

Section Meetings

Hollywood, June 25, 1991 — More than 200 people attended the June meeting to view a historical presentation on the Technicolor imbibition process. Some reports claim this dye-transfer procedure yielded the most beautiful and long-lasting color in film history. Today, however, it exists only in mainland China.

The history and technical aspects of the imbibition process were demonstrated via slides, clips from feature films that used the process, and information from published sources and Technicolor staff members. The film clips shown included scenes from *La Cucaracha*, *Becky Sharp*, *The Searchers*, *The Music Man*, *Flowers and Trees*, *Ben Hur*, *King Solomon's Mines*, and *Pal Joey*.

The program, which was held at the University of Southern California Norris Auditorium, was presented by Joseph W. Schmidt, who began doing color-dye research at Technicolor, Inc., in 1949 and held many technical positions until his retirement in 1988. He was called back a year later, and today serves as technical director of optical printing. The event was coordinated by Section Manager Jess Daily and Assistant Section Manager Paul Van Camp. — Ron Little (Secretary/Treasurer), Consolidated Film Industries.

Houston, July 17, 1991 — Gene Sudduth and Mike Clark, Chyron Corp., explained the technical operation of the basic character generator and demonstrated their company's Infinit character generator. The product is a two-channel dual-user full-color (16.7 million) anti-aliased character generator and graphics system that is capable of performing 2-D animation, real-time transformation, paint box, still store, and special effects. The colors may be assigned to characters, logos, graphics, or backgrounds as required. It has four serial ports for either RS-232 or RS-422, one parallel port, one SCSI port, and a general purpose interface. It can output either NTSC (PAL or PAL-M are optional) or RGB.

Following the demonstration, the 45 members and guests were given a tour of Panda Studios, which is where the meeting was held. The newly refurbished facility features a four-interior, one-exterior studio layout. In addition to the studio space, the building also has a makeup area, dressing rooms, shop space, and offices. — Robert Musburger (Secretary/Treasurer), University of Houston.

San Francisco, June 27, 1991 — Electronic news gathering and the vehicles

that make it possible were featured at the June meeting. Six mobile units were assembled in the parking lot of KTVU-TV. A helicopter and a boat, which was docked alongside the studios, were also available. Operators of the units were on hand to answer inquiries and give demonstrations.

After approximately an hour of examining the units, the 125 members and guests assembled in Studio A for presentations by Steven Spics, KPIX-TV, and Peter Ludé, Sony Broadcast Co. Spics discussed and demonstrated a number of custom-built accessory items that were designed for unusual television applications, such as a helmet with an antenna mounted on top of it. He showed a videotape that included a scene of a news commentator wearing the helmet while covering the 50th anniversary celebration of the Golden Gate Bridge.

Ludé described the factors that should be considered in the design and construction of large mobile television units. He covered such topics as vehicle layout, equipment selection, air conditioning, and power requirements in typical applications. He illustrated his presentation with examples of mobile units designed by Sony Broadcast Systems that include these design features. — Vernon L. Kipping (Chairman), Consultant.

San Francisco, July 25, 1991 — At a meeting held at Ampex Corp., G. Seth Shostak, who founded and directed a computer animation firm in The Netherlands, explained the fundamentals of computer animation technology to a 140-person audience. Virtually all animation systems today are raster-based and use the computer to calculate the brightness of each one of the approximately one million RGB pixels on a TV screen. The computation involves "modeling" the real world, which means describing objects in a way the computer can understand. The usual way to do this is to describe things as made up of polygons. Every object, even the most streamlined sports car, can be built up of triangles and rectangles. Once the objects are defined, the computer is given the task of projecting these 3-D images to a 2-D screen, taking into account the hiding of far objects by near ones, and filling in the polygons with appropriate colors, surfaces, and lighting.

One of the most difficult and time-consuming production tasks is to determine the choreography of the animation. This is particularly tricky given the freedom to have simultaneous camera and subject movement. Once all the labor-



Mark Shattuck, *Spotlite Video Productions*, demonstrating his company's mobile unit at the San Francisco Section's June meeting.

INTRODUCING OUR S9x5.5 ENG/EFP LENS

The point of news coverage and field production is to be in close. Broad in scope. With no distortion. All while capturing shots as appealing as a wide slice of pepperoni pizza.

Nikon's new S9x5.5 lens, with internal focus, was made to order. Search far and wide and you'll find, for being near (about 1') and wide (77.3° x 61.9°), no one else gives more. The crisp image, sharp from corner to corner, comes courtesy of Nikon's famed optics and ED glass. You glide through the 9x zoom ratio - from 5.5mm to 49.5mm - smoothly. And we include a 1.7x extender.

The internal focus extends your creative options to include matte boxes and a full range of filters. And, like all Nikon ENG/EFP lenses, its lightweight design and rigid construction can't be topped.

The S9x5.5. Expect no less from Nikon. After all, we create the world's finest video lenses - from a complete line of HDTV lenses to converters that transform your Nikon F-series SLR lenses into a complete menu of special effects lenses for your CCD camera.

*For more information, write or call:
Nikon Electronic Imaging, Dept. D1,
101 Cleveland Ave., Bayshore, NY
11706, 1-800-52-NIKON
(526-4566).*

**AT 77.3° NO ONE
GIVES YOU A TASTIER
SLICE-OF-LIFE.**



Nikon
ELECTRONIC IMAGING

r e c r e a t i v i t y

intensive preparations are complete, the computer and single-frame video or film recorder are let loose to actually generate the images and produce the animation. Shostak concluded his presentation by sharing some real-world production stories, as well as speculating on the future of this medium. Show reels from Bay Area computer animation firms provided a finish to the evening. — Vernon L. Kipping (Chairman), Consultant.

