

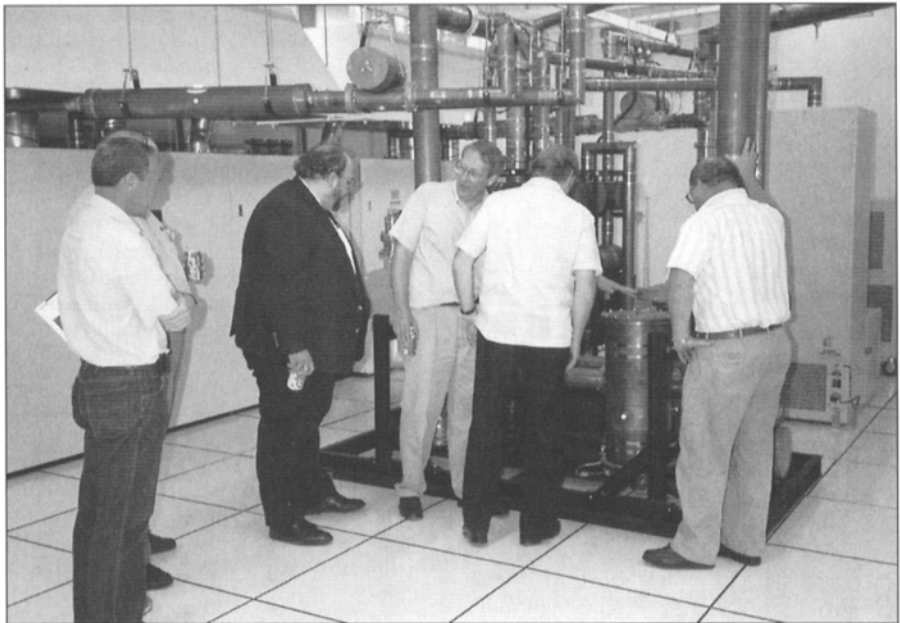
Section Meetings

Atlanta, May 13, 1993 — The May meeting, which was held at Video Tape Associates, featured a demonstration of the Ampex DCT System. The 30 attendees were first shown a short video presentation of Ampex's history, followed by a slide show that focused on the different DCT components and presented a comparison of DCT components with other video systems.

The DCT 700d VTR was then demonstrated. The unit has many features that were developed for the D-2 and the data storage technology (DST) drive, such as air guides for gentle tape ride and acceleration time to full wind speed in less than 1 sec. The drive can accept tape cartridges of up to 3 hrs record time and the machine can be switched between 525 and 625 lines. The product also has a built-in 3.5-in. floppy disk drive for software upgrades. Other features include auto edit optimize, AES audio interface, and real-time diagnostics. The meeting concluded with a question-and-answer session. — Mickey Kroll (Secretary/Treasurer), Video Tape Associates.

Florida/Caribbean, June 8, 1993 — Stephen Flanagan, WJXT-TV, shared the lessons he learned during *Hurricane Andrew* in South Florida. Video clips illustrated the damage to the area and the TV station. He suggested ten steps to consider when preparing for such a disaster, including: really test your generator, make a disaster plan with assignments and shifts for all staff, and don't forget the Porta-Potties. He responded to questions and commented on the hurricane's massive damage by pointing out the obvious but important effects of losing power, water, traffic lights, sources of food, and supplies.

Flanagan then gave a presentation on the implication of the coming transition from NTSC to ATV or HDTV. He reviewed the Advanced Television Test Committee's contestants and the results of the testing process. A discussion on the recent advances of the "Grand Alliance" ensued. Flanagan believes that the transition can be made in steps and the implementation timetable for the 1760 U.S. stations will run through the year 2015. He estimates that it will cost \$10 to \$12 million to upgrade a major market station using the five implementation steps. The first step may be relatively easy with Widescreen 525 transmission. During the question-and-answer session, someone asked about the feasibility of cellular



Homer Stanley, KHOU-TV, explaining the aspects of the station's transmitter to Houston Section members during the May meeting.

transmission. The answer was that cellular seemed impractical because it is difficult enough to manage one transmission site per station. In conclusion, Flanagan emphasized that many issues are not yet resolved and consumer acceptance is the biggest unknown for HDTV. — James B. Van Anda (Secretary/Treasurer), Digital Imaging, Inc.

