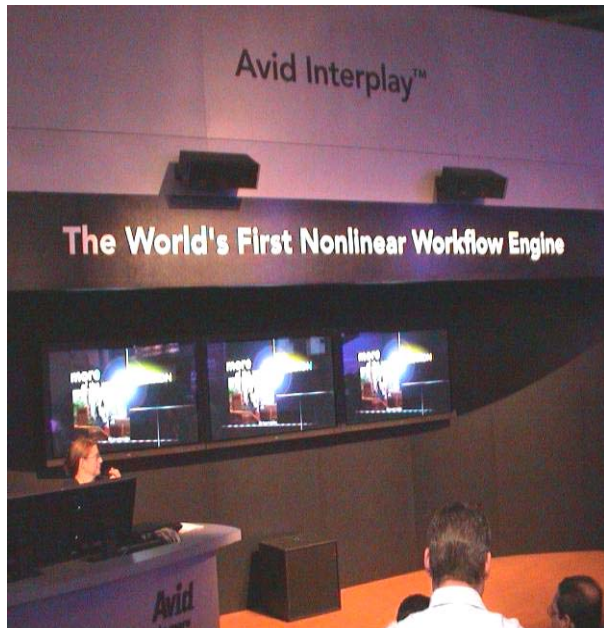


NAB 2006 – Highlights from the Exhibit Floor

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Affordable high definition and innovative workflow solutions top my list of NAB 2006 highlights. There was increased focus on IPTV, digital asset management systems, and lower cost HD production tools. The digital intermediate sector is maturing, with SGI, Sony and Quantel among manufacturers showing real time 2K systems.



Touted as the “worlds first non linear workflow engine,” **Avid Interplay** appears to be a production team’s dream come true. This was a breakthrough product at the show. An integrated system that ties together just about everything in the production pipeline, it “connects teams to a shared-data and media backbone and smoothly manages the flow of projects from inception to completion using security and powerful revision control.”

For example, a broadcaster can capture live sports footage real time into the system, with “stringers” logging the footage on the fly including statistical metadata. Editors can immediately be cutting, based on the metadata. Graphics artists can be working with the same footage concurrently. Audio can be doing sweetening, while an archivist is store-and-forwarding the unaltered original footage to remote locations. It also enables writers to work with any/all assets, with tools like the **Avid Instinct** shown here.

For example, a broadcaster can



Canon showed the new **XL-H1 HD camcorder**. This \$9000 unit includes selectable frame rates of 60i 30f 24f, records HD-SDI at 1.5Gbit/sec, and has an SD card to record metadata or grab stills during a shoot. It also includes the Pro Backpack, which gives you genlock between multiple cameras. Price includes the lens.



Canon also demonstrated the **Console** software for remote control and recording for the XL.

An interesting little device, the **"Catapult"** from **Bella Corp.** enables you to capture video footage from DV or HDV video cams directly to iPods... or virtually any 2.0 USB drive, and begin editing immediately. A little larger than a PDA (shown here with iPod in front), the Catapult "eliminates the time consuming and tedious task of digitizing video footage." It will list for under \$300 and is due out second half of 2006.



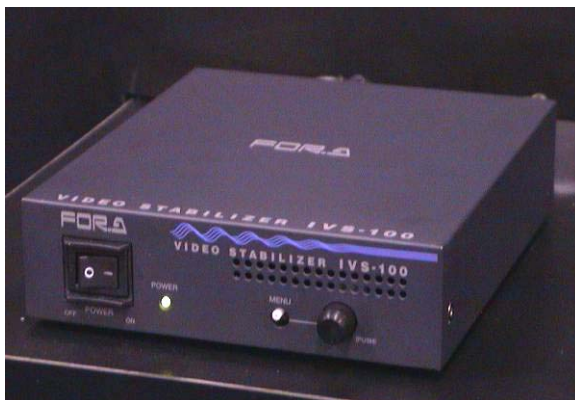
SGI (Silicon Graphics) showed new systems for content management, workflow, and digital asset management. The **Infinit storage 10000** shown here houses a whopping 240 terabytes in a single rack, offering "nearline archive at offline prices."

Panasonic introduced a 26" Precision LCD display for critical monitoring. The **BT-LH2600W** has waveform monitor, audio meters, and embedded audio in a 1366 x 768 HD-SDI/SDI format. They claim it has the industry's fastest response rate.

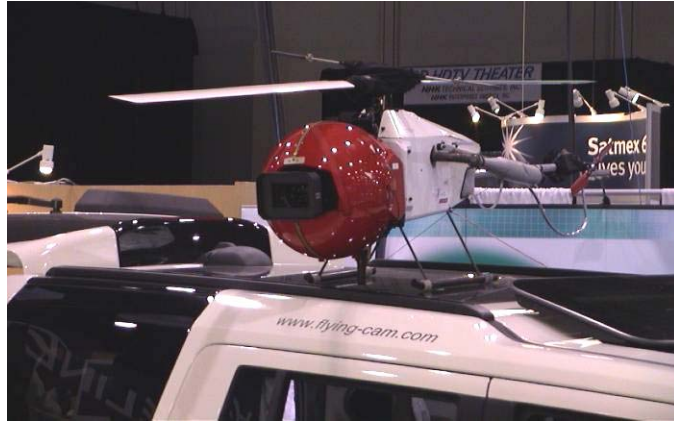


Media 3 presented their second generation **BureauCam Remote Liveshot System**. They package the most essential broadcast controls into an impressive little console, including a touch screen controller.