Soviet Union, May 27, 1991 — The meeting was held at the Moscow TV Centre. Anatoly Sokolov welcomed the 23 members and guests and introduced five visitors from the motion-picture industry of China.

The topic of discussion at the meeting was design and installation of digital sound editing units and electronic reproduction devices. Alexander V. Yelyohin gave a presentation on a digital sound editing unit that has been created in conjunction with a personal computer and enables the operator to record and carry out various corrections, as well as edit 3-sec and lengthy sound tracks. To provide easy processing, the signal form is introduced on the computer's display. The unit was demonstrated, followed by a question-and-answer session. The audi-

ence agreed that the preferred application for the unit would be the editing of speech programs. The editing of musical programs is the next step in the unit's development.

Sergey Y. Volkov then gave a talk on the development of microelectronics. He stressed that the creation of large-capacity storage made it possible to design and manufacture a few specimens of sound recording/reproduction devices that lack mechanical transportation elements. He gave a demonstration of the largest-capacity device, which provides 3 min of storage. Such products have been used for radio broadcasts with fixed recording, such as program call signs and standard time signals. The presentation closed with a question-and-answer session that emphasized technical and organizational matters and problems of putting digital methods into the practice of sound signal recording and processing. — Valery S. Yerahov (Secretary/Treasurer), NIKFI.

Toronto, June 11, 1991 — The final meeting of the 1990-1991 calendar was held at YTV. The program opened with a presentation by Tony Devai, William F. White Ltd., who discussed the operation and features of Colortran's new elec-

tronic noise reduction (ENR) products. His presentation focused on the newer technologies that are being employed in the manufacture of modern lighting equipment, which provided the audience with an understanding of the special technologies used to achieve physically small dimming systems through the use of plastics and well-designed cooling systems.

He was followed by the tutorial portion of the evening, which was presented by Peter Edwards, Rosco Canada Ltd. His talk provided the audience with practical knowledge of the aspects of lighting and the means by which sources can be controlled and reconfigured to achieve desired lighting results. The discussion was supported by demonstrations of filter use and the effects of color temperature on lighting.

A special feature of the evening was a presentation of flowers to Mrs. Edie Balantyne in honor of her service to the SMPTE. Section Chairman Wally Bebenek presented the bouquet and thanked her for her years of preparing the meeting notices and mailings for the Toronto Section. The evening concluded with a tour of YTV and a special wine-and-cheese party. — Wally Bebenek (Chairman), Ampex Canada, Inc.

Books, Booklets, Brochures

TV & Video Engineer's Reference Handbook, edited by K. G. Jackson and G. B. Townsend, is an authoritative exposition by acknowledged international experts. With over 60 chapters, the book offers information on every aspect of modern broadcasting technology. Beginning with basic reference material and the fundamentals of electronic circuit design, it provides detailed coverage of all the main components in the broadcasting chain: transmission, distribution, DBS, TV studios and equipment, sound, television receivers, video recorders, videotext, HDTV, television performance measurements, and current electromagnetic-compatibility requirements. The 840-page book, which costs \$225, can be ordered from Butterworth-Heinemann Ltd., 80 Montvale Ave., Stonham, MA 02180.

Film & Video Financing, written by Michael Wiese, offers independent producers a variety of creative strategies for funding their film and video projects. Topics covered include film production, attitude and approach, resources, risk capital, getting investors, pre-sales, blocked currency, video sponsorship,

and the art and business of low-budget films. The author uses case studies of two independent producers, Robert Newmyer (*sex, lies and videotape*) and Sam Grogg (*Trip to Bountiful*), to illustrate how successful producers utilize a creative combination of financing techniques and sources to underwrite their productions. A generous list of contacts for film and video distribution companies, foreign sales agents, grant sources, and resource books is also provided. The 299-page book is available from Michael Wiese Productions, 3960 Laurel Canyon Blvd., Suite #331, Studio City, CA 91604, for \$24.95 postpaid.

The National Television and Information Administration has released **U.S. Spectrum Management Policy: Agenda for the Future**, a report on U.S. telecommunications policies for managing the spectrum to benefit all users. It addresses the issue of increasing strain on current spectrum management policies as the demand for existing spectrum-based services grows and new spectrum-related technologies and applications emerge. The study makes proposals and recommendations in five areas: regula-

tory issues, block allocation system and flexibility, market-based spectrum management, spectrum use and efficiency, and planning and forecasting. The report also offers suggestions for reforms, which are aimed at creating an improved spectrum management system for the U.S. to insure efficient and fair use while promoting innovation and serving users' needs. The 183-page book can be ordered from Department 36-KA, Superintendent of Documents, Washington, DC 20402-9325, at a cost of \$12.

English-French Film and Television Dictionary is a reference book that contains over 12,000 French or American terms or technical expressions used in the film and television industries, as well as in such related fields as audiovisual education, CCTV, satellites, and cable distribution. The author, Alexis N. Vorontzoff, is an Associate Member of the SMPTE and a former cameraman for a specialized agency of the United Nations. The 395-page dictionary can be ordered from Technique & Documentation, 11 Rue Lavoisic, 75384 Paris Cedex 08, France.