

Section Meetings

Montreal/Quebec, April 26-27, 1994 — The National Film Board was the location of the first tutorial entirely developed by the Montreal/Quebec section. About 135 people participated in the two-day event, entitled "Evolution of Television from Analog to Digital."

The first of five speakers was Denis Beauchamps, Cégep du Vieux-Montreal, who gave an overview of the NTSC signal. His presentation included a demonstration of the NTSC signal seen on vector and scope monitors as well as explanations of the modulation, subcarrier, and resolution of the video signal. Donald Berrigan, Societe Radio-Canada, followed with a 17-minute video that provided an "illustrated vocabulary of camera plans," including the close-up, the American plan, and the medium shot. Laurent Tremblay, Telesat Canada, then provided an explanation of Canadian participation in the satellite network. He also gave an overview of television applications for satellites and the use

of compression methods for satellite communications.

A discussion on encoding the digital video signal, filtering, sampling, data flux, video active line, synchronization, and auxiliary data was conducted by Marc Lapierre, Societe Radio-Canada. Michel Proulx, Leitch Video International, ended the tutorial with his overview, "Installation Practice in Digital TV Production." Topics covered included the serial digital interface, the cliff effect, reclocking and non-reclocking serial receivers, reflections and return loss, and the causes and effects of jitter. — Jacques Lachapelle (Chairman), Centre de Montage Electronique

New York, May 17, 1994 — The May meeting was held at the Tinker Auditorium in Manhattan. About 40 members turned out to hear Bob Spencer, Sonic Solutions, explain and demonstrate Sonic Station II, a digital audio workstation that runs on a Macintosh platform and

uses two proprietary boards and a variety of software offering 12 to 24-channel editing capability.

A fascinating demonstration of the "no-noise" option was given by Doug Simon, Studio Consultants, Inc. A graphic display of the waveform is pulled up on the Mac screen, where the operator can isolate and remove clicks, pops, hisses, crackles, and ambient noise and even add back dropouts by interpolation. The display is able to show four lines of the audio track, allowing playback and comparison of the original verses. Inputs from motion-picture tracks, records, and tapes were used as demo material.

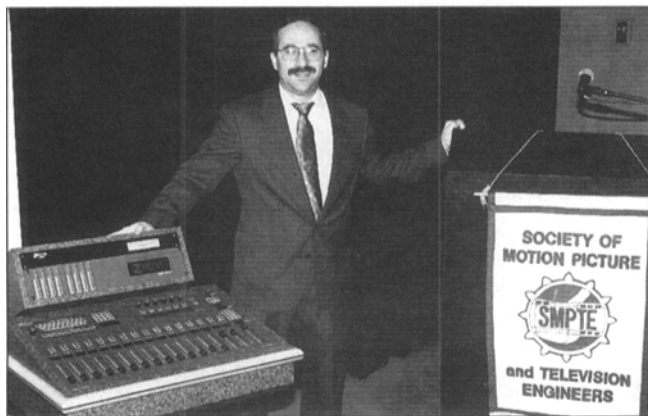
The second half of the evening was a presentation of the Zaxcom DMX 1000 Digital Audio Mixer, given by Glenn Sanders, Zaxcom. This new unit has 40 inputs (20 digital, 20 analog), and can perform automated pans for four channels, produce multiple time line, and has a unique internal RAM recorder that will



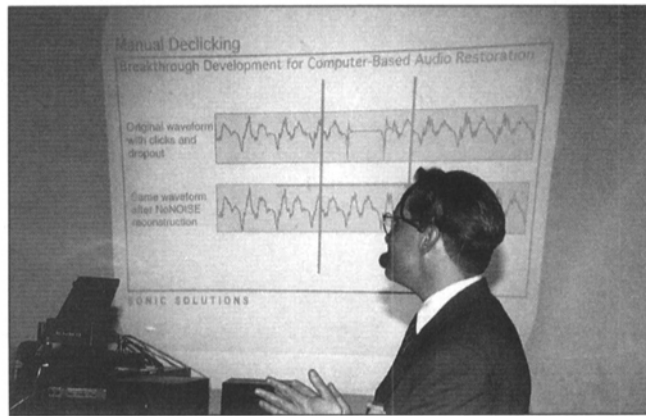
The first tutorial entirely developed by the Montreal/Quebec section was very well attended.



