



**136th SMPTE
Technical Conference and World Media Expo
Los Angeles Convention Center • Los Angeles, Calif.
October 12-15, 1994**

The dates for the 136th SMPTE Technical Conference and World Media Expo are rapidly approaching. Those who attend "The Digital Era...Ready or Not" will receive three intensive days of technical presentations and an optional day of innovative tutorials and workshops, all geared towards exploring state-of-the-art technology and industry developments in the world of digital imaging.

All-Day Tutorial

The Paramount Studios Theater is the site for the "Film Formats Seminar," a preconference event that SMPTE is sponsoring jointly with the Technical Council of the Motion Picture-Television Industry (TCMPT). Industry experts will guide participants through quality comparisons of film and electronic demonstration elements ranging from 16mm to

65mm in format. The seminar will be held on Wednesday, October 12, from 10:00 a.m. to 4:00 p.m. Rob Hummel, Walt Disney Co.; Charles Swartz, UCLA Extension Arts; and Program Vice-Chairman Frank Haney, Fox Television Stations, Inc., are serving as tutorial chairmen.

Preconference Workshop

"Electronic Editing/Digital Imaging for Motion-Picture Feature Films" is a special two-hour, hands-on preconference workshop being presented on Wednesday, October 12. A total of eight sessions will be given, with two offered simultaneously at 8:00 a.m., 10:00 a.m., 1:00 p.m., and 3:00 p.m.; attendance is limited to 12 individuals per session. Participants will spend one hour experiencing the principles of electronic editing of feature films and one hour learning about digital imaging. Program Vice-

Chairman John Baptista, Consolidated Film Industries, is serving as the workshop chairman.

Paper Sessions

The papers program will begin Thursday afternoon, October 13; numerous paper sessions have been designed to provide as much information as possible in the various areas of digital technology. According to Program Chairman Howard La Zare, FilmTec International, more than 100 informative presentations have been scheduled, revolving around these subjects:

**Thursday, October 13, 1994 —
Afternoon Sessions**

- "Advanced Technology"
- "Information Highway and Digital Storage"
- "Studio and Post-Production"

AT YOUR SERVICE



David L. George



Edward Hobson II



Howard La Zare



John L. Baptista



Frank J. Haney



Milton R. Shefter



John Brooks



Phyllis La Zare



Denyse Haney



Donald C. McCroskey



Gail K. Ringer



Louis J. Wolf, Jr.



Roy Brubaker



T. Russell McMurtray



Chuck C. Phelan



Ronald J. Little



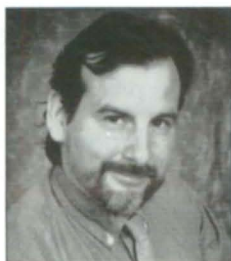
Thomas M. Kuhn



Jerry Isenhower



Earl Capp Loughboro



Paul Van Camp



Gerald Finn

Margaret Byrne

Bob Burton

Edward Liiv

CONFERENCE COMMITTEES

David L. George Editorial Vice-President	Roy Brubaker Banquet Co-Chairman
Edward Hobson II Conference Vice-President	T. Russell McMurtray Awards & Fellows Luncheon Chairman
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John L. Baptista Program Vice-Chairman	Chuck C. Phelan Membership Chairman
Frank J. Haney Program Vice-Chairman	Ronald J. Little Opening Films & Tapes Chairman
Milton R. Shefter General Arrangements Chairman	Thomas M. Kuhn Public Address & Recording Chairman
John Brooks General Arrangements Co- Chairman	Bob Burton Audio/Visual Projection Chairman
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Denyse Haney Partners Program Co- Chairperson	Earl Capp Loughboro Audio/Visual Facilities Co- Chairman
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Donald C. McCroskey Student Affairs Co-Chairman	Gerald Finn Hospitality & Information Chairman
Gail K. Ringer Facilities/Security Chairperson Student Affairs Co-Chairperson	Edward Liiv SMPTE Office

**Friday, October 14, 1994 —
Morning Sessions**

“Digital Terrestrial Broadcasting”
(Topic Chair: Richard Wolfe, Hi-
Vision America)

“Film Technology I” (Topic Chair:
Gregory M. Arnold, Eastman Kodak
Co.)

“Video Compression I” (Topic
Chair: Karen Mills, White Light
Video)

**Friday, October 14, 1994 —
Afternoon Sessions**

“Conversion to a Digital Broadcast

Plant” (Topic Chair: Howard N.
Miller, Public Broadcasting
Service)

“Film Technology II” (Topic
Chair: Paul Borque, Agfa/Div. of
Miles)

“Video Compression II” (Topic
Chair: Karen Mills, White Light
Video)

**Saturday, October 15, 1994 —
Morning Sessions**

“Archival and Special Appli-
cations”

“Dedicated and General-Purpose

Computer Platforms I” (Topic
Chairs: Michael Inchalik, Eastman
Kodak Co.; Leon Silverman, Laser
Pacific; and David Scammell,
Quantel Ltd.)

