# Section Meetings

## Hollywood
## January 25, 2001

The January meeting was held at the Hitchcock Theater on the Universal Studios lot. This joint meeting with the Audio Engineering Society, Los Angeles Section was exceptionally well attended with a full house of AES and SMPTE members and guests. The topic for the evening was "Audio for Digital Cinema!" Presenters were Jay Palmer and Jerry Pierce of Universal Studios; David Richards, Christie Corp.; and Tom Scott, EDNet. Jay Palmer, Universal Studios, demonstrated audio for cinema using an optically projected clip from *The Mummy*. Sound for the movie was mixed in the Hitchcock Theater, so the demonstration exactly matched the original mix conditions. The clip was a very clean answer print with Dolby SRD encoded digital audio recorded between the sprocket holes. For comparison, the same clip was played from an MMR8 DDR locked to a D-5 HD VTR projected electronically using an SXGA DLP projector furnished by Panasonic. The MMR audio was noncompressed 24-bit audio. Palmer emphasized the importance of preserving audio quality when using electronic or optical projection and distribution of cinema features. He also treated the audience to a clip from U-571 that demonstrated the dramatic range and quality of cinema audio when done properly. Jerry Pierce, senior vice-president of technology at Universal Studios, assisted in the audio demonstrations, giving a brief description and explanation of the electronic and optically projected images.

David Richards, Christie Corp., and Tom Scott, EDNet, gave presentations on the progress of the SMPTE DC28 Working Group. This group consists of several subcommittees investigating different aspects of digital cinema. Richards reviewed the overall structure of DC28 and Scott gave a detailed review of the work in progress by the Audio Study Group on Digital Cinema.

The presentations were followed by a discussion by a panel that included Jay Palmer, David Richards, Tom Scott, and Jerry Pierce.—David Wiswell, Manager

## New York
## January 16, 2001

Approximately 60 members and guests attended the meeting at the Goldcrest Screening Room in New York City. Since one part of the program included a discussion of film soundtracks, Test Materials Coordinator Ed Schuller demonstrated the features of SMPTE P35 BT test film commonly referred to as Buzz Track. Richard Carlson, Eastman Kodak, gave an introduction to the methods of processing and reading the soundtrack area on motion picture film.

Ioan Allen, Dolby Laboratories, presented a tutorial on the conversion to silver-less soundtracks. He explained that environmental concerns may, in the future, restrict the use of silver in the production of motion picture soundtracks. The steps necessary to convert theaters from tungsten exciter lamps to LED readers were described; in the interim, soundtracks will be made up of high magenta dye tracks that also include a layer of re-applied silver. This method allows equal performance with both LED and incandescent (tungsten) readers. Once the majority of theaters are converted, the soundtracks can be changed to cyan dye tracks and the re-application of silver can be eliminated. Statistics about print densities with the different transitional soundtracks were presented, along with information about the status of the transition from tungsten to LED readers.

Kenneth Hunnold, Dolby Laboratories, explained the design requirements and implementation of metadata as used in the Dolby Digital system for Digital Television Broadcasting (DTV) and DVD. Metadata is the data about the data included with the digital audio data. It is this metadata that allows a single bit stream to be optimized for use with many different program types and in different consumer listening environments. Demonstrations of the effects of key metadata parameters—dialog normalization, downmixing, and dynamic range compression—were given. Using the features of this system, multichannel programs can be reproduced over a wide variety of listening situations, varying from mono to 5.1 channels. Different program types can be reproduced at a consistent loudness level, avoiding listener fatigue and annoyance.—Kenneth Hunnold, Section Chair.

*Alan Masson, Hollywood Section Chair, opened the joint session held with the Los Angeles Section of the AES at the Hitchcock Theater, Universal Studios.*

*(l-r) Section Chair Ken Hunnold, Richard Carlson, and Ioan Allen, speakers at the New York Section meeting in January.*

## National Teleconsultants

### Nordic
### November 21, 2000

The event was an excursion to the Television News and Current Affairs Studio of Channel Four in Helsinki, Finland. Before viewing the studio facilities, there was a short informative meeting at the studio conference room. Jari Stromberg, head of current affairs and documentaries at Channel Four News spoke on the transmission and production facilities of Channel Four and activities of Oy Ruutunelonen Ab Channel Four. Part of SanomaWSOY Group, a large Finnish media enterprise, it provides programming for the fourth Finnish television network that is technically operated by the Finnish Broadcasting Company (YLE). Channel Four purchases most of its programming from independent production houses both in Finland and abroad, only news and current affairs are produced within the company.

The News and Current Affairs Studio is a conventional television studio, housed in an old industrial building in the southern part of the Helsinki peninsula. Questions were asked about the programming mode of the company and the possibilities it offers to the Finnish film and television branch.—Otto Mikkela, Secretary/Treasurer

*Dave Wood speaking at the Rocky Mountain Section training sessions in February.*

### Nordic
### December 12, 2000

Members gathered for an informative meeting on the purpose and activities of Canal Digital Finland Oy in Helsinki, Finland. The company, owned by Canal+ and Telenor, markets satellite viewing packages. Following the presentation, there was a lively discussion on the viewing possibilities of satellite transmissions in Finland and the influence of the anticipated DVB-T digital terrestrial television transmissions.—Otto Mikkela, Secretary/Treasurer

