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ON THE INSIDE

The Latest in HD News including Sean Fairburn's

HD TECH REPORT

HDTV Consumer Front
BY DALE CRIPPS

RED RIDING HOOD

An Inside Look
by
JACK SERINO

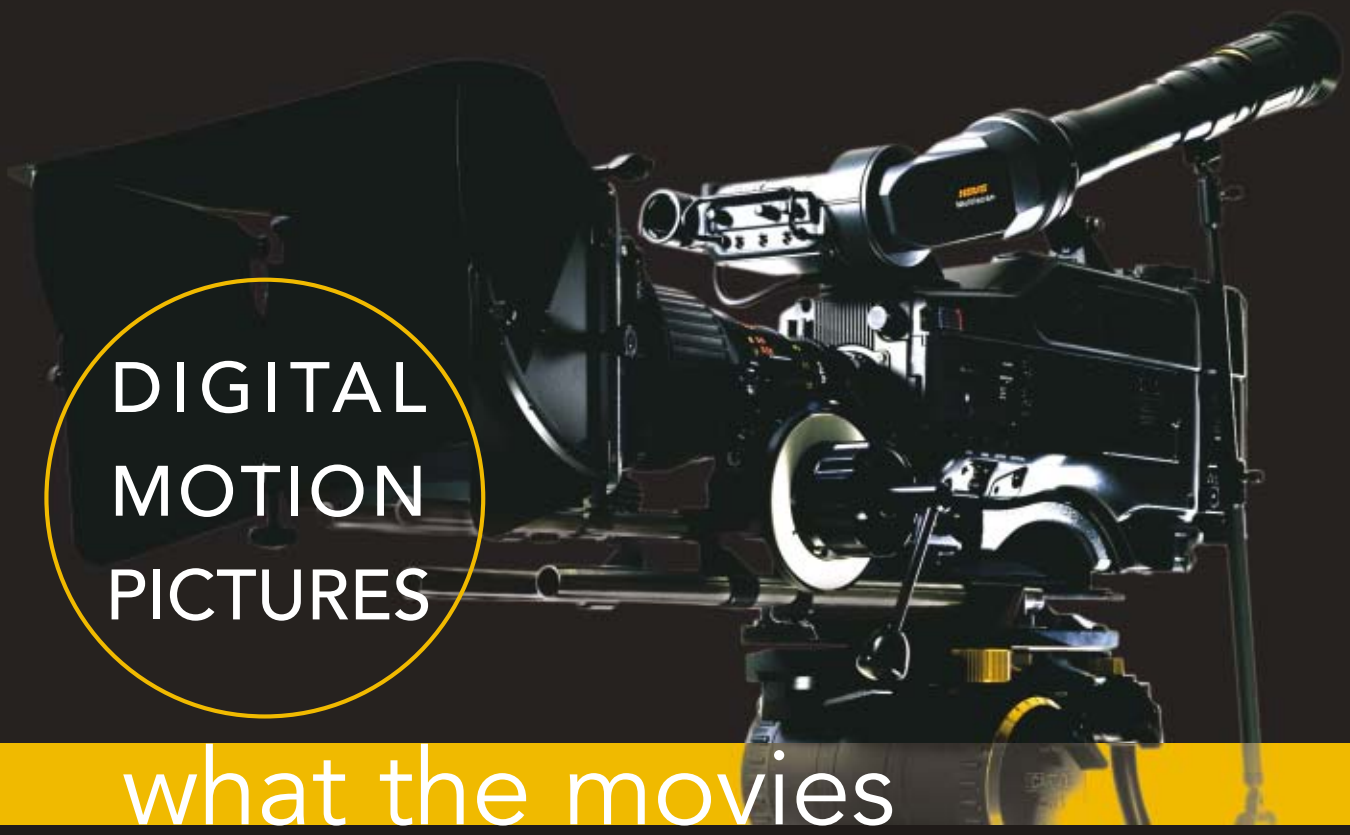
PLUS

IN THE TRENCHES:
Launching HD Television
in Los Angeles
by Joe Quasarano

HIGHDEF AND THE BOOK OF MORMON
commentary by
William Conner

"LAS VEGAS"
Stargate Digital Weds
HD Video and Film
an article
by Harrison Eccles

SONY



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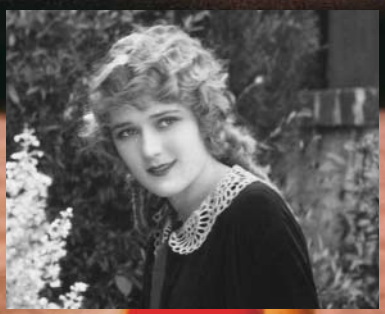

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AFFORDABLE HD FOR MAC

Today Blackmagic Design Pty. Ltd. announced a QuickTime PCI capture card called Blackmagic DeckLink HD, the first uncompressed 10 bit video PCI card priced under $2,000 that can do both standard definition SDI video, as well as full HDTV video formats. DeckLink HD can instantly be switched between SDTV SMPTE-259M SDI video and HDTV SMPTE-292M SDI video for 1080i/1080p/720p video editing and design. It features HD/SD-SDI video & audio input and output, as well as a Sony compatible RS422 serial deck control port. Supporting 64 bit rendering in applications such as Adobe After Effects, DeckLink HD is one of the only products that allows full 10 bit capture and rendering.

DTV SALES HOLD RECORD YEAR PACE

Manufacturer-to-dealer sales of digital television (DTV) products during the month of July remained on track for a record year, according to figures released today by the Consumer Electronics Association (CEA). Factory shipments totaled 238,835 units with revenues of nearly $354.8 million for the month. Overall, year-to-date factory sales of DTV products now total 1,677,548 units with dollar revenues of more than $2.5 billion. Compared to sales during the same period in 2002, unit sales have increased 56 percent and dollar sales have increased 34 percent.

DISH NETWORK OFFERS LOW COST HD PACKAGE

DISH Network™ will begin offering four channels of high-definition entertainment, ESPN HD, Discovery HD Theater, HDNet and HDNet Movies for $9.99 per month or $109.89 annually. DISH Network also offers high-definition channels such as CBS-HD, HBO-HD, Showtime HD, and DISH-On-Demand pay-per-view HD movies.

VICTORY COMPLETES "SHARK WEEK" FOR THOMAS HORTON

Thomas Horton and Associates completed *Sharks Under Glass*, a one hour program for Discovery Channel's *Shark Week 2003* and Discovery HD Theater. The program explores the world of sharks in captivity in North American aquariums, looking at everything from animal husbandry to collection and transport. The program was assembled, color corrected and mastered in HDCAM by Walt McGinn of Victory Studios.

HD IN HIGH DEMAND

The demand for HD programming is on the rise according to a recent CTAM survey, with digital cable subscribers having the highest unaided awareness of HDTV among multichannel TV consumers at 79%. Ninety-two percent of adults who have seen HDTV or are broadband users have unaided awareness of the technology. HDTV's picture quality, which is five times sharper than standard definition TV, is cited by 66 % of consumers as the most appealing attribute of HDTV. The price for HDTVs have dropped by 50% since the beginning of 2003 and statistics project another 50% drop by the end of the year.

INHD LAUNCHES TO CABLE

INHD has launched two linear, 24/7 HD television networks to Comcast, Time Warner, Cox Communications and Brighthouse digital cable systems. The networks, INHD and INHD2, will feature a mix of HD programming, including commercial-free hit movies, sports, documentaries, family programming, special events, concerts and theatrical movie previews. The new HD television network is owned and operated by iN DEMAND. Further information on INHD can be found at www.INHD.com.

CHRYSLER 2003 FESTIVAL ANNOUNCES HD WINNER

The 2003 Chrysler Million Dollar Film Festival announced that Andrew Mudge is the winner of a $1,000,000 feature film production deal with Universal Pictures. Since April, Andrew and his team have been working on his project titled: The P.T. Johansen Field Guide To North American Monsters. It was shot on Sony HDCAM with Panavision equipment. The story takes place after an alleged Sasquatch sighting, when the son of a famed Bigfoot hunter must defend the evidence and the family name against a skeptical 11 year-old Cub Scout with a thirst for the truth. For the Extreme Filmmaking competition in New York last spring, the competing filmmakers had just five days to edit their films, using Avid Xpress DV 3.5 software. For the final competition, which took place this summer at Universal Studios, Andrew worked with an Avid workflow that consisted of an Avid Media Composer Adrenaline, an Avid Unity LANshare EX shared-storage solution, and an Avid DS HD workstation.