“Special Venues” (Topic Chair:
David B. Keighley, David Keighley
Productions; Session Chair: Ralph
Millikan, David Keighley Produc-
tions)

**Saturday, October 15, 1994 —
Afternoon Sessions**

Association of Cinema and Video
Laboratories (ACVL)/SMPTE Joint
Presentation: “User’s Perspective of
Video Editing/Digital Imaging for
Motion-Picture Feature Films”
(Topic Chair: John Baptista,
Consolidated Film Industries)

“Dedicated and General-Purpose
Computer Platforms II” (Topic
Chairs: Michael Inchalik, Eastman
Kodak Co.; Leon Silverman, Laser
Pacific; and David Scammell,
Quantel Ltd.)

World Media Expo

More than 350 companies to date
have signed on to exhibit at the
World Media Expo, an exciting new
event designed to keep you abreast
of industry trends. Every conference
registration includes free admission
to the expo, sponsored jointly by
SMPTE, NAB, SBE, and RTNDA.
Take advantage of this opportunity
to examine hundreds of new and
emerging technologies!

Exhibit Hours:

Thursday, October 13
9:00 a.m. - 6:00 p.m.

Friday, October 14
9:00 a.m. - 6:00 p.m.

Saturday, October 15
9:00 a.m. - 4:00 p.m.

Information Booths

The International Broadcasting
Convention (IBC), the International
Television Symposium (Montreux),
and the Technology Council of the
Motion Picture-Television Industry
(TCMPT) will all have information
booths at the conference. They will
be located in the SMPTE Conference
area of the Los Angeles Convention
Center.

Social Events

As always, a number of social events have been planned to take place during the conference. Be sure to take advantage of the wonderful networking opportunities that will be available.

Socialize with your peers in a relaxed atmosphere before plunging into the intensity of the papers sessions. The complimentary **Opening Welcome Reception** on Wednesday, October 12, is open to all conference registrants and their partners.

On Thursday, October 13, persons fully registered at the conference can participate in the recognition of their peers for outstanding contributions to the field by attending the **Honors and Awards Luncheon**. Those registered in the Partners Program are given the option of attending either this event or a special off-site Partners Program luncheon.

Friday, October 14, is the date that Fellows and Life Fellows (only) are welcome to attend the **Fellows Luncheon** and honor those who have attained a distinguished level of membership in the Society. SMPTE Past-President Blaine Baker, MPL Film & Video, Inc., will be the guest speaker at the luncheon.

Also scheduled for Friday, October 14, is the **SMPTE Reception and Banquet**. This gala event is the social highlight of the week, offering food, cocktails, entertainment, and stimulating conversation.

As always, a full **Partners Program** is scheduled, thanks to the efforts of Partners Program Chairperson Phyllis La Zare and Co-Chairperson Denyse Haney. The program, which will begin with the Afternoon Welcoming Tea at the Hyatt Regency on Wednesday, October 12, has activities planned through Saturday, October 15.

Registrants are encouraged to mingle with students at the **Student Education Fair**, to be held Saturday, October 15. According to Student Affairs Co-Chairperson Bob Ringer, Ringer Video Systems, local high school students are invited to acquaint themselves with educational institutions offering technical training

in motion pictures and television. Gail K. Ringer, Ringer Video Systems, is serving as the other Student Affairs Co-Chairperson.

Exchange of Sessions

Through an arrangement with the Society of Broadcast Engineers (SBE), everyone fully registered at the SMPTE conference will receive a ticket to attend one papers session at the SBE conference, which will be running concurrently with SMPTE's. SBE attendees will be able to attend one SMPTE papers session.

Fax-on-Demand

If you are looking for additional information about the conference, the SMPTE Fax-on-Demand service is still operating. Consult the service for such documents as final registration and housing forms, as well as information concerning hotels, airlines, car rentals, workshops, tutorials, programs, and SMPTE membership. Sign-up for prospective exhibitors is also available.

The number for the SMPTE Fax-on-Demand is (301) 216-1850. You must call from the touch-tone handset on your fax machine; a voice on the other end will tell you how to access one or more documents.

Conference and Event Locations

All technical sessions (with the exception of two, to be announced) will be held in the Los Angeles Convention Center, located at the intersection of the Harbor and Santa Monica Freeways. The conference headquarters, as well as the location of the Partners Program and the SMPTE Reception and Banquet, is the Hyatt Regency Hotel, 711 South Hope Street, Los Angeles, CA 90017.

Don't Miss this Event!

If you are involved in the growing world of multimedia, computer graphics, broadcasting, film, video, or related professions, be sure to attend the 136th SMPTE Technical Conference and World Media Expo!

— Aileen Moroney

SAVE NOW ON CONFERENCE AIRFARES AND CAR RENTALS!

