

Section Meetings

Hollywood May 2006

The Section meeting on May 16 was assembled rather quickly because of a last-minute change in schedule. On a two-week notice, the film laboratories specializing in preservation were asked to submit a project on which they were working, and to obtain permission of the owners of the movie. This resulted in one of the most varied and interesting exhibits the Section has had on this subject. Coincidentally, no two presentations were from the same type of source, so each segment described a different approach.

The meeting opened with the now-common get-together in the lobby of the Linwood Dunn Theater, with refreshments provided by Ascent Media. Attendees of about 100 later proceeded to the auditorium, where Chair Patricia Keighley gave opening announcements, followed by other business regarding membership, education, and student chapters.

Section Manager Dick May introduced the speakers. First, Ralph Sargent, Film Technology Co., Inc., presented a new print of a section of the 1929 Paramount feature *Redskin*, photographed in two-color Technicolor. It was accompanied by its original music and effects soundtrack, played back from a separate magnetic recording.

Next were two clips from Triage Laboratory, introduced by co-managers Tony Munroe and Paul Rutan, Jr. Their first subject was a 1912 short subject, *Babes in the Woods*, with a new print from a negative, copied from an original stencil-colored print. They then ran clips from the 1952 feature, *The Snows of Kilimanjaro* (20th Century Fox), which was shot in three-color Technicolor. The samples showed the correction of registration problems from the three elements not matching properly.

Robert Dennis of Ascent Media, representing Cinetech Laboratory, gave an explanation of SuperCineColor, with an example from *Abbott and Costello Meet Captain Kidd* (1952). Cinetech had restored this picture for the UCLA Film and Television Archive.

The last of the 35mm presentations was by Colleen Simpson, CFI/Technicolor, who showed the 1942 U.S. Navy documentary, *The Battle of Midway*. This subject was filmed in 16mm Kodachrome with handheld cameras during the actual battle. The original film was blown up to 35mm, and Technicolor prints were used for theatrical exhibition. The new print was made from a negative copied from a release print held by the Academy Film Archive. Especially notable were several places where the impact of explosions were so close to the camera, it caused the film to jump out of frame.

Andrew Oran of FotoKem presented the final clip, showing one reel of a new print of the 1964 20th Century Fox film



Speaker Walt Louie addresses students at the PCC Chapter meeting.

Cleopatra in 70mm and DTS sound. The print was made directly from the 65mm camera negative, and on the Dunn's 20-ft-high screen, it was quite a sight.

After the presentations, each presenter received a thank-you certificate.

—Dick May, Section Manager

Ohio May 2006

The Section meeting on May 11 was combined with local Chapter 52 of the Society of Broadcast Engineers, at the NBC O & O stations in Columbus, WCMH-TV/DT. Thirty members plus several guests viewed three very timely presentations. The first speaker was Marty Morgan, RF Central, who discussed the 2-GHz BAS relocation/microwave gear project. John Owen, Sprint/Nextel, gave the next presentation, which was a history of automated television master control operation systems/computers, as well as a prediction of the future, in that discipline. Owen also gave a presentation on broadcast plant disaster preparedness, from the standpoints of both preparation and recovery after the fact, perspectives. All three topics were well received by attendees. NBC furnished the generous refreshments and RF Central provided the many door prizes.

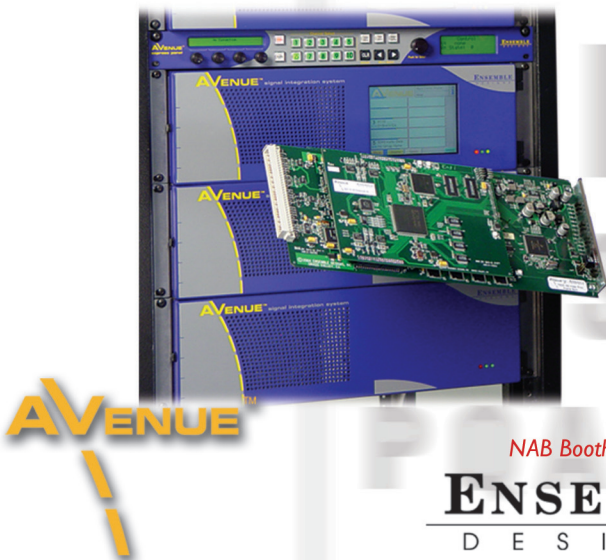
—Gene Batey, Secretary/Treasurer

Pasadena City College April 2006

On April 11, the Student Chapter at Pasadena City College welcomed Walt Louie, an editor for *Cutting Edge* magazine. Louie has worked on trailers, sports/commercials, and sitcoms, such as the "Cosby Show." He currently concentrates on independent projects.