INSIGHT OFFERS HDNET AND HDNET MOVIES

The 24/7 networks, HDNet and HDNet Movies, are available now to Insight's HDTV Pak customers in Louisville, Kentucky; Evansville, Indiana; and Peoria, Illinois. Insight will be rolling out the HDNet networks to other markets in which the company is providing its HDTV service, including Champaign/Urbana, Illinois; Galesburg and Bloomington/Normal, Illinois; Springfield, Lincoln, and Decatur, Illinois; Anderson/Noblesville, Indiana; Bloomington, Indiana; Lafayette/Kokomo, Indiana; Covington, Kentucky; Lexington, Kentucky; and Columbus, Ohio. To view HDNet and HDNet Movies, Insight customers need an HDTV set, an Insight HDTV receiver/decoder, and a subscription to the Insight HD Pak for $7.95.

WHOOPI IN HD IN NYC

A new television show scheduled to air this fall on NBC called *Whoopi* will be the first sitcom ever shot in a high definition format in New York City, and NEP Supershooters, L.P., is providing the technical facilities and expertise for the production taking place at the Kaufman Astoria Studios in Queens. Shooting for the 12 episodes that have been ordered by the network began on August 12 and is expected to conclude just before Thanksgiving. *Whoopi* – which is slated to air on Tuesdays at 8:00 p.m. – stars Academy Award winning actress Whoopi Goldberg, who is also the show's executive producer.

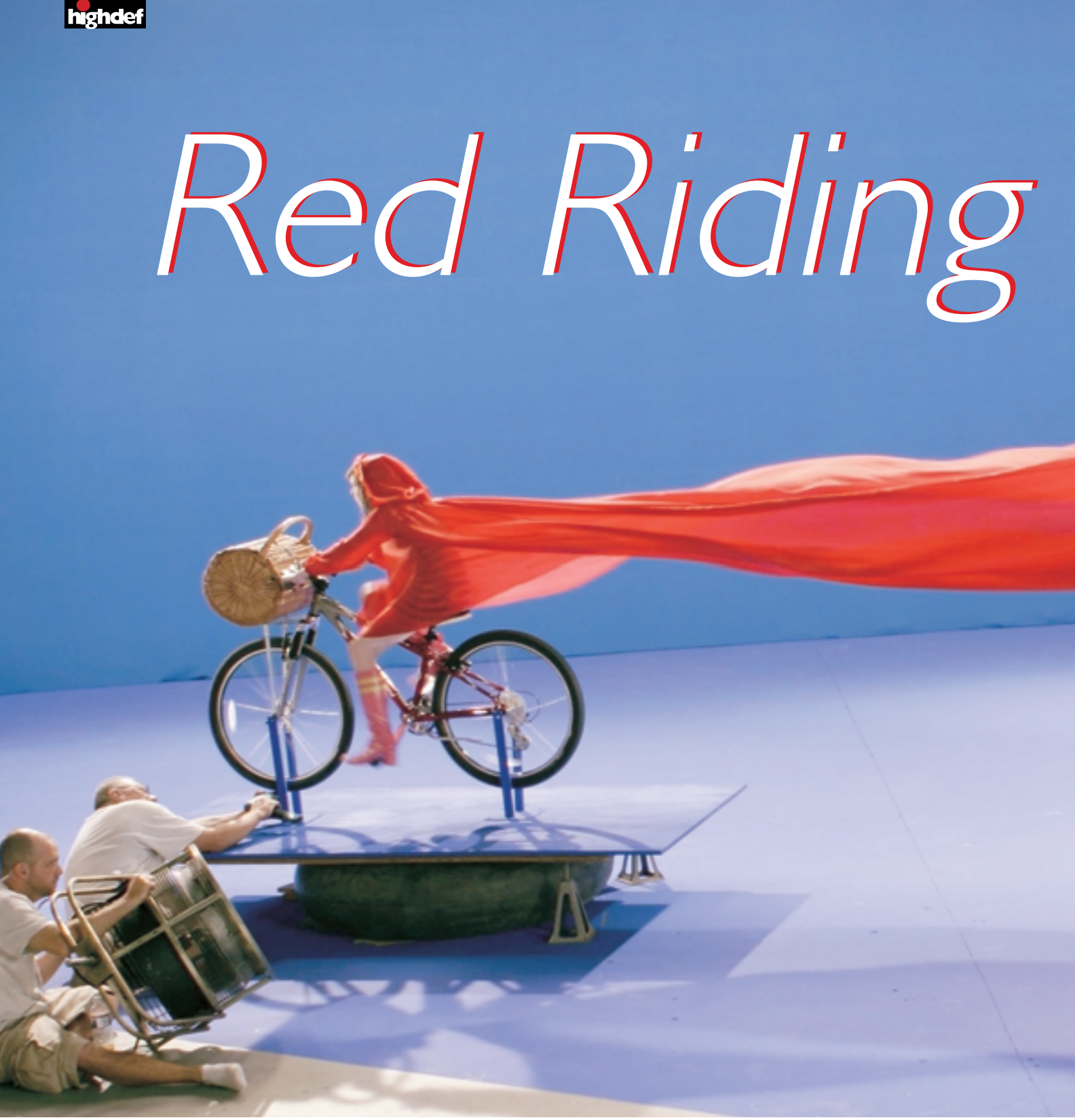
BOXX OFFERS NEW EDIT WORKSTATION

BOXX Technologies a leading developer of XXtreme award-winning digital content creation systems for the design, entertainment and digital film industries today announced HDBOXX pro a 10-bit nonlinear HD editing workstation, powered by Intel® XEON™ processors, capable of delivering up to 2TB of internal Raid 3 storage.

CORRECTION:

In the article, *This Girl's Life* printed in the last issue of Highdef, the disease suffered by "Pops" played by James Woods was not Alzheimers, but Parkinsons.

Red Riding



Comments by Jack Serino, Executive in Charge of Production

"Red Riding Hood" is played by newcomer Morgan Thompson

It all started back when Tag Entertainment wanted to shoot *Red Riding Hood*. The main thought was to shoot it 16mm on a stage and build the forest and keep it a low-budget, simple kids story. So from there, Randal Kleiser, director of *Grease, Boy in The Bubble, The Blue Lagoon*, etc. came on board and he mentioned, "Hey, let's try shooting HD. That could be really cutting edge." He did his homework. He knew about shoot-

Hood

©2003 Tag Entertainment

ing with virtual sets. Randal would come to me and say, "Hey Jack, you know, I can save money by not having to go out on location. We can just get plate shots for this." Or "Hey, you know what we could do? We could use these couple shots here in a two-dimensional photoshop type of thing."

I knew what was out there, so I started making some phone calls around and I

©2003 Tag Entertainment

Joey Fatone of NSYNC cooks up a Red Riding Hood stew

got to Plus 8 Digital. We started talking and discovered that they had 2 Vipers. My thought was that I might be able to get the best people to come play with this new technology. I hoped I could get really top of the line A-list people like David Stump and Sean Fairburn. So we started brainstorming. Plus 8 gave us a good solid bid on how much the camera would be to rent. Unfortunately, we didn't have that kind of money and we were going to shoot for 3 weeks. So I thought: Let's face it, no one had ever used the Viper before. The Viper needed to be battle tested. That was the bottom line to this whole situation. You can make a camera but no one's going to touch it until it's battle tested in this town. I saw a really good opportunity here. So we met with Plus 8 and Thomson, who makes the Viper, and they got behind us and said: Go take the Viper camera, go use it, go battle test it and we'll support you 100%. As a matter of fact they donated both Viper cameras.

We knew that the Viper camera could shoot 4:4:4 which could only be recorded straight to a hard drive, straight to RAM, which is what we wanted to do to keep the image as high quality as possible. So now the challenge was to gather mass amounts of research and try to find out how we could do this the most cost efficient way because we weren't backed by a studio.

Part of our plan working with David Stump was an encoding system that would allow us to track the data in a virtual set so I can move the camera and the background moves with me. Okay, here I am going into this film. Sandman, a Utah VFX company we contracted with for the Softimage backgrounds, has never done it before on a feature film. I have VIZRT who has never encoded the camera on a feature film before. I have the Viper camera that has never been used on a feature film before. I have so many firsts, it's crazy. So we finally get everyone on stage, we put the whole system, the whole pipeline together. It was like the Apollo 13. We're going. This is the day we're leaving so make it happen. I don't care how late you have to work, make it happen and oh, by the way, everyone's on a flat. Battle testing the Viper was great. It worked 12-14 hours a day. It was very mobile. We had zero glitches with it. We shot 18 days on a stage. We never had locations. We basically shot the Redwood forest in the middle of the San Fernando Valley.

