

# Section Meetings

## Detroit

October 12, 2001

Twenty-three members and guests, including local AES members, attended the Section's October meeting to hear Ryan Dunne, Roscor Corp., discuss "Fundamentals of DVD Authoring." Dunne described the types of DVD media currently in use and reviewed the various application successes to date, as well as some of the many potential uses. He took attendees through the steps involved in actually creating an interactive DVD program. Techniques for creating links to websites were demonstrated, further emphasizing the sophistication of the medium and its wide-ranging application potential.

Examples were given of workflow in a typical facility, encompassing nonlinear editing, assets storage, encoding, authoring, and replication. Tradeoffs, including bit rate versus time, and variable bit rate encoding were discussed. Encryption options were explored, along with various duplication scenarios and the economics associated with different volumes of production. After reviewing the types of media and burners currently available, Dunne demonstrated the authoring process using the Sonic Fusion System. He shared some useful websites for anyone interested in learning more about the standards and practices of the DVD medium.—Robert A. Zeichner, Secretary/Treasurer

## Hollywood

October 23, 2001

Two-hundred people attended the meeting at the Gene Autry Museum



Allen Daviau (third from right) responds to a comment by Roger Morton (right). Panel members (l-r): Richard Crudo, Rob McLachlan, Laszlo Kovacs, Mike Bellamy, Allen Daviau, Victor Kemper, and Roger Morton at the Hollywood meeting in October.

in Los Angeles for Roger Morton's presentation, "Assessing the Quality of Motion Imaging Systems from Scene to Digital Data." Morton, Eastman Kodak Co., described tests comparing the performance capabilities of motion picture film and a number of digital video cameras when producing digital image data under the same exposure conditions. He demonstrated that the measured image density of film is much higher than that of digital cameras. Digital signal processing can be used to further enhance the capabilities of both systems.

The presentation was followed by a panel discussion moderated by Bob Fisher. Participants included Morton, a number of distinguished cinematographers, and a colorist: Victor Kemper, Richard Crudo, Allen Daviau, Laszlo Kovacs, ASC; Rob McLachlan, CSC; and Mike Bellamy, Cinesite. This group looked forward to the continued use of film, which is expected to improve its artistic and archival benefits, while digital video will be an experiment for

projects where it is the appropriate medium.—Allan Masson, Section Chair

## Nashville

September 27, 2001

Forty-one members of the Nashville Section met for the September meeting where Mike Arnold, Scene Three Media Works, discussed "Design Concepts for a New Facility." He gave a brief history of Scene Three, including the building that houses the facilities, then discussed new technologies employed in going from a "traditional video and post-production facility" to a new "media works" facility. Guided tours were conducted after the presentation.—Buddy Gailey, Secretary/Treasurer

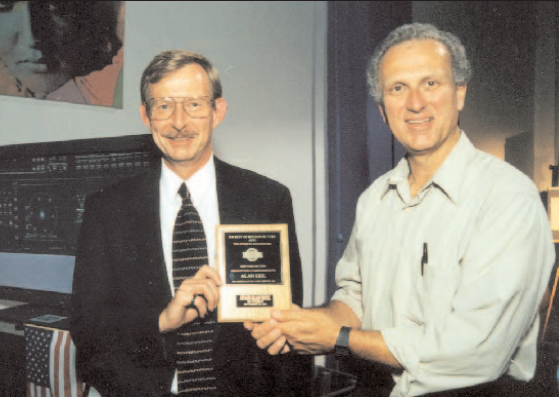
## New York

September 25, 2001

The New York Section meeting attracted 70 people to Liman Video Rentals for a tutorial given by Alan Keil, engineering vice-president at



Alan Keil with equipment setup at the New York September meeting.



Alan Keil (l) and Section Chair Ben Homenick at the New York Section meeting.

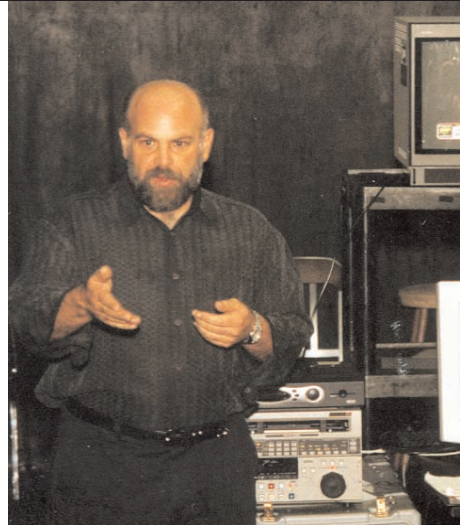
Ikegami. Keil discussed setup and alignment of digital HD and SGI cameras. Two Ikegami camcorders were online: the HD, HDL-V90, and the SD, HK-388 with high-density CCDs. Both cameras, linked to CCUs, were aimed at special 11-step grayscale test charts. Keil explained that the older 9-step chart is really inadequate for proper digital camera setup. The very small HDL-40 camera was trained on test equipment screens and shown on a 42-in. plasma display so all could view the adjustments.