Airfare Discounts

Carlson Travel Network-Media Travel USA, the official travel agency for the 136th SMPTE Technical Conference and World Media Expo, is offering reduced airfares. By using the official travel agency, you can save from 5% to 10% on United and Delta Airlines. You will also receive \$100,000 in flight insurance FREE with each ticket purchased and FREE drink vouchers on United Airlines.

Car Rental Discounts

Substantial savings on Alamo car rentals are also available through Carlson Travel Network-Media Travel USA.

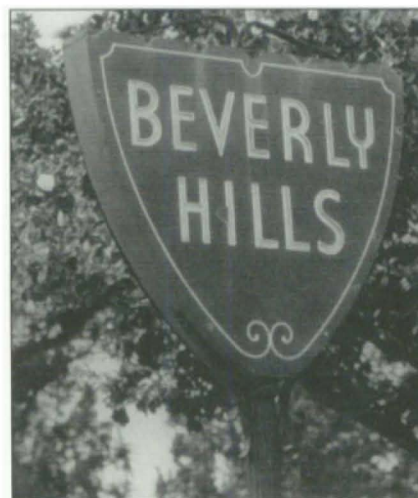
For Airline and Car Rental Discounts call:

(800) 283-TRIP

Be sure to mention the SMPTE 136th Technical Conference and World Media Expo.

HURRY!

Advance Registration for the 136th SMPTE Technical Conference and World Media Expo ends SEPTEMBER 12, 1994.



136th TECHNICAL CONFERENCE AND WORLD MEDIA EXPO

PROGRAM AT A GLANCE

WEDNESDAY OCTOBER 12, 1994	THURSDAY OCTOBER 13, 1994	FRIDAY OCTOBER 14, 1994	SATURDAY OCTOBER 15, 1994
AM	AM	AM	AM
<p>Workshop "Video Editing/Digital Imaging for Motion-Picture Feature Films" <i>Sessions A&B: 8.00 am</i> <i>Sessions C&D: 10.00 am</i></p> <p>Tutorial TCMPT/SMPTE Joint Presentation "Film Formats Seminar"</p>	<p>World Media Expo</p> <p>Opening Session</p>	<p>World Media Expo</p> <p>Paper Session "Digital Terrestrial Broadcasting"</p> <p>Paper Session "Film Technology I"</p> <p>Paper Session "Video Compression I"</p>	<p>World Media Expo</p> <p>Paper Session "Archival & Special Applications"</p> <p>Paper Session "Dedicated & General-Purpose Computer Platforms I"</p> <p>Paper Session "Special Venues"</p>
	MIDDAY	MIDDAY	
	<p>Honors and Awards Reception and Luncheon</p>	<p>Fellows Luncheon</p>	
PM	PM	PM	PM
<p>Workshop "Video Editing/Digital Imaging for Motion-Picture Feature Films" <i>Sessions A&B: 1.00 pm</i> <i>Sessions C&D: 3.00 pm</i></p> <p>Tutorial TCMPT/SMPTE Joint Presentation "Film Formats Seminar"</p> <p>Opening Welcome Reception</p>	<p>World Media Expo</p> <p>Paper Session "Advanced Technology"</p> <p>Paper Session "Information Highway & Digital Storage"</p> <p>Paper Session "Studio & Post-Production"</p>	<p>World Media Expo</p> <p>Paper Session "Conversion to a Digital Broadcast Plant"</p> <p>Paper Session "Film Technology II"</p> <p>Paper Session "Video Compression II"</p> <p>SMPTE Reception and Banquet</p>	<p>World Media Expo</p> <p>ACVL/SMPTE Joint Presentation "Users' Perspective of Video Editing/Digital Imaging for Motion-Picture Feature Films"</p> <p>Paper Session "Dedicated & General-Purpose Computer Platforms II"</p>

PARTNERS PROGRAM

Wednesday, October 12

Welcome Tea & Registration
Hyatt Regency Hotel
(11:30 a.m. to 3:30 p.m.)

Thursday, October 13

Richard Nixon Library
McCormick & Schmick's Seafood Restaurant
or
Honors & Awards Luncheon
The Carole & Barry Kay Museum of Miniatures

Friday, October 14

Authentic Antique Fashion Show
Luncheon

The Peterson Museum (From Memory Lane to the Fast Lane)

Saturday, October 15

Cheryl Marks — Nutritionist (Lecture)
Candlelight Pavilion Dinner Theater (Live Theater Production & Luncheon)

EACH MORNING WILL BEGIN WITH A CONTINENTAL BREAKFAST AND DOOR PRIZES.

THE SMPTE CONFERENCE PROGRAM

The papers and sessions listed below are firm as of August 1, 1994. However, changes are possible between press time and the conference. For up-to-date program information, call or fax Marilyn Waldman, SMPTE Program Coordinator, Phone: (914) 761-1100; Fax: (914) 761-3115.

