

# Section Meetings

**Hollywood, January 23, 1991** — The January meeting was held at the Jet Propulsion Laboratory (JPL) in Pasadena. Michael Garcia opened with an overview of the various programs that JPL is currently involved in and gave an updated visual presentation of "Welcome to Outer Space," which highlights both historical and future space exploration probes and projects from 1958 to 2020. Following the opening talk, Gregg Hanchett, Steve Bridges, and Gary Savona discussed the studio and television operations for press briefings, teleconferencing, and internal uses.

The 80 members and guests were given a tour of the JPL facilities via a bus ride that first stopped at the Deep Space Network, which houses mission control currently tracking 14 spacecrafts in space. The tour then continued to the spacecraft assembly facility. The group viewed the assembly of the camera and related package designed to replace the present unit aboard the Hubble telescope. The unit is tentatively scheduled to be launched in 1993. Additional future projects were discussed from both financial and engineering vantage points. — Ronald Jerome Little (Secretary/Treasurer), Consolidated Film Industries.

**Houston, January 16, 1991** — The Hi8 video format was the topic of discussion at a meeting held at Industrial Audio/Video. Michael Weems, Sony Professional Video, described the advantages of the Hi8 format's technical specifications. He

said that placing the video between 5.7 and 7.7 MHz improved the bandwidth to 2 MHz, lowered the video SNR, and maintained upward compatibility. The tape leaves two unused longitudinal tracks, as well as two PCM audio channels and its own Hi8 time code. The time code is different from SMPTE time code but can be used in conjunction with SMPTE. Weems described a variety of machines, some of which were on display at Industrial Audio/Video's equipment show. After the presentation, the 35 members and guests toured the equipment display. — Robert Musburger (Secretary/Treasurer), University of Houston.

**Montreal/Quebec, November 20, 1990** — At a meeting held at Sony of Canada, 68 SMPTE members and guests heard presentations on recent technical developments in television production in both the field and the studio. Steven Stire of Sony USA discussed the recently introduced metal particle (MP) tapes and outlined the benefits of MP formulations, specifically for small format applications.

Sylvain Marcotte, SM Technologies, then gave an elaborate demonstration of the TCS-1, a time code transmitter that is used for field applications. This compact clip-on accessory transmits on UHF frequencies and has a range of approximately 30 to 50 ft. The product transmits the video output of the camera along with the time code information. Any portable television receiver can pick up the

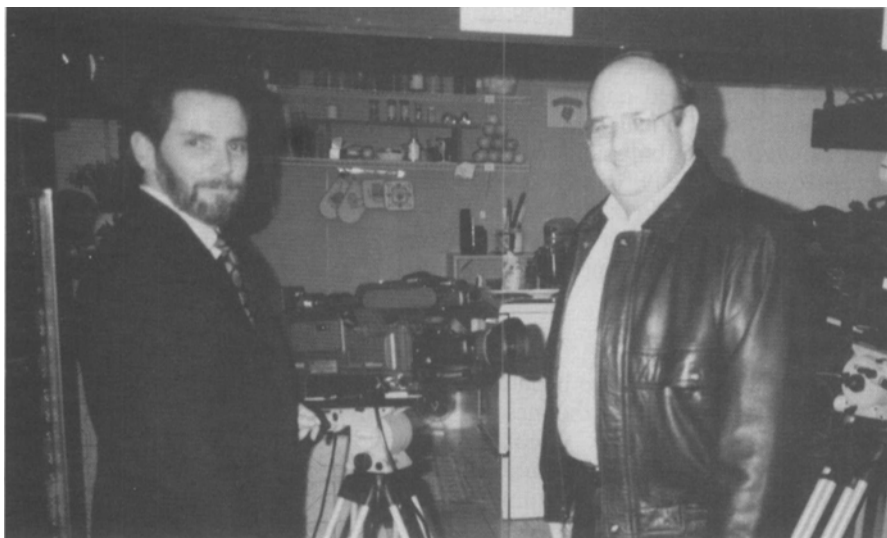
picture where the time code appears as burned-in characters. In addition, the time code sender can display additional information, such as safe title areas, cross hairs, etc.

The meeting ended following a presentation on CCD technology. John Quanz, Sony, gave elaborate details on the developments and techniques of the BVW 400 and BVP 370 CCD cameras, which permit higher sensitivity, better SNR, and improved resolution over previous CCD cameras. Steven Tice, Robert Giuristante, and Luc Lachapelle, all of Sony, also contributed to this educational program. — Paul Bellerose (Chairman), National Film Board of Canada.

**New York, February 7, 1991** — Two perspectives on the current state of HDTV production were offered by Mark Schubert, a consultant who does work for the Metropolitan Opera, and David Niles, Captain New York. Schubert described the formidable technological problems encountered in a multicamera HDTV production of the opera "Semiramide." He also reviewed the history of the Metropolitan Opera's televised productions, noting the use of image-intensified cameras for available light origination. Niles showed an HDTV multicamera musical piece, pointing out that HDTV origination is beyond the experimental stage and is very much a part of the production landscape.

