

Section Meetings

Atlanta March 11, 1996

The Panasonic warehouse was the site of the March meeting, held jointly with the SBE. Some 62 attendees observed the assembly location for the International Broadcast Center for the 1996 Summer Olympic Games. The center's engineering manager, Dennis Brown, gave astounding statistics regarding the number of people, as well as the time, space, and resources that are involved in producing and broadcasting an event like the Olympics. The facility, which will be entirely composite analog, will be responsible for supplying good-quality pictures and sound from every camera at every venue to every world broadcaster. When the Olympics are over, chainsaws and front-loaders will dismantle and remove the entire facility from the World Congress Center in four days in order to make room for another event. Questions from the attendees ranged from cable specifications to contingencies for fire emergencies. — Kathleen Wood

(Secretary/Treasurer), Grass Valley/
Tektronix

Detroit February 13, 1996

Twenty-four members and guests were on hand for the February meeting, held in Studio One of WDIV-TV. Mike Waidson, Snell & Wilcox, discussed standards conversion, focusing on the interface between proliferating formats. He talked about the problems involved as the standards industry expands worldwide and the need for international program interchange grows. With this growth comes the need to convert material among all the world's broadcast standards, whether conventional, widescreen, or high-definition. Waidson also discussed the need for a transparent signal path between these otherwise incompatible formats and explained the decoding and encoding involved. He gave the attendees some insight into the digital and analog component interfacing and the analog component tolerances. Using an

overhead projector, he showed diagrams of one possible orderly arrangement of television studio equipment utilizing different standards and connected in such a way that signals would not recross boundaries particularly between composite and component areas, more often than necessary. After a question-and-answer period, Waidson showed samples of conversion equipment. — Harold L. Miller (Secretary/Treasurer), Harold Miller Associates

Detroit April 9, 1996

"Update on HDTV Broadcasting," presented by John F. X. Browne, John F. X. Browne & Associates, was the subject of the April meeting. Browne has been involved in committee work on HDTV for several years and is currently serving as chair of the AFCCE Committee on Advanced Television Systems (ATV/HDTV). While the final committee report has still not been published, the Grand

Toronto Presents "The Movie Experience"

Some 105 registrants came to Deluxe Toronto Mixing Studios to participate in "The Movie Experience," presented by the Toronto Section on March 8 and 9, 1996. This is the third "experience" presented in Toronto; it was preceded by "The Post Experience" and "The TV Experience."

Participants, who came from the U.S. and throughout Ontario, were guided through the different phases and roles people play in making a feature film that is seen theatrically, then on pay TV or videocassette, and finally on a national specialty TV channel.

Alliance Communications supplied the 35mm screening print of *Johnny Mnemonic*, as well as trailers for use as breaks between speakers and a few prizes for draws that occurred throughout the event. Trailers were also supplied by Columbia, Tristar, and Universal Pictures. The "Experience" bag, mug, and program booklet, along with a copy of the screenplay and original novella, were given to each registrant and guest speaker. A tour of the Deluxe facilities, a reception, and Saturday lunch were other highlights of the seminar.

Michael Quast served as host and inter-

viewer, as he had for the previous "Experiences." He was very successful in getting the speakers to share their insights into the business, as well as to part with a few good tidbits of celebrity trivia.

Among the guest speakers were a screen writer, an executive producer, a producer, talent agents, a director, a director of photography, a post-production supervisor, a sound mixer, a processing lab representative, a distributor, an exhibitor, a pay and pay-per-view program manager, a videocassette program supplier, and a specialty channel programmer.

The committee who put together "The Movie Experience" consisted of Diane Cappelletto, Kodak; Brad Fortner and Kathy Gee, Ryerson Polytechnic University; John Howells and Tony Di Cicco, Sony; Stephen Pumble and Linda Grubb, IMMAD Broadcast Services; and Harvey Rogers, Showcase Television. Sponsors in the Gold category included Kodak Canada, Fuji Photo, and IBM Canada. Many other sponsors, who were in the Silver category, supplied financial support or goods and services to the event. — Harvey L. Rogers (Chairman, The Movie Experience), Showcase Television



From left to right, Tony Di Cicco, Harvey Rogers, and Diane Cappelletto at "The Movie Experience."

Alliance has been accepted with modifications. According to Browne, duplicate transmission facilities will be a necessity; tower space may be a problem, but use of the same platform wherever possible may help; the interference potential between NTSC and ATV will have to be taken care of; and the table of allotments will depend on interference. He also pointed out that the possibility of using the formula of 90% of the people getting the signal 90% of the time — satisfactory for analog — will not work for digital, which requires a 98 to 99% success rate. This would mean raising the ATV signal 8 to 10 dB, which in turn would raise transmission costs as well as require additional revisions to the allocation table. The meeting concluded with a question-and-answer period. — Harold L. Miller (Secretary/Treasurer), Harold Miller Associates

Hollywood March 13, 1996

The March meeting was held at Warner Bros. Studios, Theater 12, with 250 members in attendance. This meeting was the second of a two-part series; part 1, held in February, covered the technical aspects of telecine technology, while part 2 addressed the creative aspects and relationships between the telecine colorist and directors of photography.