So now we're just waiting for that big parade when the film premier comes out. We were guinea pigs. We tested. We pushed the limits of technology. But when it comes down to it, we'll only be as good as the people we worked with.

HD

©2003 Tog Entertainment

Not "Video Village", but "Video City" on set, with over 30 different monitors.

Red Riding Hood HD Tech Report

BY B. SEAN FAIRBURN SOC

Every once in a while you get to do something that is ahead of its time technologically. *Red Riding Hood* was such a project as it married post with production and gave us capability on set only imagined before. David Stump was at the helm as the DP and his skill in VFX and CGI provided the only way all this technology could be harnessed properly.

What was *Red Riding Hood*? Well, it's a feature length musical fairy tale told in a graphic MTV style, shot in HD using two Viper Filmstream cameras from Plus 8 Digital, and utilizing computer generated sets and backgrounds or composited, location backgrounds for almost every shot in the film. The backgrounds were visualized in low res composites on set, and then moves on those backgrounds were driven live on set by encoder data for every axis of movement from the cameras.

A Chapman hybrid dolly (Boom and track), Sachtler Fluid head, Arrihead 2, Aerocrane (Boom Swing and Track), Aerohead, and Preston FIZ (wireless focus and zoom system) were all fitted with encoders which VIZRT (stands for Visualization Real Time) read to drive sets created in Softimage in sync with camera output for on-set composite viewing. In other words, every move the camera made, every zoom, every change in focus would send information to the computer where the backgrounds resided. That information would change the backgrounds appropriately so that they were truly married to the camera acquired foreground material. The illusion created was incredibly real unlike some other composites made in post that do not have the benefit of being slaved to the camera information. The Softimage sets were generated in preproduction and on set. Composite HD backgrounds were shot in preproduction and acquired from library sources.

Shot with two genlocked Thomson Viper Filmstream Cameras, the images were recorded first to D-5 for 4:2:2, 10 bit in HDSTREAM mode and subsequently to a Cineram Digital Disk Recorder for 10 bit RGB 4:4:4 recording in FILMSTREAM mode. Shot at 23.98 progressive, the 4:2:2 imagery was downconverted to 29.97 through two Evertz Afterburners. Our downconverted viewing screen was a crowded jumble of timecode and metadata burn-ins, so that no one could possibly lose their place in the post process! David Stump tested the cameras multiple times before the shoot to determine all the things he could do with them.

For me as an operator it was incredible to be able to see the composite track with my every move. It really helped to give you the added perspective and composition elements necessary to make it work better.

Projects that could really use this technology are Sci Fi or VFX programs with smaller budgets or little time. I also believe that MOW's and weekly television programs would also see a great benefit from shooting this way. HD

A MADE-FOR-HD MOVIE

Angels IN AMERICA

By Bob Fisher

Angels in America is coming to a movie theater in your home. The film is an adaptation of a Broadway play that earned a 1993 Pulitzer Prize for author Tony Kushner who also scripted the motion picture for Home Box Office (HBO). The director is Mike Nichols (*Who's Afraid of Virginia Woolf?, The Graduate, Silkwood*). The high-profile cast includes Al Pacino, Mary-Louise Parker, Emma Thompson and Meryl Streep. The cinematographer is Stephen Goldblatt, ASC, BSC, who was an Oscar nominee for *The Prince of Tides* and *Batman Forever*.

The six-and-a-half hour film will air on HBO channels in two parts, beginning in December. It will be broadcast in both high-definition and standard formats, and is composed in 16:9 widescreen aspect ratio. This is the cinematographer's third consecutive HBO movie, following in the wake of *Conspiracy* and *Path to War* which earned him Emmy nominations.

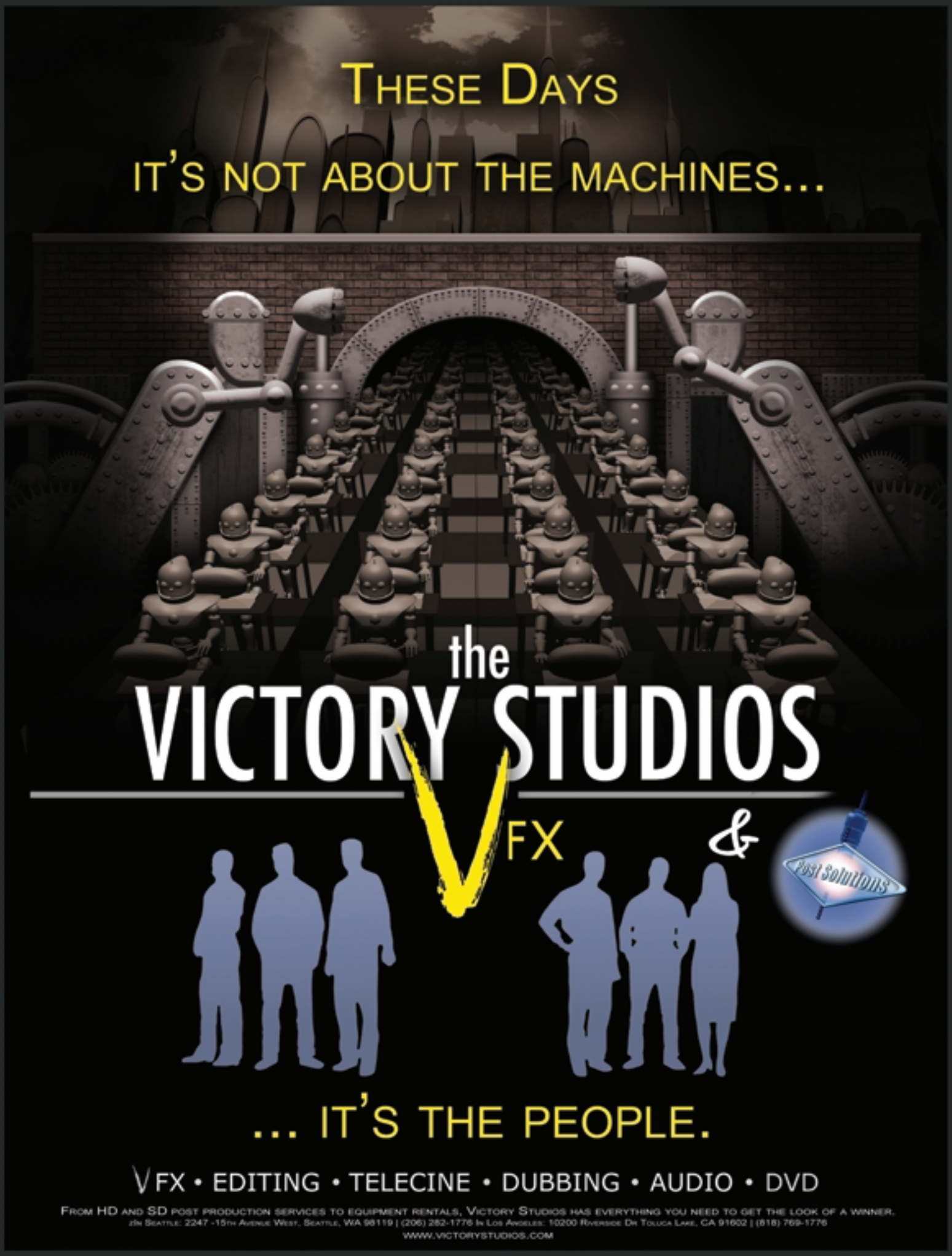
"We tried to be true to the intentions of the play, but there are basic differences in the nature of the two mediums," Goldblatt says. "You can't choose to show the audience close-ups in a play and we selected points of view and showed parallel actions."

Goldblatt says the decision to air *Angels in America* in HD format gave him the freedom to frame the 35mm film images in 1.79:1 aspect ratio to serve the story. He mainly used Kodak Expression 5284 film, a specialized emulsion that offers an extended range of latitude in the deepest shadows and renders softer colors.

The final cut of *Angels in America* was scanned and converted to digital files at 4K resolution at EFilm in Los Angeles.

"We believe this (4K scanning) gives you a much truer representation of the images, and avoids artifacts that are noticeable at lower resolutions," says EFilm colorist Steve Scott. "Cinematographers want the full bandwidth of color and luminance information that is on the negative without compromising."