WEDNESDAY, OCTOBER 12

Film Formats Seminar

Video Editing/Digital Imaging for Motion-Picture Feature Films Workshops

THURSDAY MORNING, OCTOBER 13

OPENING SESSION

Introduction: Program Chairman Howard T. La Zare, FilmTec International

Welcoming Address: SMPTE President Irwin Young, Du Art Film Laboratories, Inc.

Engineering Report: SMPTE Engineering Vice-President Kenneth Davies, CBC

Keynote Address: to be announced

THURSDAY AFTERNOON

ADVANCED TECHNOLOGY

Digital TV: Does Interlacing Lead to Bandwidth Reduction?, Stephan Hartwig, University of Dortmund, Dortmund, Germany

Bandwidth Efficient Digital Waveform Transmission on Video Subcarriers, Kenneth C. Crandall, TFT, Inc., Santa Clara, Calif.

Object-Oriented Television, V. Michael Bove, Jr., MIT Media Laboratory, Cambridge, Mass.

A Proposal for Rating the Subjective Sharpness of Television Pictures, Hans Kiening jun and Max Rotthaler, Institut fur Rundfunktechnik GmbH, Munich, Germany

Digital Display Systems Based on the Digital Micromirror Device, Vishal Markandey and Robert J. Gove, Texas Instruments, Inc., Dallas, Tex.

ATM High-Resolution Imaging Testbed, Phyllis Wreagh, DemoGraFX, Santa Monica, Calif.

A Scalable Parallel Video Processing Architecture Applied to High-Definition Format Conversion, Clarence J. Hau, Panasonic Technologies, Inc., Burlington, N.J.

3-D Subband Coding Compression System for Program Production, W. Glenn, J. Marcinka, and

R. Dhein, Communications Technology Center, Florida Atlantic University, Boca Raton, Fla.

INFORMATION HIGHWAY & DIGITAL STORAGE

"Digital Courier" — Image Transmission Via Telecommunication Lines, Bruce Williamson, Atlab Australia, N.S.W., Australia

A New WORM Optical Disk System for Professional Applications, Sumitaka Matsumura and Fumio Matsui, Pioneer Electronic Corp., Saitama, Japan

The Future of Disk-Based Video Storage, Chris Loberg and Matt Danilowicz, Dynatech Video Group/Utah Scientific, Salt Lake City, Utah

Characterization of the Recordable Digital Videodisc, Dr. Jordan Isailovic, Optical Disc Corp., Santa Fe Springs, Calif.

Digital Era, Not Ready — But..., Richard Williams and Al Cruz, Rich Millenium, Inc., W. Los Angeles, Calif.

System Implications of Digital-Disk Multiple-Channel Video Storage Systems, Marc Walker, BTS, Salt Lake City, Utah

Multichannel Video Server Applications in TV Broadcast and Post-Production, Mark Ostlund, BTS, Salt Lake City, Utah

Multimedia in Israel, Gideon Fiat and Saville Kaufman, IEC (Israel) Tel Aviv, Israel

STUDIO AND POST-PRODUCTION

The Digital Wetgate-Noise Reducer of the 3rd Generation from BTS, Gerhard Wischermann, BTS, Darmstadt, Germany

Behind Gamma's Disguise, Thor Olson, Management Graphics, Inc., Minneapolis, Minn.

The All-Digital Camcorder — The Arrival of Electronic Cinematography, Laurence J. Thorpe and A. Takeuchi, Sony Business & Professional Products Group, Montvale, N.J.

Studio 101 for HDTV/NTSC Simul-Production, T. Hasegawa, J. Misawa, and H. Kouchi, NHK, Tokyo, Japan

Progressive-Scanning Camera and Program Production System, N. Hirano, T. Kurosaki, and A. Hori, Nippon Television Network Corp., Tokyo, Japan

Development of "Digital Color Correcter System," Y. Yamamura, K. Aoki, and R. Watanabe, NHK, Tokyo, Japan; and M. Wada, T. Higashi, and C. Matunaga, For-A Co., Ltd., Tokyo, Japan

A Multistandard Digital Film Transfer Facility, Dieter Poetsch, BTS, Darmstadt, Germany

Engineering Human Interfaces for Editing Machines, Norman H. Strassner, Strassner Editing Systems, N. Hollywood, Calif.

Digital Applications in an Automated Master Control Environment, Robert M. Polan, Louth Automation, Menlo Park, Calif.

FRIDAY MORNING, OCTOBER 14

DIGITAL TERRESTRIAL BROADCASTING

Version 2 of "UniPack": A Universal Packet Header Proposal, G. Demos, D. James, D. Singer, Apple Advanced Technology Group, Cupertino, Calif.

Optimal Image Formats for Advanced Television and the N.I.I., Gary Demos, DemoGraFX, Culver City, Calif.

COFDM for Digital Television Terrestrial Broadcasting, Yiyun Wu, CRC, Ontario, Canada; and William Y. Zou, PBS, Alexandria, Va.