The meeting began with a slide tour of the Warner Bros. post-production facility, presented by Jan Yarbrough and Gary Morse. After a question-and-answer period, a panel discussion yielded opinions on how the creative aspects of filmmaking should be handled. A significant amount of attention centered on how the director of photography expects the colorist to preserve the overall "look" and "feel" of a given film. For example, it was deemed imperative that the colorist be present at a screening of the film prior to transferring it to videotape, and that he be responsible for ensuring that the final transfer is an accu-



Members of the Napa Valley College Student Chapter visit the SMPTE booth at NAB '96.

rate reproduction of the theatrical "viewing experience." Members of the panel included Jan Yarbrough, Warner Bros.; Lou Levinson, MCA/MEI High-Definition Television Research Center; Joel Cox, Malpasco Productions; Richard Crudo, director of photography for *Buffalo Man*; and Michael Hoffstein, *Drop Zone* and *Nasty Boys*. — Gavin Schutz (Hollywood Region Governor), 4Media Co.

Napa Valley College April 14-18, 1996

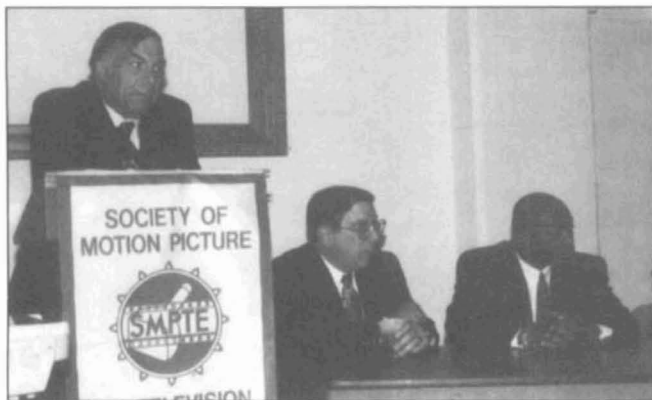
Students from the Napa Valley College Student Chapter were in attendance at the NAB Annual Convention held in Las Vegas. This trip was not sponsored, and the students participated in a number of fundraising events throughout the school year in order to subsidize their airfare and accommodations. This event offered students an opportunity to meet and interact with industry professionals as well as become exposed to the latest technological advances and equipment. The NAB convention also provided a chance for those who are about to graduate to acquaint themselves with prospective employers worldwide. On April 16, the students held a short meeting, during which many expressed their awe at

the enormity of the exhibits.

The students would like to give their special thanks to SMPTE Director of Engineering Carlos V. Girod, Jr., who took time out to talk to them as well as snap their picture for the *Journal*. — Randy L. Harvey (Student President)

New York February 21, 1996

Some 125 members and guests attended the February meeting, held at The Tape House Editorial; the topic for the evening was "Telecine." John Dowdel, The Tape House, discussed the criteria required for setting up a telecine room. Charles Morganti, BTS, and Sam Alexander, Rank Cintel, talked about the state of today's technology and the visions each of their companies have for the future. A panel discussion focusing on high definition, CRT versus CCD, upgrade kits, and archival storage was moderated by Warren Singer, Video Technology Resources, and included the evening's speakers along with Chris Bacon, DuArt, and Dave Corbitt, Manhattan Transfer/Edit. The evening ended with a tour of the facility and demonstrations. — Warren Singer, Video Technology Resources



From left to right, Warren Singer, Charles Morganti, and Sam Alexander at the New York meeting in February.



New York members examine digital audio mixing and processing equipment at the March meeting.



New York's Secretary/Treasurer John Martin, far left, with the speakers at the March meeting: from left to right, Glenn Sanders, Andy Munitz, and Mike Patten.

New York March 21, 1996

"Digital Audio Mixing and Processing in the Video Post-Production Environment" was held at the Mark Goodson Theater and attended by 60 people. Mike Patten, Graham-Patten Systems, opened the meeting with a description of the various digital systems and information on how to match your requirements to the hardware available. He introduced his company's new, smaller post-production console, which supports external processing. Patten pointed out that some things that are easy to do in the analog world may become tricky in the digital domain.

Glenn Sanders, Zaxcom, followed with a description of his company's new system, designed around a 32-bit floating point processor. The system supports internal processing (pitch correction, reverb, and sample rate conversion). Sanders said that Zaxcom will continue to work on the design of more processing features.

Andy Munitz, Sony, introduced his company's post-production console, along with an array of external devices that can be

integrated into the Sony digital audio system. One of the features of the system is that, under the Sony serial edit system control, the edit system can manipulate and store all settings of the digital audio console in the EDL relative to the reel number and the channel settings. — John Martin (Secretary/Treasurer), MTI/The Image Group

Pasadena City College February 13, 1996

The February 13 meeting, held outdoors in one of the college's parking lots, boasted an attendance of 50. Guest speaker Darren Phan, NBC 4, opened the program by talking about his three years' experience as a news photographer covering such stories as the Malibu fires, the O.J. Simpson trial, and the Northridge earthquake. He explained how the knowledge he gained as a student at Pasadena City College helped him get a job in a number-two television market. Phan then demonstrated the process that occurs when he arrives at a news site: starting up the generator, lifting the microwave antenna from the remote

truck, and pulling the 300-ft cable and hooking it up to the Betacam Panasonic camera. He added that each remote truck is capable of having three camera hookups, but only one signal.