The 4K files were "down-rezzed" to 2K to expedite interactive color timing sessions where Goldblatt put the final touches on the look before it was recorded out for HD and standard video formats and to 35mm film for selected screenings. HD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HD stock Footage

One Year Later

by Paula Lumbard

It has been a year since I opened the doors of FootageBank. Although I have worked in the footage business for nearly 20 years, this was a new venture into a new technology and product. I anticipated that the television market would initially make up the lion's share of the business.

Now going into our second TV season, our clients are seasoned consumers of HD footage. Shows such as *The Guardian, George Lopez, and CSI Miami* view our footage regularly. Locations, scenics and aerials have been our top sellers. More and more corporate and convention video producers are shifting to HD. We provide the US Department of Commerce and Department of Defense with HD elements to test new technologies.

As expected, commercial clients have been slower to make the jump to using HD stock footage. The more intrepid commercial DP's and producers who have pushed their clients to try the medium have started with Internet spots and convention promos.

Educating our client base in the language and versatility of HD was essential in putting them at ease with using HD footage. Even if a project was HD native, editors sometimes found it difficult to ask for images as they struggled with the difference in 24p, 1080i and 720p. Researchers on film shows would not be willing to show a director an HD image if they themselves did not feel confident with the format. To assist our clients FootageBank created and distributed thousands of specially created HD Format Guides and noticed a definite increase in comfort with and willingness to consider the format.

I have seen a vast difference in quality of HD cinematography proving that shooting stock is much easier said then done. Some images come to me that are hot, and not properly calibrated or filtered for HD stock. I look at and reject a lot of content. DP's make the mistake of thinking that the client will correct their footage in post and need to know that stock footage users do not think in these terms. The point of stock is to buy something that is ready to be dropped in to a project.

I am still in start–up mode here at FootageBank, and everyday chase every potential HD client and content owner. There is nothing like the risk of a new business in a new technology to keep you in shape. HD

Paula Lumbard is founder and owner of FootageBank HD

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HighDef and The Book of Mormon

By William Conner

According to a recent study commissioned by Barnes & Noble and published by Book Magazine August 2003, *The Book of Mormon* is one of the most influential books that has changed the face of America. After 173 years since it was first published and more than 100 million copies printed, the book is now being released as a major motion picture.

The Book of Mormon Movie, Volume I: The Journey, was shot using a Sony HD 950 High Definition camera. Editing and color correction were completed at the Victory Studios in Seattle, Washington using Victory's High Definition online editing suite and telecine facility. Alpha Cine Labs, also in Seattle, transferred the High Definition master to 35mm film for release into theaters.

"Most of the crew had never worked with High Definition before," states Gary Rogers, the film's Producer/Director. "I'll never forget the reaction when we started shooting. People kept coming over to the monitor to check out the quality. Cast and crew were simply blown away by the incredible picture we were getting. We didn't make one single change when we got our answer print. It was perfect! High Definition made what could have been a very complex shoot, simple and easy."

The movie had its world premiere at Jordan Commons Megaplex Theater in Sandy, Utah on September 10, 2003. The movie is being released on a limited nation-wide basis, and eventually worldwide.

Unlike a traditional film, *The Book of Mormon Movie* has a built-in base audience of nearly 12 million people. "The movie will have special appeal to members of The Church of Jesus Christ of Latter-day Saints," said Rogers. However, Rogers really designed the film with non-Mormons in mind. "The movie has all the elements that any good movie has….drama, romance, intrigue, mystery, and adventure. This is exciting and humbling all at the same time. So many people have already seen the movie in their minds." Rogers' greatest goal was to produce a movie that would bring the characters to life and stimulate interest in the book.

The movie's website http://www.bookofmormonmovie.com had over 3 million hits, from all over the world, over a month before the movie even opened! "I have waited my whole life to see *The Book of Mormon* made into a movie," was only one of thousands of e-mails that have flooded Mormon Movies since they announced the making of the film last October.

The Book of Mormon Movie, Volume I: The Journey, is based on the first chapter of Nephi through the 5th Chapter of Second Nephi. Volume I covers the story of two families as they leave Jerusalem about 600 BC. It shows their treacherous journey through the Arabian Desert, crossing the great ocean to the "Promised Land" (America), and the early years in the New World. The movie was filmed in the desert of Southeastern Utah, Universal Studios in Hollywood, a large studio built for the film in Ogden, Utah and the island of Kauai, Hawaii.

Rogers is especially pleased with the cinematography and the musical score. "We have some breathtakingly beautiful scenes and equally beautiful music." Robert C. Bowden, "Emmy" award-winning former Musical Director of the Mormon Youth Symphony and Chorus and former Associate Conductor of the Mormon Tabernacle Choir, composed the musical score. The Director flew half way around the world to the Czech

Ishmael and Lehi's families traveling in the desert
Mark Gollaher and Cragun Foulger portray
"Laman" and "Lemuel," Nephi's evil brothers.

Building a ship to sail to the "promised land."

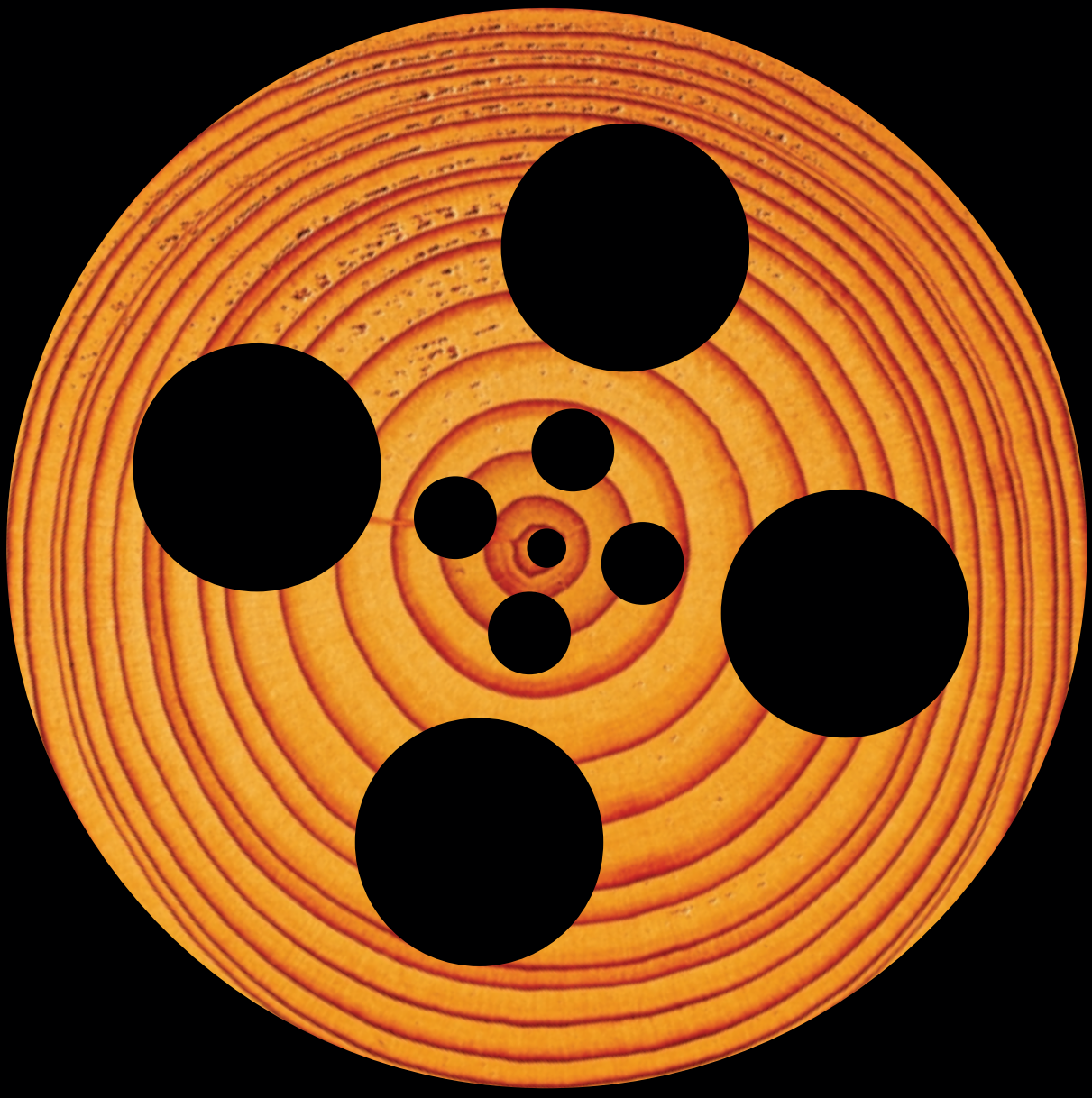
Noah Danby plays "Nephi," the lead character.

