

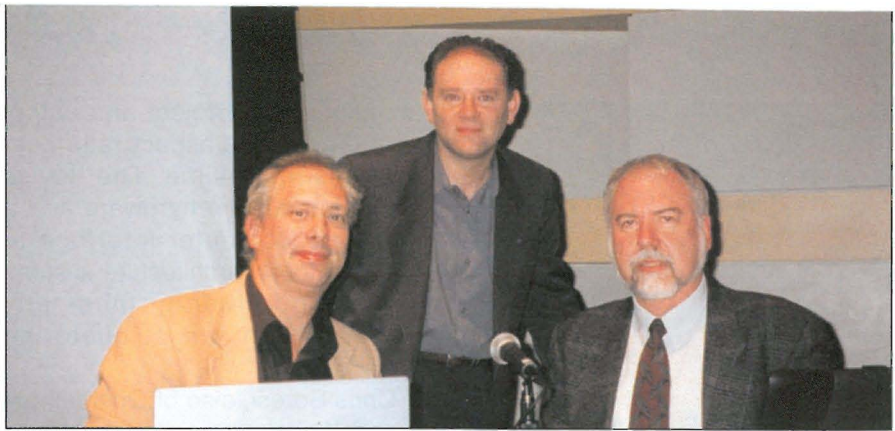
# Section Meetings

Hollywood  
November 21, 2001

Technical issues associated with electronic, high-definition and 24-frame-based production of network television were addressed at the well-attended November meeting of the Hollywood Section. Jim DeFilippis, Twentieth Century Fox, led the program with an overview of the challenges of utilizing digital tools to address the needs of the Hollywood community.

Emphasizing the need for tools that meet the creative expectations of the film-based television industry, he outlined a number of efforts he and his colleagues have undertaken in the search for digital production methods. He discussed various approaches that Fox has taken with Philips, JVC, Panasonic, and others in creating systems and workflows consistent with efficient and cost-effective program development. The notion that the temporal resolution of 24 frames was a significant contributor to the so-called "film look," was one that both he and the other presenter of the evening, Phil Squyres, Columbia Tristar Television, stressed.

Squyres amplified the issues and challenges, especially with regard to double-system audio and post-production processes. He presented the methodology for slateless double-system high-definition production and discussed how he brought these concepts to Evertz who will be manufacturing hardware to assist in the process of realtime syncing of video and audio for post-production of high-definition programs. The process would utilize database information to track production data input to a DEVA digital audio hard drive. This data would be available to the on-set



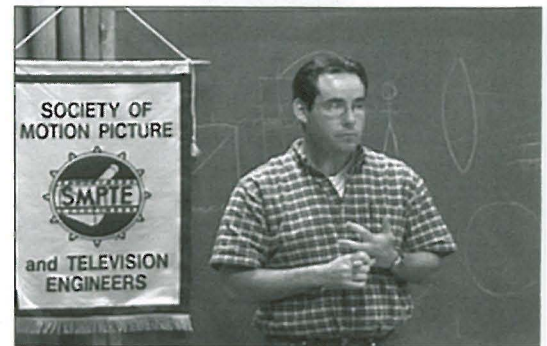
(L-R) Jim DeFilippis, Leon Silverman, and Phil Squyres of the Hollywood Section.

script supervisor (scene and take information) and form the basis for a "flex file" for editing.

There was significant audience interest in this topic as the opportunities and challenges associated with digital and high-definition program creation has generated much debate within the Hollywood production community. Both speakers fielded questions from the audience with regard to their experiences and views. From the attendance, interest, and questions generated during this evening, it is apparent that this topic will continue to be one of interest to the Hollywood Section and SMPTE members worldwide.—Leon Silverman, Section Manager

