of DTV. Material for discussion was supplied by respondents to the September meeting notice to submit HDTV/DTV questions via e-mail to the New England SMPTE website. Panelists included Charles Ogren, LIN Broadcasting Corp.; Ira Goldstone, Tribune Broadcasting; Bruce Lane, Grass Valley Group; Marty Faubell, Hearst-Argyle Broadcasting; and Mark Schubin, author, columnist, and consultant. The moderator, Richard Wolf, Wolf Coach Inc., set a comfortable pace in directing questions and topics to attendees.

Mark Schubin addressed the meeting title: "Is HDTV really dead?" No it's not, according to Schubin. It took 25 years for color television's penetration in the U.S. to reach 50% and 19 years for VHS penetration to reach 85%. "Why do we expect this [HDTV] transition to happen overnight? Read the newspapers from 1954 to 1967 you'll see the same complaints—stores aren't carrying any sets and there's not enough programming," Schubin said. "Don't expect unrealistic goals and we're doing fine. HDTV is rolling out and the prices are going down; there is more programming. Actually, we're probably moving faster than color was moving."

Attendees viewed beautiful images of an HDTV chronicle shot in 1080i, edited on HD D-5, and played back on Panasonic HD DVCPRO. This successful meeting was the first in a series on real-world issues that face the industry. A more in-depth report appears on the New England Section website.—Kevin Lessard, VideoExpress/Paul R. Beck, Secretary/Treasurer



Pasadena City College meeting in October: guest speaker Raymond Bush.

Pasadena City College Student Chapter October 10, 2000

With 37 in attendance, the meeting began with announcements and introduction of guest speaker Raymond M. Bush, editor of "Good Morning America." Bush has received a Kelly Award, two gold records, and was nominated for two Emmy Awards. He fulfilled his commitment with the Armed Forces and worked at various jobs after being discharged in 1968.

With no reservations on what he wanted for a career, Bush entered Pasadena City College where he was introduced to television production. He completed two years of telecommunications courses and had aspirations of becoming a cameraman, but an opportunity in another area dictated his path in the entertainment industry. Bush's friend who also attended Pasadena City College was hired by CBS-TV and later notified him of an opening at the television station. He was interviewed and immediately hired as a videotape operator, responsible for taping east coast programs and playing them back in network delay at a specified hour for the Pacific coast. As videotape operator, he was exposed to editors who shared their knowledge with him. According to Bush, he evolved into an editor because of the opportunities that were presented.

Bush is presently an online editor and assembles programs by means of linear and/or non-linear procedures onto a mas-

ter source, tape or disk, to be aired. An offline editor does a rough-cut of the program that will be transferred and assembled on-line; he has worked in both capacities. Although linear and nonlinear editing coexist, he envisions nonlinear applications will become the ultimate editing utility.

Bush credits his hiring to what he learned at Pasadena City College. "You could physically lift the college television production facility and put it out in a working environment and produce a broadcast-quality program," he said. He encouraged students to take advantage of all the courses offered at PCC, especially the digital application courses; to get involved with internship programs; and associate with people in their area of interest within the entertainment industry.

In closing, Bush told student not to refuse any entry job into the entertainment industry.—Kassa Zakadi, Student Chairperson

Rochester October 10, 2000

The Alcove Room at the Kodak Theater on the Ridge was full to capacity for the program titled "Hollywood Comes to Rochester: Digital Special Effects in the New Millennium." Steve Wright, Kodak's Cinesite, has crafted 3-D animation, compositing, and digital cel animation for notable movies such as *Batman*, *Air Force One*, and *Mission: Impossible II*. Wright's presentation on digital special effects techniques



Ed Hobson, Rome Chelsi, and George Sollenberger at the Rocky Mountain Video Expo in October.

began with the topic of film scanning and the 4-K spatial resolution and 10-bit data required to capture 100% of the negative's information at nominally 50 Mbits/frame on the Cineon Lightning scanner. Kodak monitor calibration helps to view color accurately, although working proxies downsampled to 1/4 or 1/8 resolution reduces system requirements. Color correction can match layers in a composite, color timeshots in a sequence, or create printer light simulations—all using 10-bit log color to prevent banding and maintain accuracy in the blacks and tops of the signal. Compositing has improved in recent years with matte extraction and de-spill operations being handled in software, either by Ultimatte or third party keyers. Geometric transformations, motion tracking, (in 2-D and 3-D) and speed changing via Cinespeed vector analysis and frame interpolation are currently routine procedures. Wright cautioned against overusing them, with the phrase "Friends don't let friends morph." Film recording (via CRT or laser) and digital mastering to D-6 rounded out the presentation topics.

Wright concluded the program with a demo reel and live demonstration of the Cineon image compositing and manipulation system he uses, including its "flow graph" node-to-node interface that ripples changes to all subsequent effects. An extended Q & A session with plenty of input from students visiting from the L. Jeffrey Selznick School of

Film Preservation at the George Eastman House made this a memorable meeting.—John P. Weiksner, Manager/Membership Chair

Rocky Mountain October 11, 2000

October was a busy month for the Rocky Mountain Section. Hosts of the Rocky Mountain Video Expo provided booth space at this important local industry show.

The Section meeting was a reception honoring local industry veteran and long-time SMPTE board member Myron Oliner, who retired from his position as director of engineering at KUSA earlier this year. During his career Oliner provided the Rocky Mountain Section with support above and beyond the call of duty. The Section is pleased to recognize Oliner for his service.—Rome Chelsi, Section Chair

Sacramento October 25, 2000

The meeting was held at the Grass Valley Group with approximately 40 attendees. The topic, presented by Leon Stanger, DirectTV, was "What's New at DirectTV." Stanger gave a pictorial tour of the station's new Los Angeles Broadcast Center and the expanded Castle Rock Broadcast Center. He also presented a rebroadcast of local channels, using signal-flow block diagrams and pictures and shared his perspective on HDTV as both broadcaster and



Rocky Mountain Section Chair Rome Chelsi presents Myron Oliner SMPTE award for service, at the October meeting.

consumer.

The presentation was followed by a Q & A session and discussion of the future of broadcasting.—Jim Blecksmith, Manager

Washington, DC September 21–23, 2000

The Washington, DC, Section and the Washington Executive Broadcast Engineers (WEBE) held their annual joint meeting at the Sheraton Fontainebleau Hotel, Ocean City, MD, where 85 registered attendees participated in technical sessions, a golf tournament, and social events.

The meeting titled "Streaming Media and Data Services in Broadcasting," included informative presentations by Chyron, Tektronix, Panasonic, Miranda, Leitch, Omneon Video Networks, AgileVision, Sony, and Rohde & Schwarz.

Friday morning's topics included Video Streaming Technologies for Broadcasters, Automatic Correction of

Audio-to-Video Delay Using Watermarking, Technologies for Video Over ATM, and JAVA-Based Control. The Friday afternoon topics were: Practical Applications for Broadband Networking in Broadcasting, Using IEEE 1394 to Network Video, Manipulating and Splicing Inside Compressed DTV Bitstreams, Video Over IP Networks, and Creating Virtual RF Circuits: Using COFDM to Broadcast Data. Saturday's topics included Case Studies in Implementing Streaming Media, Web Streaming Technologies, Content Management, Commercial Video on Demand over the Internet is Closer Than You Think, and the Internet as a Content Delivery Network.

Special thanks to Mike Maher and Peter Wharton, WEBE, who coordinated the program and the corporate partners who hosted the breakfasts, luncheons, and social events.—William Weston, Secretary/Treasurer



Attendees at the Sacramento Section meeting in October.