Test equipment was provided by Leader Instruments and included the full-rack LV5170D HDTV, SDI analog waveform vectorscope, the LV5152DA HDTV, SDI analog waveform monitor, and the LV5100D, SDI component waveform monitor. The full-rack unit was particularly helpful as it showed the high-gain vector display crucial to the balance adjustments with a separate but simultaneous waveform display. Adjustments to gamma, flare, peak, clip, knee circuit, and detail enhancement were demonstrated and discussed in relation to preferred settings for both studio and outdoor locations.

A lively Q & A session and close inspection of the extensive equipment setup followed Keil's presentation.—Walter Druker, Section Manager

## **New York October 17, 2001**

The New York Section meeting, titled "Interactive Television, or



Guest speaker Bill Hendler addresses members at the New York Section meeting in October.

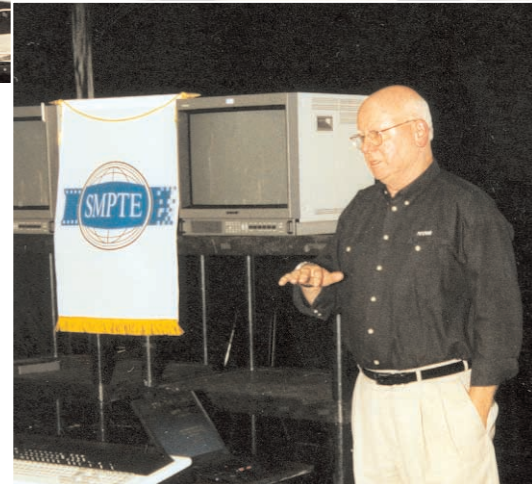
iTV," had an attendance of about 60 people.

The first of two guest speakers, Bill Hendler, vice-president of interactive TV at Chyron Corp., gave a great overview of iTV and how HTML web style pages are embedded into line 21 of the video, which can be decoded and displayed by digital set top boxes.

The second speaker, Jim Carruthers, Norpak Corp., pointed out that broadcasters can be held legally responsible for the content of the embedded HTML data, so it should be viewed to make sure it is acceptable. Also, in the past, there were no recognized standards for iTV; manufacturers' equipment was encoded differently so set-top boxes did not respond in the same way. SMPTE is now helping by setting standards such as SMPTE 292M, SMPTE 334, SMPTE 272M, and SMPTE 299M.—Chuck Roback, Section Manager

## **Pasadena City College September 25, 2001**

Marking its 20th anniversary, the Pasadena City College (PCC) student chapter convened its first meeting of the 2001-2002 school year with 45 members in attendance. Faculty Adviser Gerald Finn introduced last year's chairperson, Kassa Zakadi, and together, they outlined the history of SMPTE, reasons for membership, and the



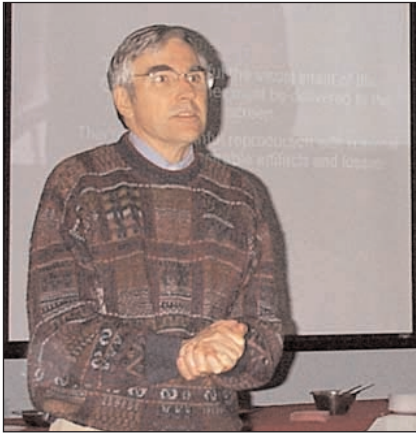
Guest speaker James Carruthers at the October meeting in New York.

activities of the Hollywood Section and the student chapter. The duties of the chairperson were described, and each of the four candidates, Gina SantaCruz, Greg Fisher, Josh Morris, and Kassa Zakadi, was given the chance to state his/her case for election.