After receiving a BA in psychology from UC Berkley, Louie enrolled in a master's degree program in broadcasting. During that time, he visited the school's skills bank and found a job at CBS as a traffic assistant/messenger. He completed the master's program after two years and worked as an AD for a telethon. Later, he got the opportunity to direct a "live" 30-min auction. Shortly after, he became a director/producer at KPIX. However, he wanted to try new things. The local CBS affiliate was looking for an editor, and Louie applied for

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the position. He was asked to cut a baseball story in 8 hours, and he did. The producer told him that the editor-in-charge usually needs two days to cut this type of piece. He was hired and has been an editor since then.

According to Louie, editing is the the most powerful aspect of filmmaking. He believes three important characteristics are essential for an editor. First is one's personality (after all, it's a people business). Second, one should know the tools, and, last, every editor needs to have a sense of aesthetics.

Louie presented a two-minute clip showing trailers that he made and explained how he developed the chapters and provides little clues such as iconic visual memories (e.g., *Pinocchio*, *Death Star*) for his audience. He also showed commercials and a trailer for Tri-Star's 10th Anniversary.

—Carmen Porreca, Student Chair

Rocky Mountain May 2006

SMPTE and SBE Chapter 48 hosted a joint event on May 19 at the University of Denver. Gary Sgrignoli of Meintel, Sgrignoli, & Wallace consultancy presented the topics including 8-VSB transmission system review; basic measurement concepts; power meters; spectrum analyzers; clock frequency and jitter analyzers; VSB laboratory measurement methodologies concepts, equipment requirements, specs, etc; VSB transmitter measurement methodologies; and VSB field measurement methodologies and specs.

Sgrignoli was involved with the DTV Station Project in Washington, D.C., helping to develop DTV RF test plans. He has also been involved with numerous television broadcast stations around the country, training them for DTV field testing and data analysis, and has participated in numerous DTV over-the-air demonstrations with the Grand Alliance and the ATSC, both in the U.S. and abroad. In addition to publishing technical papers and giving presentations at various conferences, he has given many VSB transmission system tutorials around the country.

Thanks to the following sponsors for underwriting the event: Avid Technology Inc; Burst Group; ERI Electronics Research Inc.; Harris-Leitch Corp.; Microwave Radio Communications Inc; Miranda Corp.; Omneon Video Networks; and Tektronix Inc.

—Rome Chelsi, Section Chair



Presenter Gary Sgrignoli addresses attendees at the Rocky Mountain meeting.

Marshal To Come

Rochester May 2006

On Tuesday, May 23, a small group of attendees were treated to a discussion on an experimental project that ended just this past year. This project, affectionately known as Campus Capers, which was originally written by over 30 individuals, was produced at the Rochester Institute of Technology's School of Film and Animation (SOFA). This was the first project that was wholly produced in a collaborative environment with students working with industry professionals and faculty/staff members of the school.



Presenters: Standing Dan Kuba (RIT), Sitting (L-R) Mark Justison (RIT), Caitlin Miller (RIT), Greg Madore (Apple Computer), John Kelly (RIT).

Daniel Kuba, a senior at SOFA, discussed the logistics associated with coordinating a large crew of both faculty/staff members as well as students, and the many changes that the script underwent during the pre-production phase of the project. He also introduced the board members who represented the major departments that worked on the production. John Kelly, a junior at SOFA, relayed what it was like working with veteran DP Arnie Sirlin. He discussed the many techniques that were utilized on-set to provide the look of the finished project. Kelly examined the strengths and weaknesses of Panasonic's DVX-100A and how it was utilized in a multicamera environment during the course of production. He also provided details about the many visual effects shots that were originally conceived by himself and his classmates in Sirlin's Visual Effects Cinematography course.

Kelly and Mark Justison, a graduating senior at SOFA and the visual effects compositor for the project, discussed why certain technical decisions were made during production, and the impact those decisions had on the visual effects in post-production. Justison, who learned the Shake Compositing system for this project, talked about the benefits of Shake's nodal layout, compared to the timeline layout of compositors like Adobe's After Effects.

Caitlin Miller, another graduating senior, was responsible for taking the more than 10 hr of production footage and synchronizing it with the multitrack audio provided by Gregory Madore's sound team. She utilized several portable hard drives to store and transport the media while she was working

on the project and discussed the technical hurdles that she had to overcome as the production designer on-set and in post-production as the lead editor.

All the student board members agreed that they developed tremendously during the project. They also collectively saw the value of working side by side with industry professionals.