Republic to record with the City of Prague Philharmonic Orchestra. Gary Rogers is quoted inside the soundtrack CD cover saying, "When Bob lifted his baton to conduct the orchestra, I was moved to tears as the studio was filled with some of the most beautiful music I had ever heard." A clip of the music can be heard on the movie's website.

"I can't understand why anyone would want to use film when High Definition is so much less expensive and so much easier to work with," stated Rogers. "We employed an individual to color correct on location and it made all the difference in the world when we got into post production. The folks at Victory Studios and Alpha Cine were amazed at what we brought them. It was a joy working with both companies. It was virtually a seamless operation. Both companies are only a few blocks from each other. I can't say enough about the good experience we had.

The Book of Mormon Movie is the first of eight anticipated additional volumes, necessary to finish the book. Mormon Movies, LLC was created to produce and market films on the Book of Mormon. *The Book of Mormon Movie* is an independent commercial enterprise and as such, is not sponsored nor endorsed by The Church of Jesus Christ of Latter-day Saints. HD

For additional information, character bio's, press photos, etc., please visit our website at http://www.bookofmormonmovie.com. *You can also contact Gary Rogers, Producer/Director on his cell phone at (801) 557-3515*



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www.sundance.org

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Can't make it to Park City? Visit the **Sundance Online Film Festival** at www.sundance.org beginning mid-December.

THE CONSUMER FRONT

by DALE CRIPPS

Not all consumers know what to make of it, but those who do are leaping for joy. The wave for HDTV is now visible to the most jaundiced eye. HDTV is becoming an object of national affection. Upon seeing it in their home the first words heard are, "I LOVE HDTV." That is the key slogan that says it all. A professional "frenzy" is occurring as a result. Savvy signal and content providers are racing for a leadership role in the first identifiable hit of the 21st Century.

It was not long ago that it was sneered at for being too expensive, too esoteric, and awkward. The same people now scramble to brand themselves as HD pioneers. By year's end STARZ joins NBC's Bravo HD, both known for their downplaying of HDTV. On the 15th of September INHD1 and INHD2 (from the pay-per-view industry) debuted their two 24/7 HDTV channels. One features movies/documentaries, the other sports/events. They join already operating Discovery HD-Theater, HDNet, HDNet Movies, HBO, Showtime, and, more recent addition, ESPN along with increased HDTV hours from ABC (Monday Night Football folks!), NBC, CBS, The WB, PBS, and soon Fox. Add the NBA and more NFL football from CBS and DirecTV plus pay-per-view movies and you feel that available content is no longer an obstruction. There is no turning back. HDTV is here to stay. The only question is: How long until we all receive it?

Most digital TVs sold do not have a HD decoder. Most believe the "plug and play" agreement under advisement by the FCC heralds the real coming of HDTV for the masses. Satellite takes umbrage. They don't like the agreement. It leaves them out. There are over 6 million HD monitors installed without decoders. The next appealing addition to expand the audience for HD is the decoder. Cable is rushing with them in hand. Satellite is rushing as well with an integrated decoder/PVR, decoder. HDTV Broadcast is on bended knee asking cable to carry them. Cox, Comcast, Time-Warner, Adelphia, and CableVision head a growing list of HDTV cable carriers.

From my perch I see that the public will live with less choice if traded up for better quality. This puts pressure on niche content providers. Grouped SDTV service will combine like mercury to become one HDTV channel. Discovery's HD-Theater has programming drawn from the other Discovery channels in a "best-of-the-best" sense.

The PVR makes "custom" HDTV viewing possible. DISH announced their PVR and DirecTV will in a few days. Cable is adding it to their boxes as well. Many think this is going to be a big deal too.

There is a well known "magic" that occurs when big audiences see something inspiring at the same time. With increasing diversity big event cross-cultural content will come to redefine our nation for the rest of this century. HDTV is a unifying factor, if not force. If not from the existing networks another will rise above all others with imagination and a magnetism of personality that is invincible.

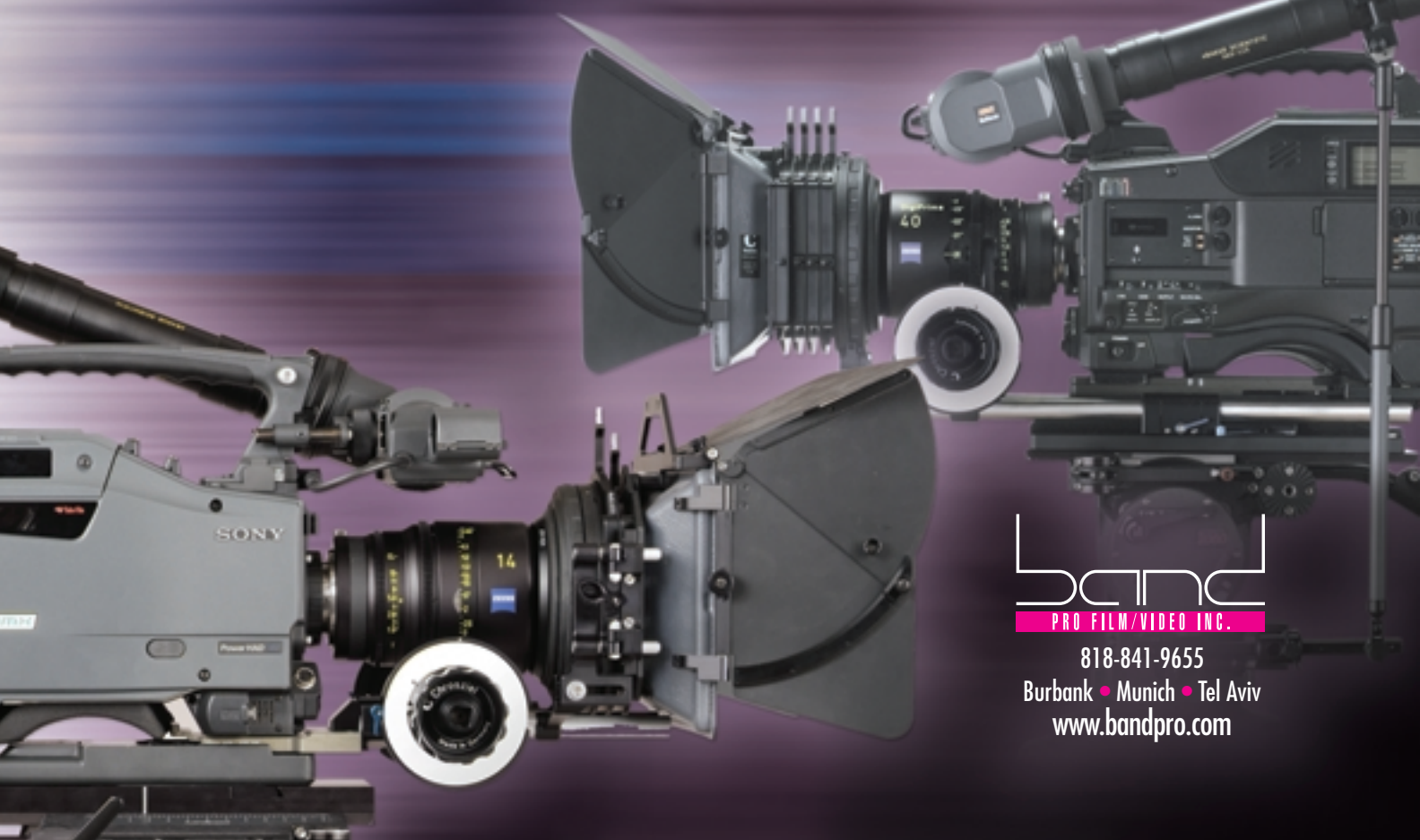
Order HDTV Magazine, Your Guide To Better HDTV Viewing. https://secure.ordersecure.com/ssl.ilovehdtv.com/affiliate/subscribe.html – Dale HD

Dale Cripps is the publisher of HDTV Magazine, the first publication in the world dedicated to the consumer of High-Definition programming and hardware, and the founder and president of the High-Definition Television Association of America. He has been involved with the development of HDTV for 20 years and is a member of the Academy of Digital Television Pioneers. He is the winner of that organization's prestigious Press Leadership Award — the highest honor the industry bestows – for the year 2002.

Thinking of investing in a high-end digital cinematography system?