Kassa Zakadi was announced the winner, the first time in the chapter's history that a chairperson had been elected for three successive terms. The election was followed by a raffle for books donated by Julie Foster and Stanislav Savinov of KPCC.—Gerald Finn, Faculty Advisor

## **Pasadena City College October 9, 2001**

Approximately 40 persons attended the meeting where guest speaker Ruben H. Diaz, owner of Hero Grip and Electric, was greeted with applause. Diaz's first topic was tardiness: the film and television industries will not tolerate it! As students



Roger Morton gives presentation at the Rochester Section meeting in October.

applauded, he greeted four latecomers with, "You're fired!" He emphasized that there are no excuses for being late. Diaz asked the students to prioritize five categories that he would cover: (1) first job (2) Hero Grip and Electric (3) personal goals (4) the production crew, and (5) PCC telecom courses.

Diaz's interest in television production began in high school with an introductory course, and continued at Pasadena City College with several telecom courses that propelled him toward lighting and grip work, then his first job as a production assistant (PA). There are two types of production assistants: the office PA has responsibilities within the production office, while the set PA performs duties on the set. As a set PA, Diaz could observe the grip and electric departments at work. He became a grip, eventually being promoted to key grip. After six years, with financial help from his parents, he purchased a five-ton grip and lighting package from a colleague and started Hero Grip and Electric, which provides equipment for the film/television industry.

Diaz and his partner, Richard Ralston, take pride in the quality of their equipment and the relationships they maintain with clients. Diaz emphasized the need to maintain contacts within the industry, which he does by collecting call sheets and crew lists of productions. He also stressed the importance of safety: be aware of your

surroundings and the potential dangers they hold. Finally, he urged students to take telecom courses seriously and develop good relationships with classmates. The film/television industry is a small circle; more than likely you'll meet the dedicated ones within that circle.—Kassa Zakadi, Chairperson

## Rochester October 9, 2001

Twenty-one lucky attendees gathered in the Theater on the Ridge Alcove Room for a preview of a technical paper slated for the 143rd SMPTE Technical Conference and Exhibition in New York City. Roger R. A. Morton, Eastman Kodak Co., delivered "Film vs. TV: Image Quality Comparison."

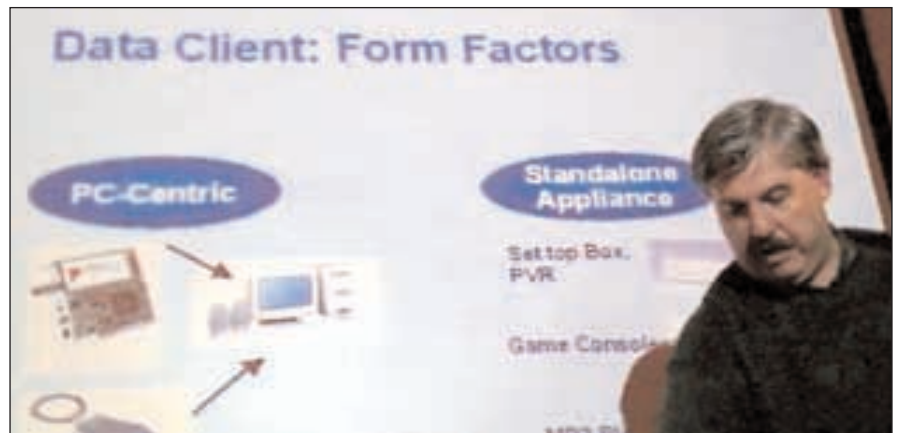
Morton, whose credits include 60 U.S. patents, voiced the goal of improving the quality of the theatrical experience. Though the research results that followed resembled a classic technological shootout, the more subtle humanistic elements of creating a feature film, such as the artistic concept of "look," figured into his assessment of film and electronic image capture.

Theatrical imaging systems are complex. A "Universal Digital Model" might help to grade data that faithfully represent the original scene, leading to Morton's suite of acquisition tests. For HDTV, he tested at least five cameras (both

1080i and P), recorded to HDCAM tape. For film, the format was Arriflex Super 35 on Kodak 200T 5279, scanned to 10-bit, 4K SMPTE 268M (DPX) on a Cineon Genesis scanner. He used prime lenses throughout. Dynamic range ranked as a vital metric, ranging about 20 stops or 1,000,000:1 for real-world scenes. On a reflective dome target, film achieved 15.9 stops but HD saturated at only 3.3—a 4,000:1 intensity difference. On the matters of sharpness and detail, the film scans also lead, as they did for signal-to-noise ratio and for depth-of-field response. Morton noted that an HDTV CCD contains typically 1/7 the area of a Super 35 frame. The data showed that image quality cannot be defined by a single metric, yet it would take significant changes for HD to surpass the quality of film with digital processing. Morton mentioned 4K CCD HD sensors as a start for allowing the electronic cinema viewer to perceive what the cinematographer intended.—John P. Weiksnar, Section Manager/Membership Chair