## Napa Valley College Student Chapter

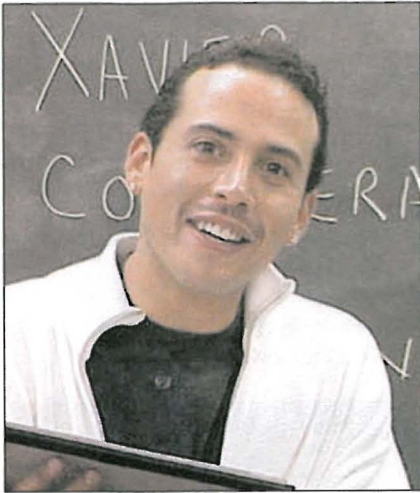
During an all too brief visit, former SMPTE 11 President Jeff Johnston described a typical day as a Junior Engineer. He began with the things we were most interested in: he graduated the class of 2000, earning three A.S. degrees in two and a half years, one in telecommunications and the others in RF technology and electronics. Johnston interviewed for a month after graduation, receiving offers from companies that were inviting but didn't quite whet his appetite—until Signa Sys, where he is currently employed. It was during an informal interview in the warehouse location of this booming start-up that he realized he'd found his niche; the allure of this company being its focus on systems integration.



Jeff Johnston, former president of Napa Valley Student chapter, at a recent Q&A session.

Johnston relies on much of his NVC course work in performing his daily duties, especially AutoCAD. With lessons learned in both electronics and RF, Jeff recited a Vanntra (a Gary Vann-inspired mantra) that is the foundation behind his re-creation and understanding of signal flow—"what are the ins and outs"?

His job is to take a project idea, draw up a schematic, and present it to the client. Sometimes innovation doesn't match practicality so he has to consult resources like ergo management site lines to ensure that advantages in technology don't result in physical disadvantages for operators. As he explained to the attentive crowd, on a previous project, the proposed locations for the new plasma screens were out of the operators' direct line of sight, which would cause them to crane their necks at a 45° angle to see program air. His most interesting project has been a ship being built for a Northwestern company. It will feature two helipads, a submarine, and suites with 5.1 digital-optic cables, so that future ventures will



Xavier Contrera, a former student at PCC, returned to share his experiences at the October chapter meeting.

allow routing video through IP addressing.

Open mind, open ears have made this cosmopolitan maverick an asset to his company. Johnston's advice to our eager audience: "I got three degrees and took some network classes. I wanted more licensing, but the real goal is if you can make the company money, you're a winner." We can't thank him enough for his time and direction, and wish him the best in his current endeavors, with the hopes that he'll continue to stop in and share them with us.—Faye Pilgrim, Secretary

## Nashville November 15, 2001

The November meeting drew 24 members and guests to Nashville's WSMV-TV, hosted by Mike Nichols, the station's chief engineer. The speaker for the evening was Andy Klarer, Quantel; the topic was A Production Tool That Can Handle the Demand for Top-Quality Media with Crucial Deadlines. He began with a brief history of Quantel and an overview of their products, and followed with a presentation on the new resolution co-existent Quantel iQ. This tool can be used as the hub of a production facility or configured for a specific application. All resolutions can be

combined in a project and output with format and aspect ratio conversions in realtime. The device combines custom hardware and a standard computer interface to make an open-architecture system. According to Klarer, "third-party software can run at blistering speeds."

Chris Soresi, also of Quantel, followed Klarer with a demonstration of the company's Editbox FX.—Buddy Gailey, Secretary/Treasurer

## Pasadena City College Student Chapter October 23, 2001

The meeting was held on October 23, 2001 with 38 people in attendance; the topic was Assessing the Quality of Motion Imaging Systems from Scene to Digital Data. Guest speaker Xavier Contrera, TriCrown Post Production, elaborated on his involvement in post-production. Exposed to television productions while attending PCC, he became passionate about each position involved in the process. Contrera credits Professor Jerry Finn with emphasizing the importance of the waveform monitor, vectorscope, and NTSC scanning. This knowledge was instrumental in securing his first position in the industry.