Multilevel OFDM System for Terrestrial Digital TV Transmission, M. Saito, S. Moriyama, and S. Nakahara, NHK, Tokyo, Japan

Field Testing of Advanced TV Transmission Subsystem, Jules Cohen, Jules Cohen & Associates, P.C., Washington, D.C.

A 60.00 Field/Second Variation on NTSC for Simulcasting with ATV, Charles W. Rhodes, Advanced Television Test Center, Inc., Alexandria, Va.

Panel Discussion

FILM TECHNOLOGY I

Film Projection: The Last Step of the Production: Its Flaws and Its Future, Glenn Berggren, Sigma Design Group, Claremont, Calif.

Fujicolor Motion-Picture Film "Super F-Series," Ken Hisao Kishimoto and Kozo Noguchi, Fuji Photo Film Co., Ltd., Kanagawa, Japan

Eastman EXR 500T Film 52/7298 — A High Speed Wide-Latitude Color Negative Film, Christopher L. DuMont, Eastman Kodak Co., Rochester, N.Y.

A New Choice: A Medium-Speed Camera Negative Film with a Different Look, J. C. Brewer, B. Kelly, and J. F. Sawyer, Eastman Kodak Co., Rochester, N.Y.

Eastman Keycode Numbers — Transfer Verification Films, Donald Ver Ploeg, Eastman Kodak Co., Rochester, N.Y.

Eastman Black-and-White Motion-Picture Products: A Commitment to Excellence, S. Hallatt, G. Farrell, S. Gerlach, D. Frisk, W. Standhart, S. Champagne, and D. Kestner, Eastman Kodak Co., Rochester, N.Y.

Improving the Sharpness of Projected Film Images, David S. Richards, Action Capture, Costa Mesa, Calif.

The COSHARP Printer: A Progress Report, J. Mosley, M. West, J. Hopkinson, The Technology Council of the Motion Picture/TV Industry, Studio City, Calif.

VIDEO COMPRESSION I

A Wavelet Image and Video Compression Bitstream Standard, John Huffman, Aware, Inc., Cambridge, Mass.

Video Production Systems Using Compressed Video, Stevan Vigneaux, Avid Technology, Inc., Tewksbury, Mass.

Statistical Multiplexing of MPEG-2 Video Channels, Mike Perkins and David Arnstein, DiviCom, Inc. Milpitas, Calif.

Architecture and VLSI Implementation of the MPEG-2:MP@ML Video Decoding Process, Mihailo M. Stojancic and Chuck Ngai, IBM Microelectronics, Advanced Digital Video Lab, Endicott, N.Y.

MPEG Compression Techniques for Interactive Media, Jeffrey Niedermayer and Gail Wellington, Optimage, West Des Moines, Iowa

Compressed Digital Video: Accelerating the Video Communications Revolution, Paul Haskell, Compression Labs, Inc., San Jose, Calif.

Digital Compression: The Key for Satellite, Cable, and Terrestrial Broadcasting — The Thomson MPEG-2 Approach, Robert Boyer and Bernard Tichit, Thomson Broadcast, Cergy, France

FRIDAY AFTERNOON

CONVERSION TO A DIGITAL BROADCAST PLANT

Testing in the Digital Era, Konrad Finck, Advanced Audio Visual Systems, Sioux Falls, S. Dak.

Elimination of Serial Digital Signal Jitter for Interface to an Analog Video Environment, Keith Y. Reynolds, Grass Valley Group, Nevada City, Calif.

Total Digital Studio System in Broadcasting Station, Y. Ushiyama, H. Takahashi, H. Tagami, and Y. Watanabe, NEC Corp., Tokyo, Japan

PBS: Through the A to D Converter, David Horowitz, Horowitz Television Technology, Yardley, Pa.

Moving Towards the Digital Broadcast Centre, Steve Haines, Quantel, Newbury, U.K.

Connecting Your System, From the Present to the Future, Marc Walker, BTS, Salt Lake City, Utah

Practical Implementation of SMPTE RP165 Error Detection and Handling, Eric Fankhauser and Singar Bala, Gennum Corp., Burlington, Ont., Canada

Panel Discussion

FILM TECHNOLOGY II

Noninstrumental Indexing of Silver in Fixers in the Digital Era, P. Sivaprasad, Gemini Colour Laboratory, Madras, India

Film Storage and Spotting the "Vinegar Syndrome," Morten Jacobsen, Dancan International Sales, Farum, Denmark

Fire Suppression Update, Chris R. Reimer, Facilities Protection Systems, Inc., Anaheim, Calif.; and Milton R. Shefter, Miljoy Enterprises, Inc., Beverly Hills, Calif.

Imbibition Release Prints Utilizing Digital Technology, Edward Delvers, Chromax, Inc., Santa Barbara, Calif.

Digital Noise Filter for Soundtrack Restoration, Steven E. Boze, Walt Disney Pictures and Television, Burbank, Calif.

