

# Section Meetings

**Houston, April 28, 1993** — The various formats of digital video were described and discussed during the April meeting, which took place at Industrial Audio/Video. Gunter Sabionski, Sabi Productions, demonstrated the operation of the D/Vision digital video system, and at the same time displayed samples of his underwater videography, which was shot in S-VHS.

He showed how the PC-based nonlinear D/Vision combines the capabilities of a digital editor, character generator, digital audio editor, and SEG in one unit. The product's software package may be loaded directly into a PC. The program then provides a true nonlinear video editing system, multichannel digital audio editing and mixing, special effects and titles overlay, and removable optical disc storage system. The system is based on compressing the video 162 times on standard DVI files.

Mike Ellis, Maryellen Behramm, and Tom Phillips, all of Sony, discussed the designs and features of their company's new digital video system, the Digital Betacam DVW. Ellis described the advantages of the system's component digital VTR with downward compatible capabilities. The unit's Beta SP format provides four channels of 20-bit digital audio that can be edited independently. The coefficient technology allows recording times of 40 min on the small cassette and 124 min on the larger cassette. The product is a 4:2:2 system.

Phillips outlined the specifications of a complete, all-serial component editing suite that is capable of mixing analog and digital signals, with either format in and out of all of the equipment, which consists of a choice of two switchers, two special effects amplifiers, and two different editor controllers. All of the equipment is easily cabled and quickly operational. — Robert Musburger (Secretary/Treasurer), University of Houston.

**Italy, April 27, 1993** — Forty-two members and guests attended the Italian Section's April meeting, which provided updates on new lighting products and techniques. The session took place at the Rank Lighting factory, followed by a visit to the RAI Grottarossa studios, where one of the largest Rank Lighting systems is in place. — Marcello Dellepiane (Secretary/Treasurer), Fumeo S.p.A.

**Napa Valley College, May 10, 1993** — Mike Pipe, R. E. Snider, discussed "Television in the Age of Desktop



*The New York Section's January meeting featured a tour of the main stage of the Manhattan Center Studio.*



*Nick DiLello demonstrating video compression at the January meeting of the New York Section.*

Video," covering the topics of transition from the analog to digital environment, compression, digital and network technology, the future post-production environment, and how these changes in the industry will affect marketing strategies and employment opportunities.

The Student Chapter was also present at the National Association of Broadcasters (NAB) Convention and visited the SMPTE booth during their walk through the show floor. — Andy McGuire (Student Chairman), Napa Valley College.

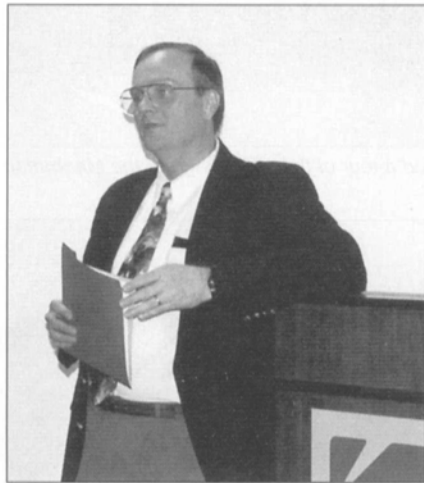
**New York, January 19, 1993** — The January meeting was held at the

Manhattan Center Studio, which is currently being upgraded. The 85 members and guests heard a presentation by Nick DiLello, Sony Corp., on digital VTR strategy from the Sony perspective. A demonstration of video compression was shown utilizing D-1 source material. A tour of the facility concluded the meeting. — Walter Druker (Section Manager), The Broadcast Store.

**New York, March 11, 1993** — The March meeting, which was held at the Eastman Kodak Co. facility in Manhattan, featured a presentation by Richard Carlson, who discussed the com-



*New York Section Secretary/Treasurer Linda Young viewing a control room of the Manhattan Center Studio during the January meeting.*



*Richard Carlson talking about Eastman Kodak Co.'s new print stock during the March meeting of the New York Section.*



*New York Section Manager and Test Materials Advisor Ed Schuller at the New York Section's March meeting.*

pany's new 5244 and 7244 Intermediate Motion Picture film stock. A 35mm film showed prints made from the new stock and compared them with original negatives and older print stocks.