Contrera explained that post-production is the ideal place for initiation: You may start in the vault or as a driver making deliveries; you may serve as an intern with no pay to earn college credit; you just want to get your foot in the door. Contrera encouraged everyone to sacrifice some time and sit in on editing, telecine, pro tools, and digital effects sessions, in order to discover the area of post-production that most interests you. He suggested getting a production team together, composed of students with the same interest; rent a digital camera and a lighting package and create a visual story; enter the film festivals and participate.—Kassa Zakadi, Student Chapter Chairperson

## Pasadena City College Student Chapter November 2, 2001

Fourteen members and a guest met at the Mole-Richardson Co.'s Lighting From Hollywood facility for a tour, led by Michael Parker, that began in the expendable department (Studio Depot) where it was explained that lighting fixtures create intense heat, and how important it is to have the correct equipment to perform the job safely. We toured the factory where Parker elaborated on how each lighting product is designed and engineered to be quiet and to perform a particular task. Our final destination was the Moletown Store, where Parker gave a history of the company.

In the mid 1920s, Mr. Mole and Mr. Richardson teamed up to design and engineer a tungsten balanced lighting fixture for a new black-and-white (Panchromatic) film developed by Kodak. This product was simpler than the carbon arc element fixture, which required an operator during illumination and the tungsten lighting fixture needed an on/off switch. In 1935, they designed the Fresnel spotlight that enabled the light source to spot (intensify) or flood (diffuse). These light fixtures are still utilized extensively in production today.

In the late 1930s, color film was introduced requiring a daylight artificial balanced light source. Mole-Richardson developed a daylight balanced Fresnel comprised of the carbon arc rod mechanism first utilized on the productions of *Gone With The Wind* and *The Wizard of Oz* in 1938 and 1939. These fixtures dominated the industry from 1945 to 1975 as the main source for daylight balanced illumination. In 1973, the European Market introduced the HMI lighting fixture, replacing the carbon arc rod element fixture.

Parker concluded by wishing us successful careers in the industry.—Kassa Zakadi, Student Chapter Chairperson



Bill Boxill of Tektronix discusses ATSC stream analysis at the Rocky Mountain Section meeting in November.



Gregg Hawkes speaking at the October meeting of the Sacramento Section.

## Rocky Mountain November 28, 2001

Burst Communications of Denver, CO, hosted the Rocky Mountain Section's November 2001 meeting attended by 40 members and guests. Bill Boxill of Tektronix presented a program on practical applications of MPEG-2 data streams as they relate directly to the broadcast plant. Boxill provided an overview of what is important and what isn't and discussed issues surrounding testing MPEG-2 program streams and how the latest test instruments are addressing this increasingly important digital data.—Rome Chelsi, Section Chair

## Sacramento October 24, 2001

The October meeting, held at the Grass Valley Group, dealt with Implementing Video Processing in FPGAs. Approximately 25 people came to hear Gregg C. Hawkes, Xilinx, who outlined a number of video processing application notes with downloadable code for video processing and video data transfer, all of which is available now or is in the development process. He also described a development board with FPGA, video, and audio I/O that allows one to work on various video algorithms and see the results immediately.

The topics of Hawkes's presentations have direct application in many broadcast products and were very well received by his listeners.—William Carlquist, Secretary/Treasurer

## San Francisco October 25, 2001

Thirty-five members and guests were in attendance when C. Jason Mancebo, Silicon Graphics, Inc., spoke about networked media servers in a wide-area network (WAN) digital-broadcast environment. Mancebo's presentation covered Distribute Data/View Video, the idea that unless you need to view a video along the way, you can distribute contents more efficiently as data via IP networks than as SDI or composite-analog video. He used two real-world success stories as examples: Swedish TV (*Sveriges Television*) and French Public TV (*France Television Publicité*), both broadcast facilities where the concept is a key part of daily operations.