### Nordic
### January 23, 2001

The meeting was held at the Harwall Areena Sports Hall in Helsinki, Finland. Henrik Thelen, head of sales and marketing, explained the purpose and uses of the hall, and Rolle Harkimo, demonstrated the television and audio facilities. Hartwall Areena is a multipurpose hall built mainly for ice hockey, but it is also suitable for other events, such as exhibitions, rock concerts, horse shows, etc. It has state-of-the-art lighting and audio equipment; a television system for in-house viewing that can also be used for providing signals for normal television transmissions; and space for outside radio and television commentators and their equipment. The presentation was followed by a discussion on audiovisual and television operations in the building.—Otto Mikkela, Secretary/Treasurer

### Rochester
### December 5, 2000

Rochester Section members enjoyed a family film night at the Cinemark IMAX Theatre, "Tinseltown USA," in Gates, NY. A very good crowd turned out on a very snowy night to see *Cirque du Soleil, Journey of Man.* The film was presented in IMAX 3-D and illustrated the artistry and inventiveness of the world famous circus. Photographed at natural historic landmarks around the world, including locations in the U.S., the Bahamas, and Germany, this odyssey depicts six stages of life, from infancy through mature adulthood.—Vince Slavin, Section Chair

## Rocky Mountain
## February 21 and 22, 2001

The Rocky Mountain Chapter offered two days of technical training on February 21st and 22nd. Encoda Systems (formerly Columbine JDS) provided facilities in downtown Denver, with an attendance of 20, while AT&T Broadband provided facilities in the Denver Tech Center. Attendance on the first day was 20, and on the second day, 46.

Dave Wood, president and founder of Ensemble Designs, presented the "Nuts and Bolts of Digital Television," an in-depth look at the ITU-601 standard and the nuances of AES audio embedding and disembedding. He did a terrific job of divining digital sampling, Nyquist impact, and issues related to digital-to-analog and analog-to-digital conversion.

We wish to thank Panasonic Broadcast Systems Inc. and Barco Inc. for the loan of equipment to augment the presentations.—Rome Chelsi, Section Chair

## Toronto
## February 13, 2001

More than 150 people attended the joint SMPTE/Siggraph meeting on Post-Production for HDTV, held at Rogers Communications Centre, Ryerson University. Arranged by Joe Sunday, Majortech; Adele Newton, the Siggraph Toronto Chapter; and Brad Fortner, Ryerson University, the program featured four speakers and a demonstration of Avid's new nonlinear HDTV editing technology.

Calvin Judges, marketing manager of storage products and post–production systems for Sony of Canada, presented a paper on the technical considerations relating to the design and installation of a 1080p24 linear production suite. Glyn Evans, president of Stonehenge Inc., spoke next focusing on the need for HDTV, from a producer's perspective. He discussed why many of his clients are choosing HD formats for acquisition and mastering.

Maurice Patel, presented a paper on Avid's viewpoint about nonlinear HD systems. The paper contained direct reference to HD workflow and the company's HD Digital Studio product. The members in attendance were then treated to a demonstration of the technology.

The Toronto Section has made the presentations of Calvin Judges and Glyn Evans available via RealMedia on the website under the library link (http://www.smpte.org/sections/yyz/library.htm).

# Industry News

## Leitch Awarded U.S. Patent for Video Server Architecture

Leitch has announced that its server division, formerly ASC Audio Video Corp. has been awarded a U.S. patent on the video storage architecture used in its industry-leading VR-300 and VR-400 series of server products. This unique architecture allows multiple users to access and manipulate video content from a common storage repository. Further, it allows manipulation of this video data while it is still being recorded onto the common storage repository. In short, incoming material can be stored, manipulated, and played out of this server environment, faster and with greater efficiency.

A key feature of the patent is the separation of audio/video data from bus access requests and other traffic by carrying the two types of data on separate buses. A high-bandwidth video data transfer bus carries the program information, and a separate information data bus carries video bus access requests and arbitration protocol communication. This separation allows higher video data throughput, as well as a lower latency and local storage requirements than is possible with other video data storage architectures.

## USA Cable Takes Technological Leap

USA Cable has selected A.F. Associates to design and construct its new digital Network Operations Center (NOC) located in Jersey City, NJ.

The existing origination facility is undergoing a complete transformation from a hybrid analog/digital infrastructure into a fully digital, multichannel NOC, employing advanced archiving and digital asset management systems. The new center will include the first ADIC ALM/2 near-line archive system employed in the country. The dual robot/dual quadro tower system, which will be the primary repository for USA Cable's program and interstitial library, will hold 2,688 150-Gbyte DST cassettes, for a total storage capacity of 44,800 hr at a bit rate of 20 Mbits/sec.

## Encoda Systems Acquires ODAC, Inc.

Encoda Systems has announced the acquisition of ODAC, Inc., and the formation of a new business unit focused on providing an end-to-end, cross-media ad-commerce solution for the industry. ODAC will provide both the name and management leadership for the business unit. The new workflow-enabled media operating system software will be combined with two other interrelated initiatives, a standards-based gateway and an advanced data warehouse. This three-part solution offers true integration and business efficiencies for the media industry.

## Azcar, Immad ECVS, and the Merger of STI

Following the recent acquisition of Synergistic Technologies of Pittsburgh (STI), the name Azcar now applies to both the former Immad ECVS and STI. The combined entity took the name of the Toronto-based parent company.

Headed by Richard Bisignano, president and CEO, Azcar now facilitates in Markham Ontario; Boonton, NJ; and Pittsburgh, PA. To recognize the international distinctions, the American company is Azcar USA, Inc., and the Canadian company is Azcar Technologies, Inc. Stephen Pumple continues as chairman of the Board.