The second part of the meeting was a comprehensive demonstration by Ira Tiffen of Tiffen Manufacturing Corp. Via a slide presentation, he illustrated the various effects obtainable by the use of fog, double fog, low contrast, diffusion, and other filters. The slides easily demonstrated the control available by using different grades and types of filtration. A lively question-and-answer period followed.

Section Manager and Test Materials Advisor Ed Schuller discussed the various SMPTE test materials available from Society headquarters. He projected a 16mm test film on the Kodak screen and pointed out the accuracy in the projected image. There were 65 members and guests in attendance. — Walter Druker (Section Manager), The Broadcast Store.

**Nordic, March 25, 1993** — Over 50 people attended the first SMPTE seminar held in Finland. The half-day seminar, entitled "Wider Pictures, Production and Presentation," was organized by the Finnish members of the SMPTE Nordic Section. The auditorium used for the event was provided by the local commercial television company MTV Oy. SLO Viestintä Oy contributed by organizing a Coffee Club during the break.

After the opening remarks by Section Chairman Svante Larsson, the seminar was divided into two sessions. The first session, which was chaired by Jorma Rissanen, YLE, consisted of three



*Speakers and organizers of the Nordic Section's March meeting included (from left to right): Otto Mikkela, Jorma Rissanen, Svante Larsson, Markku Oikkonen, Jeff Davies, Erik Paajanen, and Stig-Goran Bergholm.*

papers: "An Overview of Formats and Standards," by Section Manager Otto Mikkela, YLE; "Shooting Techniques and Equipment," by Jeff Davies, Sony Broadcast and Communications, U.K.; and "Presentation Techniques and Equipment," by Markku Oikkonen, Nokia Telecommunications.

The second portion of the program included a discussion on practical production aspects, chaired by Section Manager Erik Paaanen, Magnat Avelar Oy, featuring speeches from Joe Davidow, an independent film producer, and Kimmo Aulake, The Ministry of Culture of the Finnish Government.

The seminar gained positive, enthusiastic response because the first experimental television productions in the 16:9 format and HDTV have recently been made in Finland, and more widescreen programs intended for television presentation are anticipated. According to the comments from the nonmember participants, this SMPTE event will considerably increase the number of local members of the SMPTE because it offered a solid foundation for future activities. An audio recording of the seminar, consisting of four cassettes, is available from Stig-Goran Bergholm, Yleisradio, JA 96; P.O. Box 10; Helsinki FIN-00241, Finland. — Otto Mikkela (Section Manager), YLE.

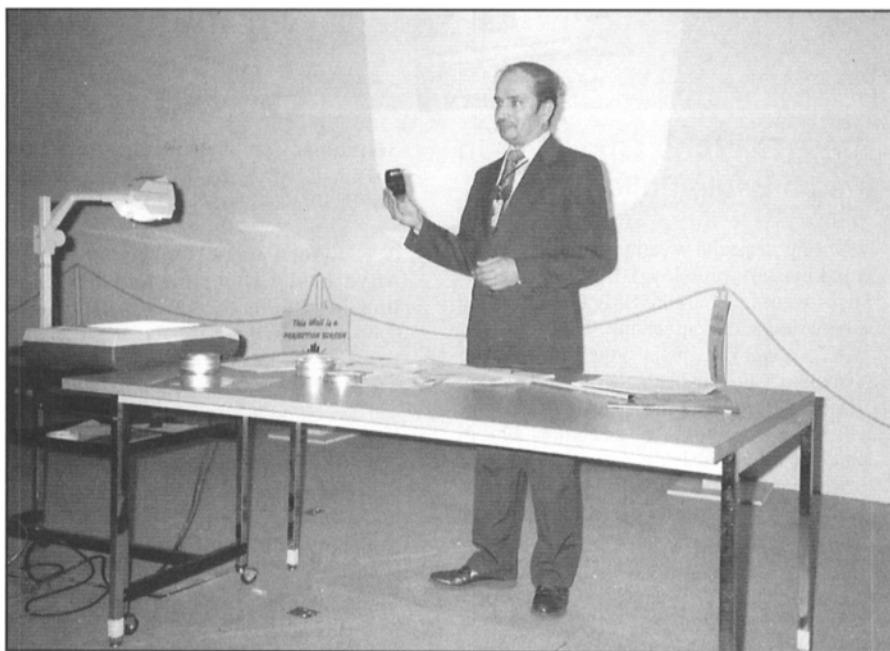
#### **Pasadena City College, April 6, 1993**