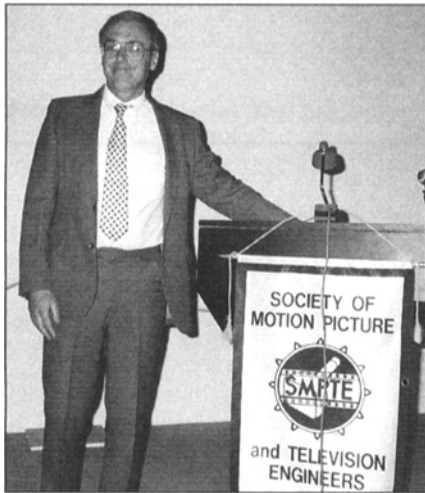
Michel Proulx (R) receives a plaque for his presentation at the April tutorial hosted by the Montreal/Quebec section.



Glenn Sanders of Zaxcom poses with his company's DMX 1000 at New York's May meeting.



Bob Spencer shows the selection of a portion of audio track to be restored at the May meeting in New York.



Rochester members listen to Mark Henry's presentation at the May meeting.

accept 40 sec of stereo (80 sec of mono) for loops, special effects, etc. A technical description using transparencies followed the audio path from input to output.

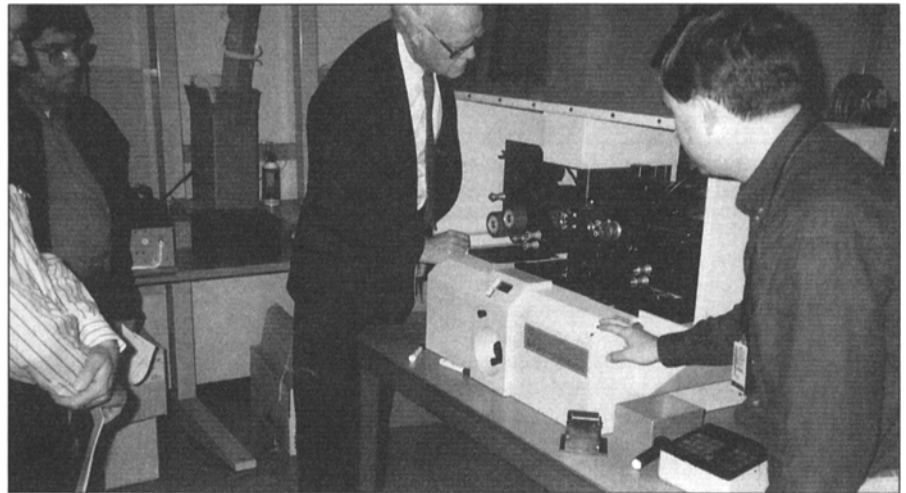
Both presentations were followed by lively question-and-answer periods and hands-on individual time with the hardware. — Walter Druker (Manager), BCS Broadcast Store

Rochester, April 12, 1994 — Thirty-three members attended the April meeting, held at Kodak Research Laboratories. Art Cosgrove, Eastman Kodak Co., described the design of the BTS FLH-1000, a CCD telecine for film transfers to HDTV.

The telecine is a joint development of Kodak (in Rochester, N.Y., and Harrow, U.K.) and BTS Broadcast Television Systems in Darmstadt, Germany. It employs a novel illumination system to optimize the signal-to-noise ratio with masked color negative films and to minimize the transfer of grains, dirt, and scratches. Advanced digital signal processing is used to provide high-quality transfers from 35mm, 16mm, and Super-16 film to any of the proposed HDTV standards.