## Rocky Mountain October 17, 2001

Twenty-five members attended the meeting at the Auraria College campus, which featured a presentation by Peter Ludé, iBlast Inc. The company is developing technology



Peter Ludé gives presentation at the Rocky Mountain meeting in October.

to take advantage of datacasting made available in the ATSC A/90 standard. A/90 provides terrestrial broadcasters with the ability to transmit data utilizing opportunistic space in the 19.39-Mbit transport stream. Ludé provided a detailed description of iBlast's network, and a vision of how various business models might evolve. With over 200 stations on the air, iBlast has proven technology in operation.

Ludé described results from testing DTV propagation in "real-life" environments and discussed various emerging antenna designs. Indoor antenna designs have not evolved greatly during the analog era and still resemble the rabbit ears used during the "I Love Lucy" era.—Rome Chelsi, Section Chair

## Sacramento September 26, 2001

The Sacramento Section held its September meeting at Fresh Aire Media in Auburn, CA, with 17 in attendance. Jeff Nelson, Dolby Laboratories, presented an informative technical narrative on Dolby Digital and Dolby E. He emphasized the fact that quite a bit of metadata needs to travel with the actual audio data—about 115 Kbytes worth. Dolby E was designed to carry this data, as well as enable at least ten encode/decode cycles without noticeable degradation.—Bill Carlquist, Secretary/Treasurer

## Toronto October 9, 2001

Approximately 140 members gathered at the Velma Rogers Graham Theatre. The meeting, arranged by Chris Bell, Astral Television Networks Inc., and Roger Keay, Rogers Cable, was titled, "MPEG File Server for Pay-Per-View and Interactive Television Services."

Keay, the host, introduced the presentations: Chris Bell discussed MPEG file server for pay-per-view programming; Stephen Sacks, Terayon, talked about statistical multiplexing; Bruce Cowan, CITY-TV, gave an update on the CCTA audio level project; and Malcolm Stanley, Rogers Cable, presented a paper on interactive television services.—Randy Conrod, Secretary/Treasurer

# Calendar

## SMPTE Activities

### DALLAS, TX

36th Advanced Motion Imaging Conference. *February 7-9, 2002.*

### PASADENA, CA

144th Technical Conference & Exhibition. *October 23-26, 2002.*

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

Tel: (914) 761-1100  
Fax: (914) 761-3115

## FEBRUARY 2002

National Engineers Week, Washington, DC. Info: National Engineers Week Headquarters, 1420 King Street, Alexandria, VA 22314; tel: (703) 684-2852; website: [www.eweek.org](http://www.eweek.org).  
*February 17-23, 2002.*

ITU Telecom Americas 2003, Buenos Aires, Argentina; Info: Piers Letcher, Press and Public Relations Officer, ITU Telecom; tel: +42 22 730 6602; fax: +41 22 730 6444; e-mail: [piers.letcher@itu.int](mailto:piers.letcher@itu.int); website: [www.itu.int/newsroom](http://www.itu.int/newsroom).  
*February 25-28, 2002.*

## MARCH 2002

VidTrans 2002 Conference, Orlando, FL. Info: Matt Peterson, Scenic Wonders, Inc.; tel: (608) 273-4803; e-mail: [matt@swonders.com](mailto:matt@swonders.com); website: [www.videoservicesforum.org/vidtrans/](http://www.videoservicesforum.org/vidtrans/).  
*March 3-6, 2002.*

## APRIL 2002

NAB2002, Las Vegas NV. Info: National Association of Broadcasters,

1771 N Street, NW, Washington, DC 20036; tel: (202) 429-5300; fax: (202) 775-3520; website: [www.nab.org/conventions/](http://www.nab.org/conventions/).  
*April 6-11, 2002.*

## Errata

In the October 2001 *Journal*, the front cover should read, SMPTE 356M D-10 Stream Specifications, SMPTE 360M General Exchange Format, SMPTE 365M D-10 Format.

The figure caption on p. 667 should read ISO/TC 36—Cinematography Committee at 17th Plenary Meeting in Chalon sur Saône, France, October 2000.

Honors and Awards recipients, November 2001 *Journal*. The photo of James A. Cashin on p.

776 is incorrect. The correct photo is shown here.

