

Section Meetings

Atlanta, June 10, 1991 — Jan Kelly, IBM Multimedia Division, opened the meeting, which was held at the Sheraton Century Plaza. She showed a 10-min videotape that demonstrated the multimedia capabilities of the company's PS-2 computer via microchannel M-Motion and video adapter cards. A second videotape demonstrated desk-to-desk teleconferencing, using a computer video and telephone-line audio. The 35-person audience was impressed with the real-time multiuser screen and picture-in-picture video teleconference.

Aaron Ruschetta, Image Architechs, demonstrated the Infinite audio and video multitasking programs and features of the Commodore Amiga computer. An airing of a rock video completely rendered on ten Amiga Video Toaster systems showed the true post-production capabilities of the software. Dawn Nelson, Showcase Video, also discussed the Amiga computer. — Joy L. Wenzlaff (Secretary/Treasurer), Midwest Communications.

Hollywood, May 29, 1991 — Over 500 members and guests attended a joint meeting of the Hollywood sections of the SMPTE and the AES, held at the Academy of Motion Picture Arts and Sciences. Howard Flemming, Optical Radiation Corp., gave a technical presentation on cinema digital sound (CDS). He explained the CDS channel and the engineering decisions involved in establishing the format. This was followed by demonstration material and examples from several recent feature releases that have used the *A-B* compari-

son with the multitrack digital original. Tom Kuhn, Eastman Kodak Co., and Bill Hogan, Sprocket Systems, arranged the program. — Ron Little (Secretary/Treasurer), Consolidated Film Industries.

Houston, May 22, 1991 — Bob Phillips, Abekas, Inc., explained the technical advances that have allowed the design of high-performance equipment such as the Abekas A-51 DVE and the A-72 digital character generator. The A-72 supports external data entry and control. Data can be input via the RS-422 or RS-232 port, allowing news and other departments to transfer material directly from a PC. The generator comes with the capability of over 16.7 million colors and 15 standard typefaces with full font composition capabilities. Demonstration tapes of both pieces of equipment were shown. At the conclusion of the meeting, the 50-person audience split up; one group toured the KHOU-TV facilities, which is where the meeting was held, and the other group operated and experimented with the A-72. — Robert Musburger (Secretary/Treasurer), University of Houston.

Houston, June 17, 1991 — Complex switching and routing systems were the topics of discussion at the June meeting, which was held at Pearlman Studios. Glen Green, Grass Valley Group, delivered a paper on the many types of signal systems now in place in stations and studios. He explained the problems inherent in mixing the various types of signals and the equipment required to combine these signals.

Green feels there is a move toward serial digital signals as the eventual standard, although the change will take place over a period of time. He noted that the equipment now being used must be able to handle a variety of signals in both digital and analog. The advantages of serial signals over parallel are in the lower cost and size of cabling equipment, ease in timing signals, and facility of use with fiber optic systems.

Green played a demonstration videotape of the Grass Valley 3000 switcher, which can input and output all of the signal types now in use. The DPM-700 DVE was also described and shown on videotape. After the formal presentation, the 40 members and guests toured Pearlman's studios and post-production suites. — Robert Musburger (Secretary/Treasurer), University of Houston.

New England, June 20, 1991 — Over 70 members and guests attended the meeting, which combined technical presentations with an end-of-season barbecue. The technical sessions were initiated by Tom Gittens, who welcomed the guests on behalf of Dan Hnatio, president of Active Video.

Art Schifrin, Abekas, gave some introductory remarks and provided a background on the A-82 video switcher and peripherals. He was followed by Gary Chapman, who, assisted by Rob Stevens, gave a technical presentation on the A-82 technology and a demonstration of the A-72 character generator.

The meeting was augmented by the presence of a 40-ft Gerstenslagher mobile television unit, provided by AMPS,



Bob Phillips, Abekas, Inc., explaining the technical operation of the company's digital effects and character generators at the Houston Section's May meeting.



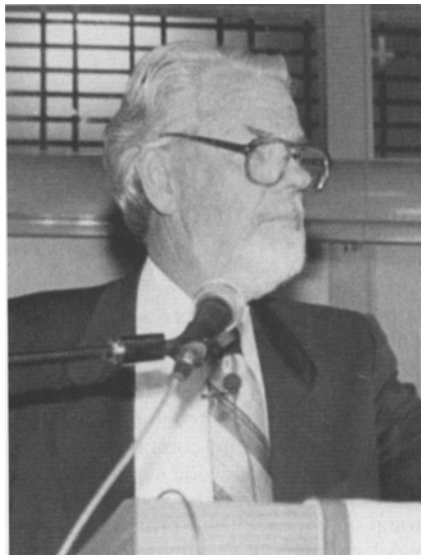
A 40-ft Gerstenslagher mobile television unit provided by AMPS, Inc., augmented the New England Section's June meeting and end-of-season barbecue.

