

Section Meetings

New England, May 21, 1991 — The meeting opened with a presentation by Terry Barnum, Basys Automation Systems, Inc., on the Basys concept of islands of automation. He gave various hardware and software configurations and linked the various components of videotape and other video source devices.

The next presentation was given by C. Robert Paulson, AVP Communication, and Ray Boudreau, DLE, Inc. They gave a brief overview of NVision's NV-2000 multichannel digital audio compression system. Paulson displayed technical diagrams and literature on the product, which can transmit ten full-bandwidth audio signals on a single coaxial cable or fiber optical cable. He also discussed the NV-448 gear shifter device, which can sample at all the currently prevailing digital audio sample frequencies to assist in proper analog recovery or retransmission.

Bob Turner, an award-winning producer and editor, detailed the 20 best products he saw at the NAB Show. He discussed the topics and equipment that are of significant interest to those in film and television post-production. An analysis was also provided by Bob Pierce, Target Productions. He said the new Hi-8 format was well represented at the show but there were few exhibits that related to HDTV. Paulson, who also shared his observations, noted that he was very impressed with the variety and depth of technological items. He and Pierce both noted that many exhibitors presented products that were still in the developmental stages.

The final speaker was Karl Renwanz of WHDH-TV, Boston. He discussed what he felt were the three most crowded exhibits at the NAB Show: Sony, Avid, and Abekas. He said that the Amiga/NewTek booth, with its Video Toaster, was a close fourth in the competition. He also shared his views on operating guidelines for the next decade, suggesting that strong measures for facility automation, staffing cutbacks, and streamlining and downsizing operations be taken. He said the survivors of the 1990s will have to be more realistic in their approaches and learn to manage things "smaller." He said they should be open to the concept of compression, not only of signals and staffs but in entire operations and facility commitments. — Paul R. Beck (Manager), Emerson College.

Pasadena City College, April 23, 1991 — Ann deLoach Langford, a recruiter with Lorimar Studios, gave a pre-

sentation on writing an effective resume. She noted that the purpose of a resume is to get an interview as well as provide a source of history for filling out an application.

She discussed two types of resumes, the functional and the chronological. The functional resume highlights work areas, and is most beneficial if a person has had more than four years of experience in the job area. The chronological resume is useful if the applicant does not have experience in the immediate area.

As part of her presentation, deLoach Langford distributed information sheets with valuable suggestions. She said that timing is everything and advised the 25 members and guests to keep their resumes current and to make sure they are accurate because credibility is of the utmost importance. — Aileen Braun (Student Co-Chairman), Pasadena City College.

Pasadena City College, April 30, 1991 — Hollywood Section Chairman Milton Shefter, Paramount Pictures Corp., gave a motivational presentation on how to write a resume and the importance of developing interviewing skills. He said that the use of good language is essential in a resume and he advised the 22 students to use short, direct sentences and describe their job skills with action words. He said it was important to sum-

marize only the important points of their job experience and to limit the resume to one page. He recommended that the attendees follow the advice of Carl L. Ball, author of *Executive Jobs Unlimited*.

In an interview the first impression is the most important, so appearance is critical. He suggested that during the interview the applicants talk about their life experience and the types of equipment they know how to use, and advised that they have prepared statements that will help them to sell themselves. He also recommended that before the interview applicants should research the company and know where it is headed. He quoted from the book *The Psychology of Winning*, by Dennis Waitley, suggesting that the students use visualization to see themselves going through the successful steps of the situation. He also discussed salary negotiating and the importance of networking. — Aileen Braun (Student Co-Chairman), Pasadena City College.

San Francisco, March 27, 1991 — Nearly 200 people attended the San Francisco Section's March meeting to hear a presentation on experiments in electronic cinema by Kim Aubrey, Zoetrope Studios. He noted that director Francis Ford Coppola is a pioneer in the field of electronic cinema and discussed the techniques of employing this tool in production and post-production.



Kim Aubrey, Zoetrope Studios, explaining electronic cinema technology to members of the San Francisco Section.

