

standards work on video recording performed by the SMPTE Television Recording and Reproduction Technology (TRRT) Committee. The U.S. delegation to this meeting of SC60B consisted of five persons who have been active in SMPTE engineering committee work: Koichi Sadashige, consultant; Richard Wilkinson, Optical Disk Corp.; Charles Spicer, NBC Television Network; Charles Mecca, WEA Manufacturing; and Fred Remy, University of Michigan.

The work of SC60B was divided into three main categories: professional recording formats, consumer recording formats (including videodiscs), and video recording measurements (including magnetic tape measurements). Progress was made in each of these areas, as is briefly summarized below.

Consumer recording formats (Working Group 5). Existing videodisc standards were updated and work was begun on a variety of videodisc measurement techniques. In the case of VCR formats, amendments incorporating recent improvements were approved for the IEC standard defin-

ing the S-VHS format and for the standards describing 8mm-format highband video recording and the 8mm FM audio system. Work continued on detailed measuring methods and calibration tapes for all kinds of nonbroadcast VTRs and for measurements of combined camera-recorder systems.

Professional recording formats (Working Group 7). Revision of the documents describing the Type D-2 digital composite recording format was approved using recommendations supplied by SMPTE. Both Betacam and M-2 analog component format documents were updated and approved for balloting as IEC standards. The incorporation of corrections and updates to the text of the IEC Type-C format specification, proposed by the SMPTE, was approved for future work and approval was given to a comprehensive revision of the IEC document describing the characteristics of tape reels used for video recording systems. In addition, the working group will begin to study HDTV video recording formats with the expectation that standards in this field will be

required within the next few years.

Measuring methods for video recording (Working Group 3). Measuring methods for broadcast VTRs and calibration tapes for broadcast formats were discussed and draft documents approved for circulation. National Committees are asked to submit digital measurement recommendations for both component and composite recording formats.

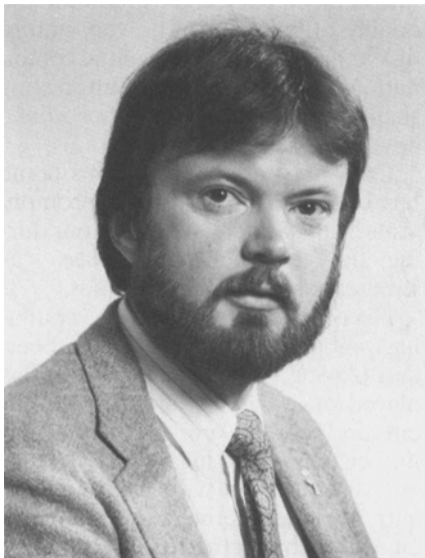
The IEC listing of sources for reference tapes for video recording formats was brought up to date and augmented.

Overall, a significant quantity of work was accomplished in the short period of little more than four actual working days. The general feeling of the delegates seemed to be that even more progress will be possible when the new project-oriented approach to video recording standardization is fully implemented and task forces are empowered to work on the standards documents in the interim periods between Technical Committee meetings.

The next meeting of TC60 and its subcommittees will occur in October 1992, in Rotterdam.

Biographical Sketch

Sections Vice-President John Carlson



John Carlson

An early interest in film and a knack for mechanics has taken SMPTE Sections Vice-President John Carlson a long way. The vice-president of Monaco Labs and Video has a career path that is paved with interests he developed during his childhood.

"I became interested in a film career as a result of my early fascination with movies," Carlson recalls. "In particular, a film called *The Loved One* was an inspiration for me. It is a macabre movie that stars Jonathan Winters and Rod Steiger. The lighting, camera angles, and special effects helped to provoke my interest in the field."

His mechanical skills stem from model railroading, a hobby he has had since he was five years old. "Model railroading taught me not to fear elec-

tricity and that whatever I took apart, I could usually put back together.

"There is a logic and problem-solving side to toys in general that has always fascinated me," he continued. "Having a father who was a toy buyer for a large department store helped immensely. Running a film-to-tape machine or an optical printer and playing with trains or toys have a lot in common, including a degree of whimsy and gamesmanship."

Education

Carlson, who hails from Milwaukee, pursued his interest in film at the University of Wisconsin — in a very diverse manner. "While I was doing my undergraduate work I found a loophole in the course book; if any area is fully represented in many de-

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partments but does not have a school of its own, you can put together your own courses, which is what I did. That way I got to study film from the points of view of the sociology department, the German department, the art history department, and more. I was very fortunate in that I got several perspectives on the same subject.