— Student Section Advisor Gerald Finn spoke of his recent trip to the Canadian Broadcasting Corp. (CBC) and the particulars of the new facilities located in the middle of downtown Toronto.

Plans to consolidate the two dozen CBC office and studio facilities, which were previously spread throughout Toronto, first began in 1956. Groundbreaking ceremonies were held in 1988, but the building remains as yet uncompleted.

The building is a work of art, as well as a state-of-the-art facility. The building rests on a 9-acre lot, and has a roomy 1.7 million gross sq. ft. It is equipped with 21 general production radio studios and 3 television studios.

The location of the building posed some special challenges for the architects, the first of which was dealing with the granite foundation and reducing the amount of vibration of the building. This was resolved by placing the entire building on three thousand rubber pads, each 2 X 2 ft X 6 in. high, which eliminated the problem of vibration. The second challenge was insulating the studios from traffic noise. This was resolved by putting the offices on the outer perimeter of the building, then placing rehearsal halls in an inner perimeter, and finally installing on-air studios in the inner core,



*Tulsi Ram presenting his lecture on molecular sieves during the Rochester Section's April meeting.*

which resulted in acoustical privacy.

The placement of the main television studio also posed some problems. Putting it on the ground floor for easy access would have required constructing the building on top of a sizable empty chamber, free of support beams, etc. The solution was to build the 80 ft high studio on the rooftop. This solution was actually cheaper than the initial plans, even though two freight elevators large enough to carry a tractor trailer each had to be added.

Special thanks to SMPTE Engineering Vice-President Ken Davies for providing a copy of a videotape about the facility. — Janna Nava (Student Chairperson), Pasadena City College.

#### **Pasadena City College, April 27, 1993**

— Hap Parker, Fuji Motion Picture, Professional Products Div., provided an overview of the company's product line, which includes film, film still cameras, videotapes, computer disks, video-camera lenses, and film processing equipment. Fuji is the 177th largest company in the world, with manufacturing taking place in many different countries, including extensive facilities in the U.S. Parker was assisted by Bruce Berke and Richard Kaufman, also of Fuji.

In the past, a feature film was usually made using one kind of film. Today, filmmakers are taking advantage of the different characteristics of film types to achieve the feel of the motion picture. As an example, one may attain higher contrast with Kodak film, a more pastel look with Fuji film, and lower contrast with Agfa film.

Two film reels were shown to illustrate *f*250 daylight and *f*500 ultrahigh-speed performance film using different speeds under high and low-light conditions. During the showing of the films, the speakers detailed the products' characteristics.

Since many of the 31 attendees had seen the company's blimp, Parker presented several side stories, including that it takes 2 pilots, but 23 people to land the blimp; the expenses for keeping the blimp are about \$250,000 per month; and there have been blimp races held, which Fuji has won. — Janna Nava (Student Chairperson), Pasadena City College.

#### **Rochester, April 13, 1993**

— The degradation of cellulose triacetate motion-picture film in storage vaults by the "vinegar syndrome," a process that releases acetic acid, has become a major concern to archivists in recent years. Tulsi Ram of Eastman Kodak Co. described a promising line of research that may provide additional stability to stored film rolls, when stored under the conditions recommended by the ANSI and SMPTE. The introduction of porous sachets of a desiccant/acid scavenger, referred to as molecular sieves, into film cans has significantly improved the stability of both the film support and the image dyes in a variety of film stocks, under experimental conditions of accelerated keeping at elevated temperatures. A trade test is now planned in which a number of commercial vaults will employ molecular sieves in practical storage conditions. — Alan J. Masson (Secretary/Treasurer), Eastman Kodak Co.