Wouldn't it be refreshing to talk to a real live person on the phone and get called back promptly—with answers? Reliable ones? Wouldn't it be novel to walk into a showroom and see the digital cinematography camera you are interested in on display? Hands -on. At your fingertips. Presented by a sales associate who actually knows how it works and what it needs so you can step out the door with all the right pieces to go to work? And while you are on the set or on the fly isn't it good to know you can call anytime and get qualified answers or expert service in a pinch. That's status quo for Band Pro.

Because for us it's about finding solutions, not just selling equipment. There's only one way we know how to work—The Band Pro Way.



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In The Trenches

Launching HD Television in Los Angeles

by Joe Quasarano,
KTLA Executive Producer,
Sports and Specials

From popular programming, to award-winning news, to technical achievements, KTLA's rich history is steeped in "firsts." What started as experimental station W6XYZ became KTLA, Channel 5, in 1947 when Bob Hope signed the station on with only a few hundred television sets in Los Angeles.

First owned by Paramount pictures, KTLA was the first television station west of the Mississippi. KTLA was the first to televise the Rose Parade, the first to broadcast in color and the first to launch a helicopter for live news pictures, among others. In addition, KTLA founder and visionary Klaus Landsberg did what the networks at the time said was impossible, a multi-hop live coverage of an atomic test in the Nevada desert. One of the more recent technological "firsts" was the 1998 launch of KTLA-DT. "Mr. Television," Milton Berle, threw the switch and launched KTLA's and Los Angeles' newest tradition, producing and broadcasting in high definition.

KTLA is the station-of-record in technical achievements. So, in 1998 when I was charged with exploring the possibility of producing KTLA's 1999 edition of its signature Rose Parade in HD, the decision was not an easy one. For over three decades, KTLA had dominated the Los Angeles market with its New Year's Day coverage of the Parade. In 2003, for instance, KTLA's Nielsen rating exceeded the combined ratings of NBC, CBS, ABC, KMEX, Home and Garden, Discovery, and the Travel Channel - all the other entities covering the Parade. While management wanted to lay claim to another "first," no one wanted to jeopardize that franchise with a new technology that might be seen by a relative handful of viewers.

Because of space limitations at the start of

the 1999 Rose Parade, it was not feasible to do side-by-side SD/HD productions, a step some networks had taken at early HD sporting events. We looked for and found an eight camera HD unit and worked a deal with National Mobile Television (NMT) to use their HD-2 unit in Pasadena for the 1999 Rose Parade.

The NMT truck was state of the art, but HD state of the art was very limited in 1999.

The graphics generator was basic, and the digital effects were very limited. However, the HD pictures and 5.1 Surround sound were breathtaking, and the down-converted standard definition video looked better than ever. With the support of an extraordinary technical crew, headed by Tribune engineering guru, Ira Goldstone, we made it happen.

Not everyone was enamored with HD. The director and his camera ops were forced to shoot and cut the show for 4 by 3, not 16 by 9. In a world where all facial blemishes look the size of Cleveland, the talent quickly discovered that HD requires more attention to make-up. And since we were forced to use standard definition video from our news helicopter, the mix of standard and high definition video leaves much to be desired on the HD telecast.

Later that year, we decided to try the first local sports telecast in HD. We picked a pair of Dodgers/Mets games, and found new challenges. Dodger Stadium, like most sports venues, is cabled for television. Unfortunately, triax doesn't work in the HD world, and we were forced to pull fibre, a labor-intensive project that added thousands of dollars to the cost of production.

Since then, KTLA has successfully produced Rose Parade telecasts each New Year's Day. KTLA also distributes its Parade in standard and HD versions nationally and internationally with NHK/Japan carrying our HD broadcast for the last four years. In 2002 we added NBA basketball, Clippers/Lakers, to KTLA's HD resume. It's getting easier with each telecast, and viewer response is growing, but the fact remains that we need sponsor support to justify the additional costs.

Initially we wondered if the average person would ever be able to experience an HD telecast. Now that there are so many ways people can receive HD – satellite, cable, over-the-air, the price of the receivers is coming down, and more people are purchasing them, it's gratifying to know that the quality of HD we see in production is being enjoyed by our audience. When the advertising community sees the benefit of HD and gets behind it financially, then we will have truly arrived into the world of HD broadcast. It's great to know that KTLA has been in the forefront all the way.

HD

New York Stories

by Brian Cali

This image featuring DKNY's Fall line has been used in a worldwide print ad, which has appeared in fashion magazines including "W" and "Vogue."

In an innovative endeavor in combining media, Mission, a full-service commercial production company, produced an 18-minute narrative short film, *New York Stories*, that showcases designer Donna Karan's 2003 Fall collection. Still frames were lifted from the HD source footage acquired by Panasonic's AJ-HDC27 VariCam™ HD Cinema camera for DKNY's worldwide print campaign and are being seen on billboards, in fashion magazines and on DKNY.com. The short is also being screened at DKNY shops and department store boutiques and can be viewed at www.dkny.com.

The film was directed by Mission's Seven Sebring, the celebrated fashion photographer, with Toshiaki Ozawa as DP. In *New York Stories*, supermodels play young artists who – while fabulously outfitted – are struggling to eke out a living in New York.

Mission owner Scott Vogel, who executive produced the shoot, said, "Panasonic's VariCam was instrumental as the source of beautiful images that are as persuasive as stills as they are in motion. Essentially, this approach can give clients two shoots – television and print – for the price of one."

"We chose VariCam vs. alternatives because of its variable-speed capabilities, as our DP wanted to shoot slow motion effects. And we were satisfied that we could extract 300+ dpi prints from the 720p resolution footage."

Mission's technical supervisor Ravi Subramanian added, "As someone who deals with moving images, I was completely excited to work with the VariCam material, which has a definite cinematic feel. I was highly impressed with how tightly integrated Panasonic is with Final Cut Pro and CineWave -- the process was easy and open, without artificial barriers."

The camera replicates many of the key features of film-based image acquisition, including 24-frame progressive scan images, time lapse recording, and a wide range of variable frame rates (4-fps to 60-fps in single-frame increments) for "overcranked" and "undercranked" off-speed in-camera effects.

ad lib

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To see the "ad lib" endings from the Panasonic photo phone commercial, shot with VariCam, go to **panasonic.com/hdcinema**, or for more information call **800-528-8601**.

Panasonic
ideas for life

Still frame extracted from actual "Phone Flirt" commercial.

HD Industry Meets on HD Transition

By Rob Madonna

The leadership behind the movement for the high definition transition in television broadcast has been burdened with disagreements resulting in more stops than starts. The FCC 2007 mandate is not a reachable goal should the infighting continue. From display technology manufacturers to Hollywood to consumer electronics brands, confusion has been the order of the day. It's time for us to come together for what should be an exciting time for a global community clamoring for the HD experience.

As industry journalists call for an actual summit to bring about an accord, two organizations have begun the process. DisplaySearch, an Austin, Texas based company that has served the consumer electronics industry with flat panel display market research and Insight Media, based in Norwalk, Connecticut; a full service market research company specializing in microdisplay technology, are collaborating to produce HDTV Forum 2003: Enabling HDTV from the Factory to the Home. The conference, scheduled for November 12-13 in Marina Del Rey, California promises to comprehensively cover the issues that separate industry leadership. The Consumer Electronics Association (CEA), recognizing the significance of the event, is a co-sponsor. Also endorsing the meeting is HDTV veteran Dale Cripps of High Definition Television Association of America (HDTVAA), a new association organized under his leadership as publisher of HDTV Magazine. The association will be officially introduced to the industry at the conference.

The global community has been looking to the US market for leadership. They are waiting and growing increasingly frustrated at our lack of progress. HDTV Forum 2003 will declare an end to the HD trial and the beginning of a period of aggressive and comprehensive implementation. Key industry players will be presenting and in attendance. Display technology manufacturers, OEMs, consumer electronics brands, HD content developers and retailers will be there. Agenda details can be found at: www.displaysearch.com/hdtvforum or www.insightmedia.info. HD

HDTV FORUM 2003:

Enabling HDTV from the Factory to the Home

Join Us! November 12-13

HDTV – It's here. Now. The revolution is underway; how will you participate?

Television revolutionized our lives, capturing the world and bringing it into our homes. Today, the move from standard definition to high definition TV is changing the world again. The outcome is inevitable. HDTV is destined for the homes of consumers around the world. Much of the world looks to the US to declare the HDTV trial period over – but is it? The HDTV Forum, a two-day event, will address this question and others by bringing together key executives throughout the TV food chain.