"I was a teaching assistant in several film classes," he continued, "and I was lucky enough to find two part-time positions. One was at Biblical Cinema, where I did special-effects production, and the other was at Edsel-Titanic Productions, where I was an assistant cameraman. At these jobs I got experience in shooting motion pictures, special effects, and animation, and doing sound work."

He graduated in 1974 with a B.A. in film and moved on to San Francisco where he spent half a year at the San Francisco Art Institute, followed by three years at San Francisco State University. He received his M.A. in 1978. As part of his master's thesis he designed, developed, and produced a low-cost modular optical printing system and created an abstract documentary about fire.

Work History

While working on his M.A., Carlson got a job at Monaco Laboratories, a motion-picture and printing lab, as an edge numberer. The following year he took a position at Leo Diner Films, where he worked for eight years as a printer and a film timer. In 1983 he returned to Monaco Labs as production manager.

In 1984 Monaco Video was born, and Carlson has been responsible for its management ever since. "The move from technician to management was a big jump for me," he said. "It is definitely one of the highlights of my career. We started Monaco Video on a shoestring budget, and it is exciting to see that it has developed into a successful operation with 15 employees.

"I wanted to see a lot of film when I was younger, and I do," he continued. "It is impossible to get bored seeing the wide variety of films that come through here. Monaco Video continues to provide service for feature films, documentaries, industrials, educational productions, and advertising in both film-to-tape and dubbing. The lab has made a big commitment to film processing and printing. Film has been declared dead many times, so it is very satisfying to see it healthier than ever, with a very positive future."

The SMPTE

Carlson joined the Society in 1976 and quickly became a vital part of the organization. "I became actively involved in the SMPTE because I felt it was the best organization and social vehicle to continue my education in film technology and to become acquainted with a lot of knowledgeable people," he said.

Of note, he indirectly credits the Society for the creation of Monaco Video. "It was at an SMPTE social function that I was introduced to former SMPTE President Charlie Anderson. He, Dick Monaco, and I got to talking, which is how Monaco Video got started," he recalled. "Charlie knew his way around the world of video, Dick had the film facility knowledge, and I was eager to learn about video and try my hand at starting a facility from the ground up. It was an excellent marriage."

Since joining the Society, Carlson has served as Manager, Secretary/Treasurer, and Chairman of the San Francisco Section. He was Governor of the Western Region until he was appointed to his present position, Sections Vice-President, a seat left open by Irwin Young, Du Art Film Labs, when he became Executive Vice-President of the Society.

As a section leader, Carlson specialized in organizing interesting and informative local meetings. "Getting involved at the section level was fun and provocative," he said. "I arranged over 20 chapter meetings that focused on film and video being done in the Bay area. For example, the special effects for *Top Gun* and *The Right Stuff* were done in San Francisco by U.S.F.X, a small company located right here. So, I asked them to give a presentation at a local meeting. I also made arrangements for talks by Lenny Lipton, who is one of the great

est advocates of 3-D stereoscopic film and video, and by the Pixar Organization, which does computer-generated animation. Representatives from Lucasfilm make regular visits and keep us up-to-date on their activities."

He has also been very involved with the SMPTE Annual Television Conferences, serving as General Arrangements Chairman for the 23rd conference. He holds that title again this year for the upcoming television conference, which will be held in February.

In looking toward the future, Carlson feels that the Society should place more emphasis on education. "We need to offer more seminars and tutorials to appeal to younger people, both nationally and internationally. It is a challenge to meet the growing educational needs of the media."

He also has strong views on the integration of computers and the multimedia. "What the video revolution was to film, the computer revolution is to film and video — but even more so and faster. I hope to see the SMPTE getting involved with the computer world and working together."

Personal Interests

Film has affected Carlson personally as well as professionally. He met his wife Susan in a film class he took in Wisconsin. Married 10 years, the couple live in a 91-year-old Victorian house in San Francisco, which he is in the process of restoring.

"Restoring an old home is another form of problem solving, and in the case of Victorians, restoration demands some whimsy," he said. "It has taught me to respect old crafts and the quality of materials. The very nature of Victorians is to form unique combinations of colorful and interesting shapes and materials. In other words, anything goes."

Carlson dryly noted that his home has been the site of two impromptu visits by the Sunday streetcar tour during the television conference, "as streetcars lack certain facilities."

His other interests include rebuilding pinball machines, brewing beer, and playing golf, a game that he has played since the age of five. "My parents and brother were great about getting me interested in golf, and beer, at an early age. As with anything, the earlier you learn, the easier and more enjoyable that activity is later in life."

— Carol King