The **Qualcomm MediaFLO** system provides network operators with more cost effective solutions for delivering high quality multimedia wireless content. Shown here is full-motion content currently being broadcasted using FLO technology.



ForA's years of expertise in video processing are apparent in their latest video stabilizer box. The **FVS-100 Image Stabilizer** performs superb correction to the most extreme shaky footage in a half-rack space box for \$3500. It samples the incoming video stream, then does averaging to stabilize the image position. The box also applies other ForA processing to further clean up the image. The larger HD version is \$19,995.



The **Flying Cam** now comes in an HD version. This little eye in-the-sky remote control chopper folds up into a roadable 6' case. Founded in 1988 in Belgium, the Flying-Cam company "brought to the entertainment industry the new concept of close range aerial filming."

Much of **Apple's** vast exhibit was devoted to the **Final Cut Studio** production suite of products.

They were showing the first Universal version of Final Cut Studio that delivers up to 2.5x the performance when running on a MacBook Pro notebook computer. It features state-of-the-art tools that complement Final Cut Pro 5 including Soundtrack Pro, Motion 2, and DVD Studio Pro 4.



Panavision showed the **Genesis Super 35mm Digital Cinematography camera**, a joint venture with Sony. It uses the vast array of Panavision 35mm lenses and proprietary Panaflex accessories, and docks directly (top or rear) to the latest Sony HDCAM-SR digital field recorder. "Genesis was designed with an 'electronic intermediate' in mind, utilizing a unique gamma and colorimetry that enables seamless intercutting with most 35mm film emulsions."

Sony's New Product showcase usually has devices with impressive form factors, such as the hand held **PCM-01 Linear PCM Recorder** shown here, with stereo mics and dual analog meters.



Also in the Sony showcase was the **HVR-A1U C-MOS 1080i HDV camcorder**. It features a newly developed 1/3 inch C-MOS imager, which is also capable of 3 megapixel still images. It includes a Carl Zeiss Vario-Sonnar T lens and Sony's new 14 bit A/D and DXP digital extended processor.



NHK gave the first U.S. demonstration of their **Ultra High-Definition TV system**. The theater had an impressive 15 minute show of 8K imagery... both recorded clips and live camera shots. The system has 4320 lines resolution (7680 x 4320).

As impressive as it was, the system still exhibited motion blur, most apparent on fast paced sports footage. However, more static imagery, like wide shots of stadium crowds were awesome. You could clearly pick out individual faces within a crowd of thousands.



The entire end-to-end system was setup and operating outside the theater.



Miranda showed the **Kaleido-Alto-HD multi-image processor**, featuring 10 auto-sensing HD-SDI/ SDI / Analog Composite video inputs, and a DVI output with up to 1920 x 1080 pixels. Up to four of the processors can be cascaded to allow the display of up to 40 video windows on a single monitor.

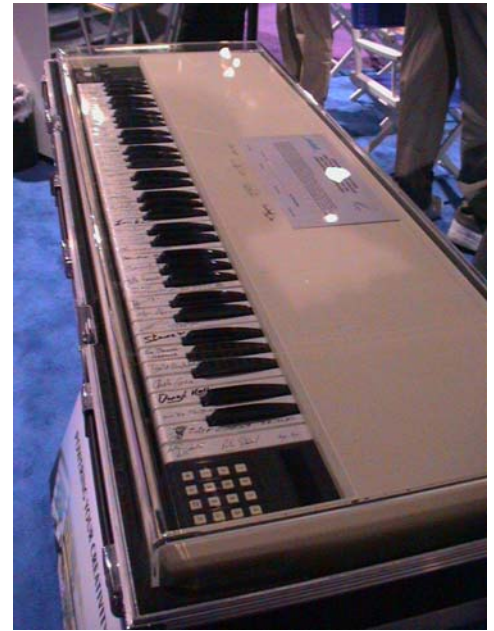


Anton/Bauer introduced the **Elipz** system of battery and grip for portable cameras. Shown here is the \$129 **Egripz** flexible camera support/grip that offers virtually limitless operating positions.



Here's a rugged module for transporting digital media reliably and securely: the **DFE Technologies Smartpac**. With no external connectors and a tough aluminum shell, the Smartpac is available in 250GB and 400GB capacities that interface with DFE's duplicator and network port.





Digital music/synthesizer buffs got a flash from the past at the **Fairlight** booth. On display was the original **Fairlight CMI** (computer musical instrument) encased for posterity. Introduced in the early 1980's, it was the first true digital music/efx workstation. Every key on this one had been autographed by pop music luminaries.

- Tom Mulally, April 29, 2006
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