Session Topics:

- HDTV Status and Outlook
- HDTV Content: When is it Coming?
- HDTV Distribution: Broadcast, Cable or Satellite?
- Selling HDTV to Consumers
- Positioning the HDTV Product Line by Technology
- Front Projection HDTV: Will It Dominate the Projection Segment?
- Rear Projection HDTV: LCD, DLP, LCOS or CRT?
- Projection Engine Challenges
- LCDs: The Dominant TV of the Future?
- How Fast Will PDPs Grow?
- Will the CRT Survive the HDTV Era?
- HDTV Electronics: Converging TVs, Monitors & Projectors
- Alternative Big Screen Displays: Can Any Challenge?

Keynotes:

Jim Sanduski
Vice President of Marketing, Visual Display Products Group
Samsung Electronics

Sean Wargo
Director of Industry Analysis
Consumer Electronics Association (CEA)

HDTV FORUM 2003

organized by: DisplaySearch, CEA, Insight Media

w/support from: CustomRetailer, Dealerscope, HDTVAA, highdef, pixelworks, USDC, Widescreen Review

Register before October 1 for $995 at www.DisplaySearch.com/hdtvforum or www.InsightMedia.info

California University Embraces HD

by Derek Grover

Instructors and students from the Camera, Lighting and Grip Department of the 2003 Cal State Summer Arts Program.

Twenty-seven pages, 38 students, and 2,566,080,000,000 pixels of unprecedented HD experience.

For the first time in 17 years of providing an unparalleled curriculum in theatre, dance, music, visual arts, creative writing and acting The California State University System "Summer Arts Program" offered future filmmakers an opportunity to learn the art of HD cinematography from the professionals who are setting the standard.

Thirty-eight students from various CSU campuses worked side by side with guest artists in various production disciplines to complete a 24-minute dramatic project written by James Donnelly. The students were assigned every aspect of pre-production, production, and post-production including the areas of directing, lighting, sound design, camera, art direction, post production and music scoring. In addition, student actors were cast through the Cal State theatre departments, which encompassed a company of eight principal actors and nearly two dozen extras.

The guest artists/teachers were recruited from some of Hollywood's most experienced and revered production professionals by Howard Ritter, CSU Summer Arts Coordinator. These industry professionals included, Keaton Walker, multiple Emmy award winning production designer and art director; Derek Grover, director of photography and veteran HD cinematographer; Mike Clark, sound mixer; Lauren Breiting, director and veteran associate director/technical coordinator; Bruce Pasternak, camera operator; Felix Arceneaux, first assistant camera, DIT; and Philip Browne, gaffer, to name a few.

The month long high definition production program was spearheaded by Don Priest, chair of the Mass Communications and Journalism program of CSU Fresno. His vision was to provide the most realistic high definition production environment for the undergraduate and graduate students.

Many vendors and rental houses provided much needed equipment support including Apple computer (Final Cut Pro HD editorial system); Panavision (HD cameras, lenses, and accessories); J.L. Fisher (dollies and track); Paramount Studios (lighting and grip); Bardwell & McAllister (lighting and grip); Location Sound (audio equipment); Sony Corporation (HD stock); and Galpin Studio Rentals (production truck).

The students walked away with a unique educational background in high definition production that many industry professionals would envy. HD

More information on the annual California State University Summer Arts Program can be found at www.calstate.edu/summerarts.

Frame grab from first ever HD Cal State University student project.

On The Road

Bennett-Watt HD Productions

By John Wehman

Bennett-Watt HD Productions is on the road across America producing a new television series, *Discoveries…America.* The series is filmed in Widescreen Digital High Definition and began airing September 2003, on InDemand's new High Definition channel INHD. Production will continue through 2005 and ultimately will include fifty 60-minute shows.

Discoveries…America is a collection of video essays, each defined by the uniqueness of a particular state. The purpose of the series is to provide a fresh, new look at people, activities and landscapes that make up the USA today. Content includes every subject imaginable from bucking broncos, white water rafting and hot air ballooning to Tulip fields, native rug weaving and chili cook-offs.

The series is produced by seasoned documentary news team, Jim and Kelly Watt. The Watt's have honed their skills for over 35 years, producing, directing and shooting news and award winning documentaries for ABC, NBC and CBS, as well as PBS, ESPN, OLN and HDNET.

The programs are shot on the Panasonic HDC-20A, DVCProHD camera (Bennett-Watt purchased the first HDC-20 camera sold in the USA). The programs are edited at Bennett-Watt facilities in Issaquah, WA, on two, non linear, online Cinewave/Final Cut Pro systems.

Asked about production style, producer/writer/DP Jim Watt said: "We do these programs the old fashioned way. The pictures are the driving force. We make pictures, edit them together, then write as little script as possible. We look for people who can tell their own stories, giving the programs variety and a personal touch."

To date, Bennett-Watt has released over 26 hours of HD broadcast programming. *Discoveries…America* will also be available on DVD released over the next two years. HD

Bennett-Watt can be contacted at: JohnW@Bennett-Watt.com

Director/DP Jim Watt on location at Grand Canyon Arizona.

Stargate Digital Weds HD Video and Film in Las Vegas

BY HARRISON ECCLES

Woosh! Sounds like a 767 coming in for a landing at an airport in the middle of the desert or the passing of a Greyhound bus on Highway 15. Actually, it's a signature visual effect designed by Stargate Digital for the NBC drama series, *Las Vegas*.

Las Vegas is about surveillance. James Caan plays "Big Ed," the security chief at the Montecido Casino. His job requires him to see and hear everything that goes on in the casino, as well as in the city of Las Vegas and beyond. Stargate Digital's job was to visually capture what "Big Ed" is able to see and hear.

Key to achieving the highest quality is the Sony HDC 950 HD camera along with a Sony HDCAM SR recording deck (portable and studio), the latest additions to Sony's CineAlta family.

The HDC 950 and HDCAM SR represent a major leap forward in digital technology required for visual effects for film shows, in particular green screen photography, according to Sam Nicholson, head of Stargate Digital. Nicholson points out that the signal is so clean in the blue channel that there isn't any of the cross-talk that is experienced in older systems or 4:2:2 Telecine transfers. HDCAM SR is true 4:4:4 RGB video with a separate dedicated channel for each.

"Our composites have to be totally seamless. They cannot look like green screen in any fashion whatsoever. The Sony system provides much greater latitude in terms of acceptable variance when shooting green screen. 4:4:4 eliminates any noise and error in the video signal. You can get image quality in the field beyond any camera system on the market, equal to that of direct 4:4:4 video in a Telecine bay.

"In many situations, the Sony HDCAM SR system gives us the ability to go beyond what film can do," says Nicholson. "In Stargate's photo real 'Virtual Backlot,' you must be totally convinced that you're actually there, in the real world, but now you can stop time and manipulate it, have your foreground elements working at a different time than your background, change exposure or change focus. That's why we're able to combine film and video in the same frame in *Las Vegas*. Most of our backgrounds that produce the virtual environment are shot in HD with the new Sony 950."

Photo by B. Sean Fairburn

Sam Nicholson is head of Stargate Digital. Stargate Digital's job was to visually capture what "Big Ed" is able to see and hear in the NBC drama series, "Las Vegas."

Nicholson asserts that there are some things that film does very well, like time lapse, speed shifting, streaking. And, he says, there are other things that video does beautifully. "Now we can take advantage of both mediums. Michael Watkins, director and executive producer of *Las Vegas*, understands that because he comes from film.

"What we're doing in *Las Vegas* is expanding the audience's consciousness, either by slowing time or moving physically into and through objects, going anywhere the mind can go.

"The advantage of HD is that DP's can shoot hours of tape without increasing cost. We now roll for five or ten minutes in HD as opposed to 20 seconds in 35mm film. Using high dynamic range and frame averaging techniques in post production, we are expanding the image latitude of HD far beyond yesterday's range. Either as a stand alone format or when seamlessly blended with 35mm film, HD technology like the Sony 950 gives you many more creative options, while at the same time allowing you to produce the highest quality visual effects conceivable and deliver them every week very cost effectively." HD

PBS Commissions Mini-Films of Life-Changing Moments

by MARY BRENNAN

Lee's Story was shot in Maine last winter.

Desmond Richardson is a renowned classical performer; among other things he has been called "the best dancer in America today." Lee is a Maine woman, living in the rural Northeast, facing a crisis in her marriage. Sam, a little boy in North Carolina, is bored and unfocused at school. Three people from different corners of the country, seeming to have nothing in common. But in the end they all share something: their lives were changed by PBS.