As part of his discussion, Aubrey displayed Silverfish, a 30-ft trailer that was designed and built by Aubrey Harris. It serves as an editing facility as well as a command post on location. A tape for video in the film camera sends an image to Silverfish where it is recorded on video/Hi-8 tapes, which are then used to rough-edit the film. Nonlinear editing is used. The film is recorded on Super 35 and the sound is recorded on a Nagra 1/2-in. tape recorder. Considerable work on the film is conducted at Zoetrope Studios or at Coppola's winery.

During the meeting, which was held at Delancey Street's new screening room theater, Aubrey commented that today the use of chips has replaced the classic echo chamber. He also screened a 17-min segment of *Godfather III*. The trailer was open to members and guests at the close of the meeting. — Vernon L. Kipping (Chairman), Consultant.

San Francisco, April 24, 1991 — Sixty members and guests met at the screening room of Dolby Labs to hear presentations on new developments utilizing telecommunications and digital technology employing T-1 telephone systems. Tom Scott and Wayne Wagner, Lucas Skywalker Group, described the location of the facilities that compose the Lucasfilm empire and noted that Lucasfilm is located in northern California but does most of its business in southern California, which resulted in monthly telephone bills of approximately \$7000.

To cut these costs and to bind the company together, Lucasfilm incorporated T-1 technology, which is done with smart

PBXs that know how to talk to each other on high-speed data links. Wagner noted that the nature of T-1 is that you can pick off parts of the spectrum and use them for computers. He said that electronic mail, messages, and a garden variety of campus communications can be transmitted over a Unix network. Since the digital network was installed, the monthly phone bills are now approximately \$5560. In addition to offering a telephone system, it is capable of operating computer equipment in southern California via a computer terminal in northern California.

The pair also described an innovation at Lucasfilm that is proving to be very successful. Dailies with newly added sound are shown in northern California while in southern California another dupe print is shown to the production group. Digital sound is fed into both screening rooms and the projectors are synchronized by multiplexing the square wave biphasic control signal. The two screening rooms can talk back and forth concerning the sound mix. This technique, which saves time and travel expenses, was used by director Ron Howard on *Backdraft*.

Kevinn Tamm, Dolby Labs, closed the meeting with a description of the AC-2 digital audio reduction system and its applications in audio, film, and broadcast. — Vernon L. Kipping (Chairman), Consultant.

Toronto, May 14, 1991 — The first half of the meeting, which was entitled "The Computer Industry and Video," featured Jerry Durlak, York University,



Tom Scott, Lucasfilm, discussing telephone technology for communications and sound editing at the San Francisco Section's April meeting.

who gave a tutorial on the future of computer-interactive media. To help illustrate his talk he showed a 1988 film made by John Scully of Apple, which demonstrated a vision of new technology, circa 2005, utilizing voice recognition and synthesis, scientific visualization of maps and graphs, and a built-in intelligent agent. He said that the rapid changes in software and hardware have accelerated the implementation of interactive media to the point where many of the visionary items in the film have become a reality in only three years. He closed with extensive demonstrations of CD ROM, Laser Disk, and Data Walkman.

The second half of the meeting, which had the theme "The Personal Computer Video Workstation," featured Jeff Evans, Commodore Computers. He gave the audience an overview of the desktop video industry over the past 15 years, arriving at the point today where multitasking has allowed many functions to be integrated into a less expensive package with broadcast compatibility. He said that this evolution is illustrated by the NewTek Video Toaster, which he characterized as the first revolutionary step in the logical progression of desktop video production.

The meeting, which was held at Film House Sound, closed with a presentation by Andree Brugner, Magnetic South. With the help of two large video screens, he gave the 120 members and guests a complete demonstration of the Video Toaster. The multitasking paintbox, DVE, switcher, and 3-D rendering — all in one computer — is an example of the integrated post-production desktop workstation philosophy. — Edward Holmes (Manager), Global Television Network.



Aubrey Harris (right) demonstrating the capabilities of Silverfish at the San Francisco Section's March meeting.