3 PERF 35mm for Handheld HDTV Origination, Jean-Pierre Beauviala, Aaton, Grenoble, France

Dual-System Digital Soundtrack for 16mm Film, David G. Gray, Jr., Florida State University Film School, Sarasota, Fla.

Preserving, Copying, and Assuring Access to our Moving Picture and Sound Content Heritage, Ed H. Zwaneveld, National Film Board of Canada, Saint-Laurent, Que., Canada

Reengineering Negative Inspection and Cutting — A Study of its Work Process Ergonomics and the Definition of Computerized Workstations for Each Activity, I. Dupuis, D. LeBorgne, C. Perreault, R. Juteau, P. Bellerose, M. Morelli and E. H. Zwaneveld, National Film Board of Canada, St. Laurent, Que., Canada

VIDEO COMPRESSION II

Compression Optimization in a Hybrid Nonlinear Editing System, Kazuo Kajimoto, Matsushita Electric Industrial Co., Ltd., Osaka, Japan; Sigeharu Kawamoto, Matsushita

Communication Industrial Co., Ltd., Yokohama, Japan; and Ralph Biesemeyer, Panasonic Broadcast & Television Systems Co., Secaucus, N.J.

Transmission of Component Digital Television Signals Over the Telephone Network, Richard A. Mizer, Pacific Bell, San Ramon, Calif.

So, What Makes Parallelizing MPEG So Difficult?, Brian Quandt, Heuris Logic, St. Charles, Mo.

Using MPEG Compression Technology to Multicast Full-Motion Video to Remote Sites, Mark Koz, FutureTel, Inc., Sunnyvale, Calif.

Eye-Pleasing Alternatives to Motion-Compensated DCT, Rod Sheffield and Pat Walker, Horizons Technology, Inc., San Diego, Calif.

Panel Discussion

SATURDAY MORNING, OCTOBER 15

ARCHIVAL AND SPECIAL APPLICATIONS

The International Broadcasters Videotape Number IBTN, Peter J. Marshall, Channel 4 Television, London, U.K.

Designing Technologically Diversified Broadcast-Quality Production Facilities in a University Setting, Bradley G. Albers, Florida State University Graduate School of Motion Pictures, Television and Recording Arts, Sarasota, Fla.

Com-3: A Cross-Effect-Free Compatible Composite Coding Technique, Roderick Snell and Simon Auty, Snell & Wilcox Ltd., Petersfield, U.K.

A Visual Language for the Management of Digital Film Archives, Thomas J. Greenway and Ronaldo Mouchawar, EDS Digital Film Systems, Troy, Mich.

Real-Time Locus Indication System for Flying Golf Ball, Y. Yamanouchi, K. Enami, D. Kato, T. Yamada, and T. Kageura, NHK, Tokyo, Japan

Design & Implementation of a TDM Communications System, Steven G. Christensen and Ralph K. Strader, Telex Communications, Inc., Minneapolis, Minn.

GPS and ENG: Automatic On-Air Maps Showing the Location of Your News Helicopter, John Sprung, Tech Council/Viacom Production, Studio City, Calif.

D6, Getting Viable, Wolfgang Schiffler, BTS, Darmstadt, Germany

Cine Robotheque: The Automated Electronic Public Film Library and Video File Server of the

National Film Board of Canada, K. Hibchen, R. Forget, J. Durtrisac, A. Deltell, J. J. Leduc, and E. H. Zwaneveld, National Film Board of Canada, St. Laurent, Que., Canada

Computer Data Archival to Digital Videotape, John Krooss, Viewgraphics, Inc., Mountain View, Calif.

DEDICATED & GENERAL-PURPOSE COMPUTER PLATFORMS I

Extending the Vision: The Cineon Developer's Toolkit, Carlo Hume, Mary Abraham, and Mark Schneider, Eastman Kodak Co., Rochester, N.Y.

Digital Film Workstations — Evolution in The Video Compositing Suite, C. Bradley Hunt, Eastman Kodak Co., London, U.K.

Nonstandard Platforms — Ready for the Digital Era, Peter Owen and Bob Pank, Quantel Ltd., Newbury, U.K.

Using Supercomputers for Television Broadcast: Virtual Sets, Virtual Actors, Real Technologies, Greg Estes, Silicon Graphics, Inc., Mountain View, Calif.

The IBM Power Visualization System: A Digital Post-Production Suite in a Box, D. A. Epstein, S. R. Alpert, D. P. Dumarot, A. Garcia, J. W. Hamilton, M. R. Laff, B. C. Liang, W. R. Koons, C. S. McDowell, A. W. Ng, J. L. Pittas, R. C. Plotkin, and D. Soroker, IBM Visualization Systems, Thomas J. Watson Research Center, Yorktown Heights, N.Y.

Designing an Open Architecture In Dedicated Hardware, Steve Blonstein, Abekas Video Systems, Inc., Redwood City, Calif.

