

# Section Meetings

**Hollywood, October 24, 1990** — In 1992, 12 Western European nations will officially unite in what has been referred to as "a Europe without boundaries." By then most tariff, taxation, and currency differences will be standardized, resulting in a new era of trade, commerce, and competition. At a meeting held at TAV Studios, an audience of 80 people witnessed a panel discussion of this issue entitled, "Europe 1992: Implications for U.S. Production, Distribution, and Technology."

During the discussion Leon Silverman, Laser-Pacific Media Corp., highlighted the prospect of increased demand for U.S. programming and the need for delivery of programming to Europe within appropriate technical guidelines. Paul Geller, University of Southern California Law Center, spoke on the history of the European common market movement and the ways in which copyright and broadcast laws are likely to be handled by various judicial groups in Europe. Larry Gleason, Paramount Pictures, stated that there are significant opportunities for U.S. theatrical suppliers, and he underscored the need for improved theater quality in Europe. Vince Jakimzak, AF Associates, and David Tasker, AVS Ltd., addressed the issue of NTSC to PAL-SECAM standards conversion within the context of the expected increase in demand for U.S.-produced programming. — John L. Mason (Secretary/Treasurer), Eastman Kodak Co.

**Houston, November 13, 1990** — Richard Hoff, Eastman Kodak Co., discussed cinema digital sound, KeyCode™ edge numbers, and three new improved negative color film stocks: 5245/7245, 5248/7248, and 5296/7296. To illustrate the exposure

range and increased flexibility of the new film stocks, he ran a side-by-side comparison 35mm film that showed the improvements in the new products. The technology of the machine-readable KeyCode edge numbers was explained via a slide show, and the advantages of the system were covered, such as the ease of reading by eye, the matching symbols, and frame markers. The new technology of cinema digital sound was also discussed. The optically-encoded digital track brings all of the advantages of digital sound with a minimum of modification in existing theater equipment. — Robert Musburger (Secretary/Treasurer), University of Houston.

**New England, November 13, 1990** — A panel discussion at the November meeting explored the many facets of nonlinear editing. Mark Wronski, Amtel Systems; Nancy Umberger, Editing Machines Corp.; Tom O'Hanian, Avid Technology; and Don Hackler, CMX, each described their experiences with clients and the transitional process from linear to nonlinear editing. They discussed the history of the industry, which was limited by the early technology but has now evolved into more cost-effective systems. The panel agreed that there may be a large learning curve necessary for editors, depending on their background. Demonstrations of nonlinear editing equipment were available. — Edward Dextraze (Secretary/Treasurer), Raytheon Corp.

**Pacific Northwest, October 26, 1990** — Paul Panabaker, IMAX Systems Corp., gave a presentation on the history and future of the company's projection sys-

tems. As part of the program, the 47 attendees viewed a short tape, produced by the BBC, on IMAX from its founding 30 years ago to 1988. The tape showed difficulties encountered in constructing a system able to project images from a film that is ten times the size of conventional 35mm and three times larger than normal 70mm film. A "rolling loop" is used, where the film is advanced through the projector in a smooth wave-like motion. The film is then positioned in the gate by fixed registration pins and a vacuum.

During the presentation, Panabaker also showed slides and discussed the company's exhibits at Expo 90 in Osaka, Japan. One of the pavilions demonstrated IMAX Solido, which is a 3-D system that uses two fisheye lenses to focus separate right and left images onto a wide-field, wraparound screen. Goggles are worn sensing an infrared signal that triggers liquid crystal lenses 48 times per second, alternately opening and closing the lenses and thereby allowing the right and left eyes to see their respective images. The meeting, which was held at the Pacific Science Center, included a showing of the IMAX film, *To The Limit*. After the film, a tour of the projection booth was given and a question-and-answer session was held. — Clifford E. Anderson (Secretary/Treasurer), KCTS-TV.

**Rochester, October 23, 1990** — Cliff Allen, Editing Machines Corp., discussed "Editing Using Nonlinear, Random Access Editing Systems," at a meeting held in conjunction with the Society of Broadcast Engineers. Allen began with an historic perspective of the methods used for both film and video editing. He then discussed nonlinear systems, explaining how the system stores the video and audio information in a linear arrangement on the magneto-optical disk but has the speed and capability to access the information randomly, thus playing the video in any order the customer desires as though it had been edited that way. He noted that this allows more creative opportunities for the customer before a final edit list is generated. — Paul G. Kanerva (Secretary/Treasurer), Eastman Kodak Co.