When Seattle company Mad as Birds was selected to create the first six "mini-films" for PBS' innovative series of testimonials, director Peggy Case knew the job would involve unique challenges. Public Broadcasting's senior creative director John Ruppenthal wanted to expand PBS's BE MORE promotional campaign from its scripted origins. He wanted to include stories of real people, and get to the heart of the ways in which the network's eclectic range of programming had shaped and shifted lives, underscoring PBS' unique identity in the broadcast spectrum.

After intense research uncovered six compelling stories about lives changed by PBS, Case and editor/director L. Wyatt set out to give the spots the look and feel of tiny, self-contained films. Working with director of photography Richard Numeroff, they shot on super-16, sometimes going to 36 fps to add a dreamy, ethereal quality to the footage. The pieces moved to an HD finish that surprised everyone on the production team with its high quality.

The first three spots – about how Desmond saw Nureyev on PBS and decided to try classical dance, how Lee and her husband moved to save their marriage after watching "The Farmer's Wife," how Sam turned into a superstar pupil after becoming totally engrossed in "Super Bridge" – premiered to an enthusiastic audience at the PBS annual meeting. There are more stories to come, real stories, from all around the country. HD

Technical specs: Produced by Mad as Birds http://www.madasbirds.com. *Producer: Sidney Beaumont; Associate Director (Video Production, PBS): Tien Pasco. Shot on Super 16mm, delivered to PBS on HD. Digital HD online color correction and finish at Victory Studios in Seattle. Airs in 16 x 9 letterbox format.*

Mary Brennan is an Associate Producer and Researcher on the Be More project.

HIGH DEF 411

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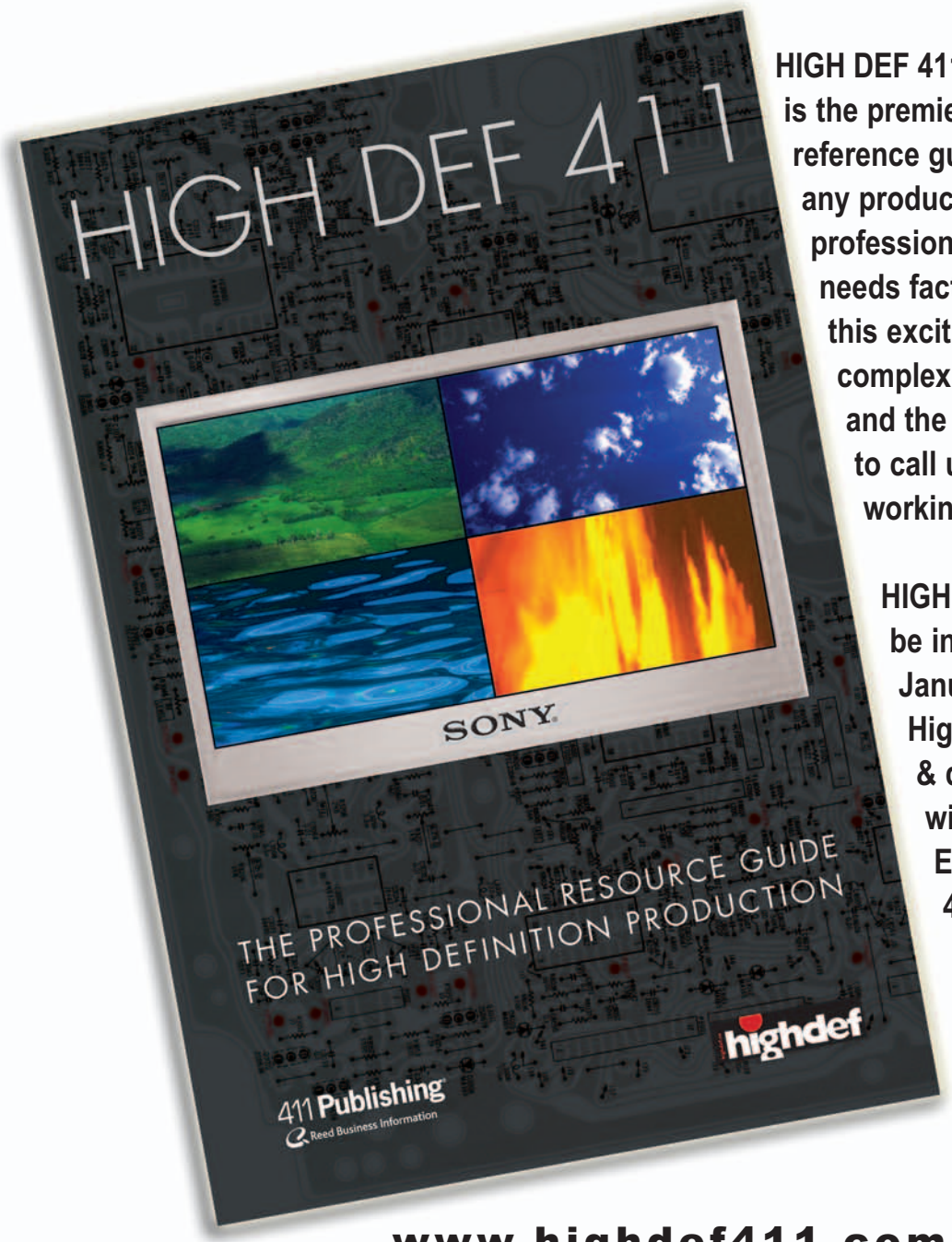

HIGH DEF 411 is the premier reference guide for any production professional who needs facts about this exciting but complex technology, and the right resources to call upon when working with HD.

HIGH DEF 411 will be included with the January issue of High Def Magazine & distributed with the 2004 Edition of 411 Publishing's LA 411.

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"Want a film look with HD? Then you have to use 35mm film lenses."

I shoot 16mm, 35mm and 24p. Shooting 24p with 35mm film lenses definitely pushes HD to the next level.

Abby Levine and Ron Fortunato, ASC

DP Ron Fortunato shot a 9-minute music video in HD for Sidney Lumet with 35mm film lenses using the P+S Technik PRO35 Digital Image Converter. Here's what he and HD video technicians Abby Levine and Barry Minnerly have to say:

RON FORTUNATO: "I thought the whole idea of the PRO35 was weird and I wasn't sure what to expect. Sidney usually likes a lot of depth of field, but a shallower depth of field was the look we wanted for this modest production budget, so we tested the PRO35 and gave it a try."

"We shot a tenor singing an aria from the 1835 French opera, La Juive, in an old synagogue in Manhattan. Most of it was interior. There was a potential problem with flare in the morning with the two east-facing windows. Using a traditional video lens would have been a problem. I used the PRO35 with a 40mm Zeiss T2.1 lens and a Sony HDW-F900 camera and it looked great."

The PRO35 Digital Image Converter works with any 35mm Arri PL-mounted prime or zoom lens.

"HD alone has too much depth of field but this look was filmic, like what I'm used to. I usually shoot at around T2.8. With the PRO35, you lose a stop, but it wasn't an issue. My normal light package for any low budget feature is HMI and Kino Flos®. That same lighting was sufficient. All I did was light for maybe another half a stop for the equivalent of about 200 ASA film. The engineers were blown away over the look we got."

ABBY LEVINE: "Preserving 35mm optical characteristics in HD is huge. It satisfies the creative requirements of an entire community of people who have worked in film for years. Some film guys feel shackled having to use video tools, and other optical adapters just don't work."

"I like that there's no time-consuming back focusing needed for each lens because it's part of the PRO35. Once a prime lens is on and the PRO35 has been back focused, you're done. You use all the markings on the film lens. And, being able to set your lens to a stop you like and then to set exposure independently using the aperture control on the PRO35 is a really neat thing. The PRO35 is so much better than I imagined any such device could be."

BARRY MINNERLY: "HD technology keeps moving ahead with more color space and higher resolution, but you still can't get the depth of field that 35mm prime lenses get. There's a huge difference in the look of HD with the PRO35. Video engineers who haven't experienced this just don't know what they're missing."

Ron Fortunato, ASC, *a DP since 1982, was nominated for an Emmy Award in 2001 for 100 Centre Street, the acclaimed hour-long dramatic cable series produced, written and directed by Sidney Lumet.*

Digital Imaging Technician ***Abby Levine*** *is a leading expert in HDTV production and post. Recent credits include Annie Lennox-Solo, Target spots, Our Town starring Paul Newman for Showtime.*

Digital Imaging Technician ***Barry Minnerly's*** *recent credits include Saturday Night Live parody spots using the PRO35 and Hope and Faith, a pilot for ABC.*

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