SPECIAL VENUES

Postcards from the Edge...Mounting a 65mm/15perf Camera in Extreme Filming Situations, Martin S. Mueller and Barbara Pleason Mueller, Hayden Lake, Ida.

Consumer Choice & Creative Distribution on the New Entertainment Frontier, Michael Van Himbergen and Jeffrey A. Diamond, MediaFusion Inc., Los Angeles, Calif.

Large Format — Special Technologies for Special Venues, Paul D. Panabaker, Imax Corp., Mississauga, Ont., Canada

CG Production & Post-Production (Changes to the Development Process of Special Venue Film Production), Christian Kubsch, Ridefilm Corp., South Lee, Mass.

Preservation & Distribution Methodologies for Specialty Films, Christopher Reyna, Imagica USA Inc., Los Angeles, Calif.

Large Format Negative Films + The Right

Turbulation = Excellent Quality, John Baptista, Consolidated Film Industries, Los Angeles, Calif.

SATURDAY AFTERNOON

USER'S PERSPECTIVE OF VIDEO EDITING/DIGITAL IMAGING FOR MOTION-PICTURE FEATURE FILMS (JOINT PRESENTATION WITH ACVL)

User's Perspective — Avid, Avid Systems

User's Perspective — Lightworks, Lightworks Systems

User's Perspective — Cineon, Cineon Workstation

User's Perspective — Domino, Quantel Domino

DEDICATED & GENERAL-PURPOSE COMPUTER PLATFORMS II

Problems and Potential — General-Purpose Computers in Post-Production, George Joblove, R/GA Digital Studios, Hollywood, Calif.

Flame: Visual Effects Online, Gary Tregaskis and Terry Higgins, Discreet Logic, Montreal, Que., Canada

The Digital Production Environment at ILM, Lincoln Hu, Industrial Light & Magic, San Rafael, Calif.

Panel Discussion

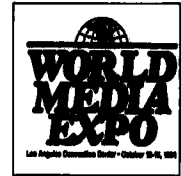
Forging a Dynamic Synthesis Between General-Purpose Platforms and Dedicated Systems Within a Post-Production Facility, Neil B. Feldman, Video Post and Transfer, Inc., Dallas, Tex.



Griffith observatory in Griffith park.



SMPTe ADVANCE REGISTRATION FORM



**136th SMPTe TECHNICAL CONFERENCE
AND WORLD MEDIA EXPO
October 12-15, 1994
Los Angeles Convention Center**

NAME _____ MEMBERSHIP # _____
(FIRST) (MI) (LAST)

COMPANY _____ TEL: () _____ FAX: () _____

ADDRESS _____

CITY _____ STATE/PROVINCE _____ COUNTRY _____ POSTAL CODE _____

FILL IN ONLY IF REGISTERING YOUR PARTNER (SPOUSE)

NAME _____ TEL: () _____
(FIRST) (MI) (LAST)

ADDRESS _____

CITY _____ STATE/PROVINCE _____ COUNTRY _____ POSTAL CODE _____

A — PRIMARY INTEREST: (check one only)

- A. MOTION PICTURES B. TV/VIDEO C. AUDIO D. COMPUTER GRAPHICS E. ALL ELECTRONIC MEDIA

**EARLY REGISTRATION DEADLINE SEPTEMBER 12, 1994
All Registrations Include Entrance to World Media Expo**

TECHNICAL SESSIONS : Oct. 13-15, 1994		TUTORIAL: Wed., Oct. 12, 1994	
<input type="checkbox"/> FELLOW	(INCLUDES Thurs. H&A LUNCHEON)	<input type="checkbox"/> MEMBER/NONMEMBER	\$110.00
<input type="checkbox"/> LIFE FELLOW	(INCLUDES Thurs. H&A LUNCHEON)	<input type="checkbox"/> STUDENTS	\$ 50.00
<input type="checkbox"/> MEMBER	(INCLUDES Thurs. H&A LUNCHEON)	WORKSHOP: Wed., Oct. 12, 1994	\$ 30.00
<input type="checkbox"/> LIFE MEMBER	(INCLUDES Thurs. H&A LUNCHEON)	Please check one: 8 a.m. <input type="checkbox"/> 10 a.m. <input type="checkbox"/>	
<input type="checkbox"/> NONMEMBER	(INCLUDES Thurs. H&A LUNCHEON)	1 p.m. <input type="checkbox"/> 3 p.m. <input type="checkbox"/>	
<input type="checkbox"/> STUDENT MEMBER	N/C	TOTAL REMITTANCE	\$ _____
<input type="checkbox"/> STUDENT/NONMEMBER	\$ 30.00	METHOD OF PAYMENT (check one)	
SPECIAL EVENTS		U.S. FUNDS ONLY	<input type="checkbox"/> CHECK <input type="checkbox"/> AMEX
<input type="checkbox"/> H&A LUNCHEON (if purchased separately)	QTY. _____ @ \$35 \$ _____	<input type="checkbox"/> VISA <input type="checkbox"/> MC	
<input type="checkbox"/> FELLOWS LUNCH (FELLOWS ONLY)	QTY. _____ @ \$40 \$ _____	CREDIT CARD # _____	
<input type="checkbox"/> BANQUET (Friday, Oct. 14, 1994)	QTY. _____ @ \$75 \$ _____	EXP. DATE _____	
<input type="checkbox"/> BANQUET TABLE (Seats Ten)	QTY. _____ @ \$700 \$ _____	SIGNATURE _____	
<input type="checkbox"/> PARTNERS PROGRAM	QTY. _____ @ \$125 \$ _____	NOTE: DAILY CONFERENCE AND EXHIBIT HALL REGISTRATION ON-SITE ONLY.	
SUB TOTAL	\$ _____		