After the presentation, members toured the telecine suite at Kodak Research Laboratories, which was recently upgraded to D-1 serial digital handling. — Alan J. Masson (Secretary/Treasurer), Eastman Kodak Co.

Rochester, May 10, 1994 — The May meeting was held at the Kodak Apparatus Division; 31 members attended. Mark Henry, Kodak MPTVI Advanced Technology Products, described the design of the Kodak Cineon Digital Film System and its application to the digital restoration of the animated Disney classic, *Snow White and the Seven Dwarfs*. This is believed to be the largest digital imaging project ever, involving the manipulation of several terabytes of data.



Walt Snyder shows Kodak's new Cineon Genesis 35 Film Scanner at the Rochester May meeting.

Henry then provided a demonstration of the Cineon Imaging Workstation, and Walt Snyder II, Eastman Kodak, showed attendees the new Cineon Genesis 35 Film Scanner. — Alan J. Masson (Secretary/Treasurer), Eastman Kodak Co.

Russian, April 15, 1994 — Sixty-seven people were present at the April meeting in Moscow, in which Lev Artyushin discussed frequency contrast transformation in multilinked reproduction processes. — Valery Yershov (Secretary/Treasurer), Cinema and Photo Research Institute

Sacramento, May 10, 1994 — The Center for Advanced Information Technology at the Univ. of Calif. Davis Campus was the venue for a very interesting and informative presentation by Dale T. Anderson, NASA Ames Research Center. Anderson, a scientist with NASA's exobiology program, presented results from exobiological studies that contrast perennially ice-covered Antarctic lakes with modules of possible Martian paleolakes and pre-Cambrian ecosystems on early Earth. It was shown that life does exist below Antarctic lakes that are continually covered with more than 18 ft of ice. These results suggest that it is possible for life to exist on Mars, provided there is water on the planet.

Attendees were also treated to a video featuring excerpts from a PBS tele-educational program entitled "Live From Other Worlds!" The television program was hosted by Camille Jennings, Langley Research Center, who was present to answer questions. "Live From Other Worlds!" allowed students in Hawaii, California, and Virginia to "dive" beneath the Antarctic ice while operating tele-presently controlled, remotely operated vehicles. The students could also interact with Anderson while he was scuba diving beneath the Antarctic ice. Students across

the U.S. participated by voice, video, and NASA Science Internet. — Michael Guess (Secretary/Treasurer), Grass Valley Group

San Francisco, January 13, 1994 — The January meeting was held at Videomedia, Sunnyvale, Calif. Forty-one people were on hand to hear speakers Jerome D. Cohen and Neil Neubert, JVC Professional Products Co. Cohen presented the design and implementation of the broadcast-quality 3-chip camera technology, and followed with a demonstration that displayed this new product's amazing resolution and dynamic range. Neubert discussed the technology of Super-VHS recorders and showed the latest JVC merchandise. The presentation was followed by a hands-on operation of these units. — Richard LeForge (Secretary/Treasurer), CalCon

San Francisco, February 11, 1994 — The February meeting was a joint effort of the AES and the San Francisco Section, held at Dolby Laboratories, San Francisco. Over 100 people heard Ioan Allen, Dolby Laboratories, give his acclaimed lecture, "Sixty Years of Stereo Optical."

The presentation started with a review of the history of SOF (monaural), including the first optical stereo in 1933. The talk was illustrated with slides and clips of the different early stereo schemes, up to the pioneer Dolby optical systems. Allen used actual film clips to illustrate the principles of surround sound and concluded with an outline of the current systems of digital motion-picture sound.

The Dolby screening room was the perfect venue to demonstrate these technologies. The highlight of the presentation was the showing of the trailers from *The Fugitive*. In the Dolby facility, members of the audience literally felt as though they were in the middle of a train wreck. — Richard LeForge (Secretary/Treasurer), CalCon