The Section was extremely grateful for the opportunity to speak with some of the film industry's newest professional members.

—Gregory Madore, Section Manager

Rochester Special Meeting

On May 19, 2006 Rollie Zavada, former SMPTE Engineering Vice-President (1974-81) and long-time member of the Rochester Section, arranged a reception, hosted by Eastman



(L-R) Irwin Young and Mark Henry.

Kodak Company Entertainment Imaging Division, and a dinner for local members to meet with the group of Former Presidents and special guests during their annual reunion, which took place in Rochester this year. It was held at a restaurant in picturesque Schoen Place, beside the Erie Canal in historic Pittsford Village. The visitors included Blaine Baker, Gordon Ballentyne, John Barry, Si Becker, Harold Eady, Maurice French, David George, Carlos Kennedy, Fred Remley, Bob Smith, Bill Smith, Charlie Jablonski, and Irwin Young, as well as many spouses. Rollie Zavada and Rochester Section Chair Mark Henry welcomed the guests on behalf of 13 local members attending. An enjoyable evening was spent with many long-time SMPTE friendships renewed.



Rollie Zavada.

—Alan J. Masson, Section Manager

Washington, D.C. May 2006

About 27 members and guests attended the NAB 2006 Wrap meeting held May 25 at the Washington, D.C., headquarters of the National Association of Broadcasters. Lynn Claudy, Graham Jones, and Kelly Williams from NAB Science and Technology, and guest speaker Mark Schubin, SMPTE's Editorial Director, Television, gave their view of some of the speeches, events, and exhibits at the convention.

Lynn Claudy described some of the industry trends and developments, including discussion on the firm date set for the end of analog broadcasting. He summarized the key



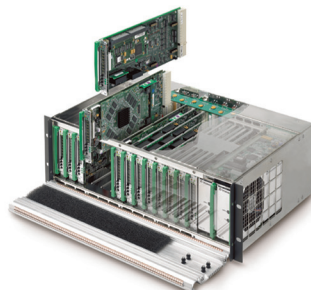
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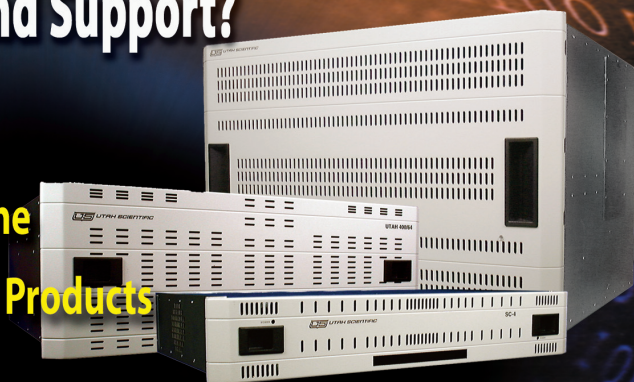


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points made by the new NAB President David Rehr in his opening address at the convention. This included the commitment that NAB would be working to ensure that broadcaster's output would be available everywhere on every type of platform. Claudy also described a project now under way for development of a low-cost DTV converter box that NAB and MSTV have commissioned. This is intended to feed analog sets after the changeover to digital-only transmissions.

Graham Jones followed with a description of how the NAB Broadcast Engineering Conference is planned, gave a summary of the papers program, and showed extracts from some of the presentations. Kelly Williams outlined some of the keynote speeches that set the tone and themes for the various conferences and played clips from the speech given at the Engineering Luncheon by Chris Anderson, Editor-in-Chief of *Wired* magazine.

Mark Schubin then talked about what he had seen at the

Mark Your Calendars!

SMPTE International Forum

Topic: "D-Cinema and 3-D Stereoscopic International Forum—Which opportunities for the Art and Business."

Date: September 6, 2006

Location: Sala Volpi—Venice International Film Festival, Lido Venezia, Italy

Contact: adalessio@alice.it or angelo.dalessio@smpte.it

convention and presented his perspective on the most significant exhibits covering the areas of acquisition, storage, processing, distribution, presentation, and test and measurement. He gave his usual insightful assessment of the performance and features of equipment being offered, in particular, the sharpness and resolution of cameras, making clear that things are not always what they seem. The meeting concluded with some interesting questions and discussions on issues raised in the presentations.

Many thanks are extended to Mark Schubin for traveling from New York to attend the meeting, and to NAB for their hospitality.

—Graham Jones, Section Manager/
Program Chair



Speakers at the NAB 2006 Wrap-up (L-R) Kelly Williams, Lynn Claudy, Mark Schubin, and Graham Jones.