REFUND POLICY: ALL REQUESTS FOR REFUNDS MUST BE MADE IN WRITING AND RECEIVED NO LATER THAN OCTOBER 1, 1994. A \$50.00 SERVICE CHARGE WILL BE DEDUCTED FROM ALL REFUNDS.

FOR SAFETY AND SECURITY REASONS, EXHIBIT HALL ADMISSION IS LIMITED TO PERSONS AT LEAST 16 YEARS OF AGE.

PHOTOCOPY THIS FORM FOR ADDITIONAL REGISTRATIONS. FAX OR MAIL COMPLETED FORM WITH PAYMENT TO:

SMPTE REGISTRATION, 595 W. HARTSDALE AVE., WHITE PLAINS, N.Y. 10607-1824.

TEL: (914) 761-1100

FAX: (914) 761-3115

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SMPTE HOUSING FORM
136TH SMPTE CONFERENCE AND WORLD MEDIA EXPO
OCT. 12-15, 1994; LOS ANGELES, CALIFORNIA
DEADLINE: SEPTEMBER 12, 1994



Complete this form and send to Rogal America by mail, fax or call in your hotel reservation at (800) 722-0504. (Please have this form handy when calling Rogal America.) Confirmation of your reservation will be sent within three days from the time your information is received.

Mail to: Rogal America/SMPTE Housing Bureau 313 Washington St. Newton, MA 02158	Phone: Rogal America/SMPTE Housing Bureau 1-800-722-0504 617-965-8000	Fax: Rogal America/SMPTE Housing Bureau 617-630-6900
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Name: _____ Member _____ Non-Member _____

Company Name: _____

Street Address: _____

City: _____ State: _____ Country: _____

Postal Code: _____ Phone.: _____ Fax: _____

All rooms require a guarantee in the amount of one night's room & tax prior to September 12, 1994. You may guarantee your room with a check payable to Rogal America, Inc., or with a major credit card. Checks must be for U.S. funds drawn on a U.S. Bank.

Please list three hotel choices, in order of preference, to avoid delay in processing your reservation(s). See listing.

1. _____ 2. _____ 3. _____

If your preferred choice hotel is unavailable, Rogal America will assign accommodations and place you on a waiting list for the preferred hotel.

Date of Arrival: _____ Date of Departure: _____

Accommodation requested: Single (1 p/1 bed) _____ Double (2 ppl/1 bed) _____ Twin (2 ppl/2 single beds) _____

Double/Double (2 ppl/2 beds) _____ Sharing with _____

Smoking: _____ Non-Smoking: _____ Disabilities/Special Services Required _____

I have enclosed a check in the amount of \$ _____ payable to Rogal America, Inc., to guarantee my reservation(s).

Amex _____ Visa _____ MC _____ Diner's Club _____ Discover _____

Card # _____ Exp. date _____

Signature _____

HOTEL RATES AND REFERENCE NUMBERS [] FOR MAP

Hotel	Single	Double	Hotel	Single	Double
Hyatt Regency* [6]	\$123	\$143	J. W. Marriott [8]	\$150	\$150
Concierge Level	\$145	\$165	Kawada [9]	\$ 64	\$ 64
(SMPTE Headquarters)			LA Athletic Club [10]	\$115	\$115
The Beverly Hilton [1]			The Mayfair [11]	\$ 75	\$ 75
Palm Court	\$139/\$159	\$139/\$159	Radisson Wilshire Plaza [12]	\$ 99	\$109
Lanai/Wilshire	\$149/\$169	\$149/\$169	Red Lion Hotel Glendale [13]	\$ 95	\$105
Carlyle Inn [2]	\$ 95	\$ 95	Sheraton Universal [14]	\$113	\$113
Century Plaza Hotel & Towers [3]	\$155	\$180	Universal City Hilton & Towers [15]	\$110	\$120
Tower	\$190	\$210			
Hotel Figueroa [4]	\$ 74	\$ 84			
Holiday Inn City Center [5]	\$ 95	\$ 95			
Hotel Inter-Continental [7]	\$140	\$140			

*Rates do not include 15% room tax. Tax rate is subject to change.
 SMPTE headquarters hotel.

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