

Section Meetings

Atlanta March 28, 1995

The March meeting was a joint effort between the Atlanta Section and the Atlanta Chapter of the NATAS. More than 60 people viewed a practical demonstration, given by Tim Jones, CNN Post Production, of a digital paint system running on a Power Macintosh. The purpose of the demonstration was to show how a digital graphics station can be assembled for under \$20,000. Mike Taylor, Intelligent Resources, then demonstrated his company's digital output card; the output was CCIR 601 JPEG, but without the normal "strobing" effects normally seen with this type of compression. Finally, Dave Roberts, Fractal Design, ran the Painter 3 software, creating images in real time. He added layers, effects, and filters in a way that one would think that he was creating these images on a more expensive paint system. The session ended with a lively question-and-answer period. — James F. McKechnie (Secretary/Treasurer), CNN/Headline News

Atlanta April 24, 1995

The section's continuing education program featured "An Introduction to Unix" at the April meeting. Explaining that there was some logic behind this powerful and unforgiving system, Dick Perin, Digital Video, compared the similarities of functions in this system to those of DOS; UNIX uses different names and is much more exact. The 24 attendees all received a better understanding of the system after

the lecture, which concluded with a discussion of higher command levels and sensible solutions. The evening ended with a tour of the Digital Video facilities. — James F. McKechnie (Secretary/Treasurer), CNN/Headline News

Atlanta June 19, 1995

Carl Amend and Jerry Lewis, Immix, addressed the 25 members and guests who attended the June meeting. The topic of discussion was the company's TurboTour, which provided a personal look at Immix's point of view on nonlinear editing. Amend began with a brief update on wavelet compression, and then Lewis recapped the TurboTour features that had been introduced at NAB '95. — Kathleen Wood (Secretary/Treasurer), Niche Video Productions

Chicago June 24, 1995

The Chicago's Section's all-day conference, "Digital Film: Reaching Film with Electronic Means," was held at the Sony Midwest Regional Offices; 35 members and guests attended. Program Chair Jeff Conway, Grass Valley Group, opened the meeting by discussing the impact high-speed computer workstations are having on the motion-picture industry. Through the use of the tools offered on these workstations, it is now becoming commonplace to see high-resolution electronically generated elements seamlessly integrated with film. Then Alan Masson, Eastman Kodak, and Richard Lyons, Preferred Video

Products, gave presentations on high-resolution telecine designs and their ability to capture the various film formats. Adam Schadle, Viewgraphics, presented a way to deal with the archiving of the electronic computer data on digital videotape. Bill Fleming, Sony, discussed the acquisition of material directly on video and compared the technical parameters of film to CCD pickups. After a luncheon, the group reconvened for a round table discussion, providing the presenters and the attendees with an opportunity to engage in a lively exchange on the information presented in the morning sessions. — Steve Robinson (Secretary/Treasurer), Serial Scene

Detroit May 9, 1995

Some 44 members and guests attended the May meeting, which was held at the Detroit Film Theatre of the Detroit Institute of Art. The subject for the evening was Cinesite, a wholly owned subsidiary of Eastman Kodak Co. that performs digital image manipulation, restoration, wire removal, and other motion-picture manipulations; the guest speaker was that company's John Barker.

Cinesite uses a digital toolbox to perform much of its film manipulation, and Barker explained and demonstrated the changes that could be made by using these new digital tools. Pictures are transferred onto a digital medium, modified, and then transferred back to film stock. In various film examples, wires held the actors in various precarious positions. The scene was then digitized, with pixels moved around so that the lines were no longer visible, and the final result was rerecorded onto film. The Cinesite technique was used by Disney to refurbish *Snow White and the Seven Dwarfs*; each frame was examined, and all dirt and artifacts were removed. Barker used a few "before-and-after" scenes as examples. — Harold L. Miller (Secretary/Treasurer), Harold Miller Associates

Houston June 22, 1995

The June meeting was held at Technical Computer Graphics in Houston; 20 members and guests attended. Michael Woody, Discrete Logic, explained his company's Flint graphics program, which he described as a lower-cost version of Discrete Logic's Flame. The two systems have equal capability, but Flint lacks the speed of the more expensive program. Woody then elaborated on the concept of resolution independence by describing a



Maja Dimitrijevic demonstrates the Flint graphics program at Houston's June meeting.