The meeting, held at the Ed Sullivan Theater, closed with a presentation by Jim Gaspar, technical coordinator of the FCC Ad Hoc Group on Production Planning, who spoke on the upcoming source material creation needed to evaluate ATV proponent systems. The attendees, who numbered approximately 150, were able to view high-definition pictures in 1125 interlaced, 1050 interlaced, 525 progressive, and 787.5 progressive line standards. — Jay H. Ballard (Chairman), NBC Television Network.

**Pacific Northwest, January 18, 1991** — The meeting, held at American Production Services, was attended by 18 members and guests from Washington and Oregon. Ray Pashley, Sony Broadcast, presented an overview of CCD technology, explaining various "buzz" words and terminology as they apply to camera specifications. Included in his presentation was a description of Sony's newest development in the CCD field, the Hyper-Hole-Accumulation-Diode, also called Hyper HAD, which uses lenses on



Michael Weems (left), Sony Professional Video, showing the Hi8 camcorder to Houston Section Chairman Marty Kirkland, Pearlman Productions, during the January meeting.

individual sensors to increase resolution and sensitivity. He then distributed copies of a five-part article on CCDs, written by Larry J. Thorpe, Sony Advanced Systems, for *TV Technology*. A tour of the facility was given at the end of the meeting. — Clifford E. Anderson (Secretary/Treasurer), KCTS-TV.

**Pasadena City College, December 11, 1990** — Former Pasadena City College student David Sargent, BTS, Inc., discussed the use of CCDs in studio cameras. He described the various methods that are used for the transfer of information from the CCD by different manufacturers and discussed the advantages of CCDs over pickup tubes. He explained that CCD cameras experience low failure rates, but urged their users to avoid extreme heat. He noted that the college's local television station, KTLA, recently purchased the last tube cameras that BTS manufactured. He added that when it becomes necessary, the cost of retubing those cameras will be \$8000.

He closed the meeting by giving the 28 members and guests a demonstration of the BTS Model LDK-90. He also announced that there was a position open at BTS and described the job duties and the qualifications required by applicants. As a result, Student Member Stephen Lucas was later hired for the position. — Anthony Lacy (Student Co-Chairman), Pasadena City College.

**Pasadena City College, January 8, 1991** — Steve deSatnick, MTC Production Center, discussed computer graphics. He prefaced his talk with an explanation of the facilities of MTC. He then explained the differences between 2-D and 3-D effects, describing the different units that are used and their respective costs. He stated that computer graphics is an adjunct of an edit facility, and in some in-



*From left: Jacques Lachapelle, Sylvain Marcotte, Luc Lachapelle, Paul Bellerose, and John Quanz at the Montreal/Quebec Section's November meeting.*

stances it is a separate profit center for post-production. He described many examples of computer graphic techniques for the audience and gave insight on how they are accomplished.

A member of the board of the International Teleproduction Society (ITS), deSatnick informed the 22 attendees that ITS is planning to sponsor a scholarship for students who want a career in computer graphics. Also at the meeting, it was made known that the job openings that had been announced by Roy Brubaker, Foto-Tronics, had been filled by Past Student Chairman Ronnie Bordey and John Carmona, a student at the college. — Anthony Lacy (Student Co-Chairman), Pasadena City College.

**Rochester, January 15, 1991** — The January meeting was devoted to the theme, "The Use of Video in Athletic Training." Gene Spencer, Syracuse University, gave

an overview of the Lexicon computerized tape logging system. He explained how the play log and time code were separately generated and brought together in the computer, which is the heart of the system. Once the logged edit list is put together, the system has the capability to operate multiple source and record machines. This allows the editor to create training tapes that are specific to individual players on the field, thus assisting the athletes in improving their performances.

The presentation included a demonstration of the "clicker," which is a push-button cable remote control that allows the trainer to stand back from the monitor and view the tape with the players. The buttons on the clicker are positioned to make it easy to do fast forward, rewind, freeze, and slow motion. The athletes can view the plays in detail, study their mistakes, and correct them while they are still on the practice field. — Paul G. Kanerva (Secretary/Treasurer), Eastman Kodak Co.

**San Francisco, January 17, 1991** — Over 600 members and guests assembled at the Imax Theater at Great America Theme Park to hear William C. Shaw, Imax, and Ben Burt, Lucasfilm, discuss Imax technology and its application to filmmaking.

Shaw reported that since 1988, Imax has opened 11 permanent and 13 exposition theaters, as well as four in Osaka, Japan. He said that the company utilizes a 15-perf-width film frame on 65mm film in the camera and 70mm prints in the projector. Presently Imax is especially keen on 3-D technology, an interest that dates back to 1972. The first step in making good 3-D films is to set up the system precisely and carry the whole system of



*Twenty-eight SMPTE Student Members and guests attended the December meeting at Pasadena City College to hear a presentation by David Sargent, BTS, Inc.*