Inc. Ken Schneider conducted hands-on demonstrations of the A-82 digital production switcher, which is housed in the van. The van also had several live camera and tape playback sources at inputs to A-82, for demonstration purposes.

Chapman concluded the meeting with an in-depth analysis of the A-82's digital hierarchy and operational flexibility, which included a discussion on its ability to be digitally linked with other A-82 switchers for multiple-cascade effects, all in the digital realm. At the close of the meeting, which was held at Active Video, attendees enjoyed a meal of hamburgers, hot dogs, corn, salads, and coleslaw. — Paul R. Beck (Manager), Emerson College.

San Francisco, May 30, 1991 — At a meeting held at KPIX-TV, 120 members and guests assembled to hear former SMPTE President Charles E. Anderson, Catworks, discuss the ½-in. digital videotape format of NHK-Panasonic. Anderson, who is a consultant to Panasonic Broadcast Systems and was a member of the six-man team that invented the videotape recorder, conceived the basis for recording analog video signals on magnetic tape.

He provided a detailed look at the advances and technology leading to NHK's development of the composite ½-in. videotape recording format, which was re-



Former SMPTE President Charles Anderson, Catworks, discussing D-3 technology at the San Francisco Section meeting.

cently implemented by Panasonic. Although it is not yet an SMPTE standard, it is referred to as the D-3 or D-X format. There are many differences between the new format and D-2, such as the 8-14 digital coding system, flying erase heads, and tape width, including lower tape tension.

There was a hands-on demonstration

of operating the new equipment, followed by a lively question-and-answer session. The meeting concluded with a tour of the KPIX-TV facility given by hosts Dave Phillips and Roy Moore. — Vernon L. Kipping (Chairman), Consultant.

Washington, D.C., June 20, 1991 — The meeting, held at the studios of WETA-TV, featured the Media Composer™, Avid's new nonlinear editor. The 50 members and guests were treated to a demonstration of the new Joint Photographic Experts Group (JPEG) software for digitized video stills. The software, which makes use of the ISO/IEC CD 10198-1 standard, known generically as the JPEG standard, was used to present digitized stills or moving sequences that are comparable to ¼-in. tape. Although the JPEG standard was designed for use with still images, Avid makes use of the algorithm for displaying motion scenes. This is accomplished with faster transfer rates from either hard disks or read/write magneto-optical disks and presents sequences of still images as moving video. The demonstration made it clear that there is a means to combine the desirable features of both film and videotape editing in a machine that permits user-selectable set-up screens. — Raymond C. Benedict (Secretary/Treasurer), Westinghouse Communication Services, Inc.

Editor's Note

This year a number of changes were made in the *Journal* in an attempt to improve quality while coping in a difficult economy.

In January, the *Journal* took on a different look with a new cover style. The contents were printed on the front cover to make it easier for readers to know at a glance what to expect inside. This had the effect of not only making the *Journal* easier to use, but provided a meaningful reduction in printing costs.

In March, the *Journal* was moved to a new printer, the Dartmouth Printing Co., in Hanover, N.H. This resulted in a very small change in the *Journal's* dimensions, going from 8½ × 11 in. to 8½ × 10½ in. We also started to print the *Journal* on a different paper stock, one that was slightly lighter, but which provided a cleaner, crisper image. These changes, though barely noticeable,

resulted in savings in postage and *Journal* manufacturing costs.

This year, of course, is the Society's 75th Anniversary, an event of which those of us associated with the SMPTE are very proud. The *Journal* is doing its part in recognizing this significant milestone. Each month, a paper from an old *Journal* or its predecessor, the *Transactions*, is being published to give readers a sense of historical perspective. These articles are historically interesting or technically significant. Articles by Cecil B. DeMille and Walt Disney, for example, were published because they were of general interest and fun to read. Other papers were republished because they are technically important.

I hope you enjoyed the July *Journal*, which was our special anniversary issue. There we focused on the Society's history as a way of showing that

the Society not only documented the growth of motion pictures and television through publication, but also participated in it as a standardizing body and a forum where new ideas and developments could be presented and discussed.

The Society will honor those major technical developments that played such an important part in the history of motion pictures and television. A commemorative book, titled *Milestones in Motion Picture and Television Technology*, will contain papers that were of major technical importance. This book will be available in October from Headquarters.

The Society is always trying to improve the *Journal* and its other services to its members. I hope you will feel free to send us your comments and suggestions.

— Jeffrey Friedman
Editor/Publisher