Michael Martin introduces the guest speakers at the May meeting in Toronto. (From left) Mary Louise Bucher, Wally Bebenek, Mark Northeast, Greg Fitzgerald, Richard Christensen, Richard Hajda, Don Bezenar, and John Quanz.

platform that could input film or tape in nearly all formats and then output with equal flexibility while adjusting its internal processing to deliver an appropriate visual presentation. Maja Dimitrijevic, Technical Computer Graphics, visually reviewed some of the video effects that have recently appeared in such Hollywood offerings as *True Lies*, *Forrest Gump*, and *Tekwar*. Following the videotape, she demonstrated Flint's capabilities, available in near real-time, and described those available in suitable rendering time.

Prior to the technical presentation, outgoing Section Chair Robert Musberger, University of Houston, introduced the newly elected Board of Managers and was honored for his long record of service to the Section. — Andy Anderson (Secretary/Treasurer), Univ. of Houston

Toronto May 9, 1995

The May meeting, held at Ryerson Polytechnic University, was the Section's annual wrap-up after the NAB convention

in Las Vegas. Program moderator Michael Martin, Comlink Systems, Inc., opened the discussion with comments about the digital frontier and the introduction of new consumer-related products and services delivery. He was followed by nine speakers, who each summarized the NAB in terms of his or her own company.

Wally Bebenek, Panasonic, stated that his company had the busiest show in years, introducing a variety of enhancements to existing products lines in addition to several entirely new ones. According to Mark Northeast, Quantel, all products had major changes and enhancements; "faster" seemed to be the operating buzz word. All earlier Quantel products have an upgrade path. Don Bezenar, Acura Technology Group, introduced the BTS Media Pool file server, giving BTS's philosophy on file server implementation. Bezenar also explained the "no limits and no restrictions" policy of Abekas; creativity tools in the products are based on feature sets asked for by the customer. Mary Louise Bucher, Hewlett-Packard, spoke of the evolution of the HP file server product.

HP demonstrated a number of third-party applications and products of other vendors running on their hardware along with a file archiving program.

Jeff Krebs, Avid Technology, mentioned that his company showed a total of 75 products that were either totally brand new or contained enhancements. Rich Hajdu, Dynatech, gave the highlights of what was introduced under the Dynatech umbrella, which includes eight different companies. John Quanz, Sony, explained that his company's booth was a TV station outputting two channels. Greg Fitzgerald, Silicon Graphics, Inc., commented there were over 200 SGI systems on the show floor, up from very few last year. He explained that his company believes in open systems and general purpose computers running third party software developed by SGI's partners. Finally, Richard Christensen, Leitch Technology, reported that his company showed many new products focusing on new technologies. — Stephen Pumple (Promotions Advisor), Immad Broadcast Services

Calendar

SMPTE ACTIVITIES

MILAN, ITALY — 1995 SMPTE European Conference, Milano Fair. *October 19-23, 1995.*

SEATTLE, WASH. — 1996 Advanced Television and Electronic Imaging Conference, Sheraton Seattle Hotel and Towers. *February 2-3, 1996.*

LOS ANGELES, CALIF. — 138th SMPTE Technical Conference and World Media Exp, Los Angeles Convention Center. *October 9-12, 1996.*

For more information on these activities contact SMPTE Headquarters:
(914) 761-1100
Fax: (914) 761-3115

September

SMART '95, 11th Annual General Assembly of the World Teleport Assoc., Westin Harbour Castle Hotel, Toronto, Canada. Info: Sally Yan, SMART '95 Secretariat, 10 Bay St., Ste. 300, Toronto, Canada M5J 2R8. *September 11-15, 1995.*

IBC95, RAI Exhibition and Congress Centre, Amsterdam, The Netherlands. Info: IBC Convention Office, 2 Savoy Place, London WC2R OBL, England. *September 14-18, 1995.*

October

1995 SMPTE European Conference, Milano Fair/Padiglione Sud, Lacchiarella,

Milan, Italy. Info: SMPTE Italian Section, World Broadcast Systems, Via Teocrito 47, 20128 Milano, Italy. *October 19-23, 1995.*

November

Third Color Imaging Conference, The Radisson Resort, Scottsdale, Ariz. Info: Pam Forness, Society for Image Science & Technology, 7003 Kilworth Lane, Springfield, VA 22151. *November 7-10, 1995.*

Annual Intl. Workshop of HDTV and the Evolution of Television, Grand Hotel, Taipei, Taiwan. Info: Frances Su, Chiao Tung Univ., Center for Professional Advancements, 1001 Ta Hsuah Road, Hsinchu, Taiwan. *November 15-17, 1995.*