Mancebo's talk fits the category of "probable change of direction for the broadcast industry," something seen only infrequently. The time-bound nature of video, 30 frames/sec, is important only for monitoring and playback; otherwise, digital source material should be handled as data, with no constraints on how fast or how slowly it travels across a network. The major implication here is that rather than store a program on a server in a 601 or other digital format, it can be stored as a data file and reconstituted to 601 or anything else after retrieval. The video sources feeding the server would observe IP, as would any network fed by the server. It's expected that the typical LAN will soon operate at 1 GHz, whereas the WAN speed will con-

tinue to be driven by economics. — Roy H. Trumbull, Section Chair

## San Francisco November 15, 2001

Two years ago, Sony launched an initiative to extend electronic imaging into traditional film environments with the introduction of 24P imaging and editing equipment. At that time, SMPTE-SF members heard a presentation about the emerging technology by Sony's Larry Thorpe. The November 2001 meeting, attended by 60 people, provided a status report on the progress of 24P in the film world. The event was held at the Sony Electronics building in San Jose and featured some good projected samples of high-definition (HD) video running at 24 frames/sec, progressively scanned (24P). The product at the heart of the presentation was the Sony HDW-F900 camcorder.

"Electronic Imaging for Digital Cinema," was presented by Jeff Cree, Sony. A certified deep-water diver, he works with directors, producers, and moviemakers during the transition from shooting on film to "gathering" on video. He shared his HD experiences with the audience and discussed a number of practical considerations for the use of HD for feature film production. To "future-proof" their shows, the networks now require all series to be produced in HD, even if the broadcast is being released in SD. Some television programs shot in HD have an interim aspect ratio of 15:9 to make letter-boxing more tolerable on 4:3 television sets. He indicated

that actors visible in 16:9 are routinely delivering a part of their opening lines outside the 4:3 zone before appearing on the SD screen.

The program concluded with a Q&A session, with many in the audience staying after the show to talk to the speaker.—Roy H. Trumbull, Section Chair

## Twin Cities October 18, 2001

Joel Johnson and Tom Turkington, Telex Communications, were the speakers at the October meeting, held at that company's facility in Burnsville, MN. Johnson gave a thorough overview of past microphone technology and the manufacturing advances that have led to current professional microphones.

He reminded the audience that while there have been enhancements, improvements, and new models and diaphragm materials, the best-selling Telex-Electrovoice microphones are still the RE-10 and 635, both of which have been around for at least 25 years.

Turkington showed slides of some large-scale Telex intercom systems. He also related the advances in intercom technology, particularly the ability to connect many disparate units via TCP/IP.—Jim Miller, Section Chair.

## Twin Cities November 8, 2001

Paul Andrews, Discreet, described Smoke HD and how it differs from the current system. Andrews ran a

dedicated SGI O2, with a GUI projected on a screen. The audience of 26 was shown different screens, accompanied by a discussion of what they do and how Smoke HD allows the producer to create effects in standard definition, high definition, and film resolution. Clips from numerous films that have been finished using Smoke HD were then exhibited.

The program, held at TPT (KTCA, Twin Cities Public Television) studios, concluded with a tour of the station's DTV post-production facilities conducted by Bruce Jacobs and Bob Sturm. A complete program on the technology for DTV used by TPT will be held early in 2002.—Jim Miller, Section Chair

# Calendar

## JANUARY

NATPE 2002, Las Vegas, NV. Info: National Association of Television Program Executives, 2425 Olympic Blvd., Ste. 600E, Santa Monica, CA 90404; tel: (310) 453-4440; fax: (310) 453-5258; website: [www.natpe.org](http://www.natpe.org). *January 21-24, 2002.*

## FEBRUARY

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

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.*

ShoWest 2002, Las Vegas, NV. Info: 5055 Wilshire Blvd., Fifth Floor, Los Angeles, CA 90036; tel: (323) 525-2290 or (212) 246-5897; website: [www.showwest.com](http://www.showwest.com). *March 4-7, 2002.*

## APRIL

NAB2002, Las Vegas NV. Info: National Association of Broadcasters, 1771 N Street, NW, Washington, DC 20036; tel: (202)

## 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

429-5300; fax: (202) 775-3520; website: [www.nab.org/conventions/](http://www.nab.org/conventions/). *April 6-11, 2002.*

## JUNE

Showbiz Expo, Los Angeles, CA. Info: 6310 San Vicente Blvd., #510, Los Angeles, CA 90048; tel: (323) 653-8053; fax: (323) 653-9920; website: [www.showbizexpo.com](http://www.showbizexpo.com). *June 1-3, 2002.*