Hollywood, May 12, 1993 — Over 300 people attended the May meeting, which took place at the Academy of Motion Picture Arts and Sciences, to hear a progress report on the Dolby Stereo SR•D system. Jeff Miller, Buena Vista International, introduced the speakers from Dolby Laboratories: Ioan Allen, vice-president; David Gray, director of the Hollywood division; and Simon Wynn, project engineer. The SR•D 35mm format provides a 5.1-channel Dolby stereo digital optical soundtrack, in addition to a 4-channel Dolby stereo SR analog track on the same print for playback in any theater.

The speakers detailed practical experience with the new format in the dubbing theater, the laboratory, and the exhibition theater, covering such topics as print reliability and life span.

The audience was treated to the screening of several clips for SR•D release, including Walt Disney's *Aladdin*, demonstrating the extended frequency response and dynamic range benefits of the digital

system. — Roy Brubaker (Secretary/Treasurer), Foto-Kem/Foto-Tronics.

Houston, May 19, 1993 — The May meeting was divided into three parts, tying together the three key aspects of radio frequency (RF) technology: television transmitter and tower construction and operation, video test signals, and the use of a spectrum analyzer. The event was held at the KHOU-TV transmitter in Missouri City, Tex.

Homer Stanley, KHOU-TV, described the specifications and problems entailed in the construction of the station's new transmitter and 2049-ft tower. The transmitter is one of the last of the Harris Tube types, and was selected specifically to allow an easy move from the old site, located half a mile away, and to facilitate switching from full to half operation. The construction was a \$7,000,000 project including unexpected expenses of building a \$300,000 bridge and \$300,000 worth of gravel for the construction trucks to reach the site in suburban Houston.

Marty Kirkland, Pearlman Productions, presented a tutorial on basic video test signals, what they mean, and how they should be used in testing equipment. He discussed the differences between FCC specifications and those of RS-170, as well as gave a comparison of composite and combination test signals.

Morris Jones, Tektronix, demonstrated



Paul Kosinski describing IBM's PVS system to the SMPTE New York Section during the May meeting.

the use of a spectrum analyzer, how to read the results, and the types of information that can be gained from such instruments, including accurate measurement of frequencies and differences between carrier frequencies. — Robert Musburger (Secretary/Treasurer), University of Houston.

New York, May 5, 1993 — Paul Kosinski, IBM Research, Computer Science Dept., gave a presentation entitled "Format Independent Post-Production Via IBM's Power Visualization System (PVS)." He described the hardware architecture of PVS and some of the software available for film and video processing. Demonstrations of PVS, which were presented at NAB, were shown on videotape. — Linda Young (Secretary/Treasurer), DuArt Film Labs.

Pasadena City College, May 11, 1993 — SMPTE Life Fellow Donald McCroskey, who retired from ABC-TV as manager of audio and video systems in 1985, discussed the history of television. He began his presentation by outlining the status of the development of broadcast television sometime around 1933. At that time RCA had issued standards for what television should be. Prior to World War II (WWII), there were significant developments in different countries that resulted in a variety of horizontal line rates. In Great Britain, EMI was using 405 lines in 1936; a method using 343 lines was being investigated in 1937, and at the New York World's Fair, RCA showed a system using 441 lines. The proposals of

Bell Labs, Philco, and DuMont were also discussed.

The year 1941 was an important year for television in the U.S. because, at that time, there were seven stations in operation. These efforts were put on hold during WWII. During this period, however, an important development in pick-up tube technology, the creation of the Image Orthicon, occurred. Between 1948 and 1949 most of the VHF channels were assigned, and by 1950 there were about 10 million television sets in use.