**Rochester, November 20, 1990** — Over 40 members and guests attended the November meeting, which focused on "Digital Special Effects in Motion-Picture Film." Glenn Kennel, Eastman Kodak Co., discussed the development progress and philosophy for the high-resolution electronic intermediate system. Larry Thorpe, Sony Advanced Systems, then presented a comparison of high-definition electronic



*New England Section Manager Bob Pierce, Target Productions, introducing the panel at the November meeting: (from left) Mark Wronski, Amtel Systems; Nancy Umberger, Editing Machines Corp.; Tom O'Hanian, Avid Technology; and Don Hackler, CMX.*



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optical and film optical processes. Both presentations addressed technology, quality, costs, and speed in the production of special effects. — Paul G. Kanerva (Secretary/Treasurer), Eastman Kodak Co.

**Toronto, September 12, 1990** — Following an introduction of the section's new board of managers, Andy Sheldon, Abekas Corp., presented a technical paper focusing on D-2 switching technologies.

He described the design aspects of Abekas' Model A82 digital production switcher, the problems associated with switching in the D-2 domain, and methods employed by the designers to implement switching and keying in the digital environment. He noted the specialized problems of D-2 keying and the technologies employed by the company's engineers to interpolate the composite digital signal for key signal extrapolation. He also discussed the company's approach to interfacing digital switchers in a hybrid environment of analog, D-1, and D-2 signals, described some of the technical aspects of composite digital processing as it relates to switchers, and demonstrated the functionality of a "network" switcher concept. The technical presentation was followed by a wine and cheese reception, hosted by MSC Electronics. — Walter Bebenek (Chairman), Ampex Canada, Inc.

**Toronto, October 2, 1990** — The program opened with a paper entitled "Character Generation and Manipulation in the 1990s," presented by Larry Mincer and Bill Hendler, Chyron Corp. Hendler described the architecture of the company's products through a discussion of company history. He explained the fundamentals of designing character generators and noted technical reasons for Chyron's success in the marketplace.

The second paper, "Is There a Way to Perfect Conversion? A Tutorial on Standards Conversion," was presented by Phil Keeling, VTR Productions/Eastern Sound. He introduced the subject by noting some of the problems that have occurred in the industry as a result of the television standards conversion process. He described a problem associated with conversion of film-originated NTSC program material into PAL, citing PAL feature release difficulties that have arisen as a result of imperfect conversions. He described, in some detail, the nature and cause of these impairments, which occur in the visible picture partly as a result of NTSC's 4/2 pull-down, and he explained the technologies employed by the manufacturer, Wilcox & Snell, and VTR Productions to handle these problems for the international marketplace. — Walter J. Bebenek (Chairman), Ampex Canada, Inc.

**Toronto, November 13, 1990** — A large crowd turned out for an evening arranged by John Howells, Sony of Canada, Ltd., held at the Ontario Science Center. The meeting began with an introduction by SMPTE Governor Gordon Ballantyne, who described his recent trip to the USSR for the inauguration of the first Russian Section. He discussed the television production, distribution facilities, and working conditions that exist in Russia, and provided some personal insights of the workings of the Russian Section.

The evening's technical theme was "The D-2 Videotape Format." It began with a paper presented by Douglas Spears, Sony of Canada, detailing historical information concerning the development of videotape formats, focusing largely on the newer digital formats. He described the all-digital serial plants of the future, presented a vision of the state of the art, and posed questions for the challenges of the future.

Davie Pierdon, Dome Productions, then presented a paper entitled, "Real World Experience with D-2 as a Production and Post-Production Tool." He described the complement of D-2 machines used by his company and showed videotapes demonstrating the extent of work that his company has produced with this format. — Peter Laidlaw (Secretary/Treasurer), Imaginering Ltd.



# International Master Class

'Lighting the Screen' is the title of the Master Class on *picture content* organized by the Training Centre for Broadcasting and Media, Santbergen in Hilversum (Holland). International experts are to explore such subjects as lighting design, illumination, set design and High Definition Television. Cameramen, lighting designers, set designers, producers and others professionally involved with film or TV picture content are asked to register well in advance.

**24 - 27 April 1991**  
**Centrum voor Omroep en Media Santbergen**

The theme 'picture content' has never before been explored in such depth as it will be during this Master Class. From 24-27 April 1991, guest speakers from The Netherlands and abroad - including Steve Huisman, Prof. Richard Gregory, Stephen Bickford, Alan Adelman, John Treays, Bill Millar, Dickie Higham and Jim Tetlow - will cover many subjects, for example: picture definition, colour perception, atmospheric lighting, Ultimatte, lighting for drama, picture analysis, CCD cameras, 'light entertainment', etc. The attendance fee for the four-day Master Class is £ 495/US\$ 950. For information about the programme and registration procedures, you can contact COM-Santbergen, P.O. Box 2066, 1200 CB Hilversum, Holland, tel. +31.35773092 / fax +31.35772647.

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