The next important breakthrough occurred with the development of color. CBS had a method using sequential scanning that was approved by the FCC; however, it was not compatible with existing monochrome. By 1952 about 800 of these sets were in use and programming was available for about four months. The Korean War caused another interruption in television's progress. In 1953 the U.S. NTSC-compatible system of scanning was developed, which many people don't realize took between 10 and 12 years to become accepted on a wide scale. By 1966 almost the entire system was in color.

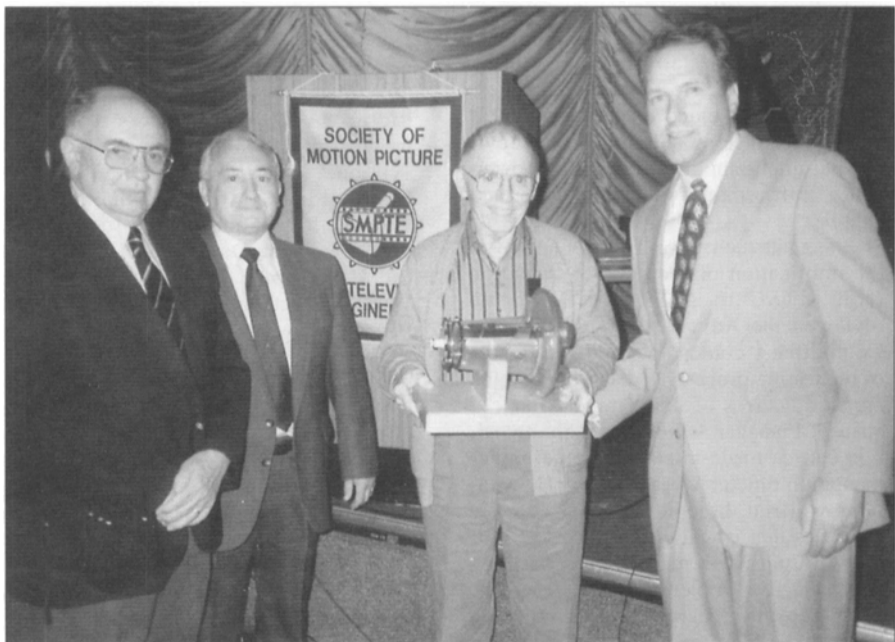
In Europe, around 1950, the 625-line 25-frame system was established. There have been attempts to get a worldwide standards, but to no avail. There are presently about seven or eight systems in use around the world.

In 1951, to solve the time-delay problem, networks used an expensive process of kinescopes. In 1956 Ampex (U.S.) revolutionized television with the introduction of videotape. At the inception of videotape, the company projected a mar-

ket for about 30 units over a 5-year period. The 2-in. VTR during was in use for about 20 years before other formats were to have an impact. Between 1968 and 1969, Sony (Japan) had an important breakthrough with the U-matic VCR, but it wasn't until 1973, with the advent of the time-base corrector, that the cost-saving 3/4-in. tape was used for news, delay, etc. The 1-in. Type C format was the last reel-to-reel videotape machine in wide usage.

The digital video effects units came about because of growth in the computer industry. Philips developed the Plumbicon tube around 1964. In 1967 the SECAM French system was announced. At present, the industry is about to embark on HDTV, a topic to be discussed at a future meeting. — Gerald Finn (Student Advisor), Pasadena City College.

Rochester, May 11, 1993 — The May meeting was held at General Electric Co. in Liverpool, N.Y. Paul Gelinas, R. P. Higgins, and Mustapha Scaraf gave a presentation on the history and recent developments in large-screen video projection equipment, culminating in the Superfluid Light Valve. A demonstration of HDTV projection using the company's Talaria 3LV HDTV included material transferred from motion-picture film supplied by Eastman Kodak Co. During the meeting the 27 members and guests were introduced to Bill Good and Allen Haase, who were members of the team that originally developed the oil-based light valve. — Alan J. Masson (Secretary/Treasurer), Eastman Kodak Co.



From left: Allen Haase, Paul Gelinas, Bill Good, and R. P. Higgins showing the oil-based light valve during the Rochester Section's May meeting.