Phan encouraged the students to learn as much as possible at Pasadena City College, and he complimented them for choosing one of the best colleges in the study of television. The meeting was concluded after a brief question-and-answer period and the presentation of a certificate of thanks and appreciation to the guest speaker. — John E. Lopez (Student Chair)

Pasadena City College Tuesday, February 27, 1996

Leotis Haynes, ABC-TV, addressed an audience of 23 at the February 27 meeting. Haynes, who has been an editor with ABC-TV for 20 years and is also a freelance director, spoke about his experience on the "Good Morning America" bus tour and the "Home" show. He explained the details of a typical episode, including the 1-in. format for playback feature, Beta machines for aeriels and scenics, as well as recording the show and live satellite taping from the west coast to the east coast. Haynes also described the preparation that went into the Academy Awards broadcast. Four days of installation would begin once the production truck arrived six days prior to air; this installation included camera positioning and 29 wireless microphones checks. This was followed by three days of rehearsals with the performers and presenters.

Haynes concluded by advising the students to become involved in a community access channel and be prepared to constantly learn new terminology and technology. The meeting ended with the presentation of a certificate of thanks. — John E. Lopez (Student Chair)



Darren Phan demonstrated remote news gathering to the Pasadena City College students at the February 13 meeting.



Sharon Klocek demonstrates Web site interactivity and graphics at the March meeting in Rochester.

Rochester March 12, 1996

Visual In-Seitz, Inc., was the site for the March meeting, which featured a presentation by that company's Sharon Klocek. Twenty-nine people attended "Video on the Web," which included a description and demonstration of computer technology as applied to videoconferencing and video transmission over various commercially available systems. Klocek also reviewed several Web page technologies such as capabilities for sound, animated graphics, and interactivity. Following this meeting, attendants adjourned to the Beefsteak Mining Company for dinner. — Walter C. Snyder II (Secretary/Treasurer, Acting Chair), Eastman Kodak Co.

Toronto March 12, 1996

Close to 100 SMPTE members gathered at Ryerson's Rogers Communications Centre to hear presentations by Patrick Whittingham, Sony Canada, and Stuart Hurst, Panasonic Canada, on the transition of consumer and professional TV to widescreen or 16:9 format.

Whittingham started the evening by focusing on the consumer side of the industry, covering the history of TV

receivers and how they initially came into the market as receive-only devices, later became monitors with the advent of the VCR, and are now evolving into communications displays acting as interactive devices. He went on to say that because of advances in digital technologies, the television medium could also be on the verge of renewal, much like the audio industry experienced with the advent of the compact disc. As a model for the future, Sony's Powerwide Multimedia TV was demonstrated. Whittingham also discussed the impending release of the Plasmatron flat screen technology this December in Japan. He concluded by citing that the world's library of widescreen film classics is now in decay and that the launch of the digital versatile disk (DVD) format could help rejuvenate and digitize it.

Hurst discussed how professional production equipment is migrating to the 16:9 high-definition environment. Panasonic feels that the transition will occur in two steps, first to a 525 widescreen format and later to a true high-definition format. In order to record HDTV, 18-MHz sampling rates are required, and Hurst outlined a couple of options that are already available for those who wish to start the process, including Panasonic's Multifunction FIT CCDs as an example. On the VTR side,

Mr. Hurst noted that D-5 can record at 300 Mbits/sec and is switchable between current 13.5 MHz required for NTSC and 18 MHz. He concluded by noting that true HDTV would probably generate 1.2 Gbits/sec. — Brad Fortner (Promotions Advisor), Rogers Communications Centre, Ryerson Polytechnic University

SMPTE SECTION CALENDAR

Toronto

For further information contact Stephen Pumple, IMMAD: (905) 470-2545, ext. 225, fax: (905) 470-2559.

• Tuesday, June 11, 1996: New Media Technology. Last meeting for the year.

To publicize your Section events, please send announcements to SMPTE Headquarters, 595 W. Hartsdale Ave., White Plains, NY 10607, tel: (914) 761-1100, fax: (914) 761-1100. Information must be received by the 15th of the second month preceding issue date (e.g., June 15th for August issue).

Calendar

August

Siggraph '96, New Orleans Convention Center, New Orleans, La. Info: Exhibition Management, Hall-Erickson, Inc., 150 Burlington Ave., Clarendon Hills, IL 60514. *August 4-9, 1996.*

IESNA Annual Conference, Renaissance Cleveland Hotel, Cleveland, Ohio. Info: The Illuminating Engineering Society of North America, 120 Wall St., 17th Fl., New York, NY 10005-4001. *August 5-7, 1996.*

Eurographics '96, Futuroscope Poitiers, Poitiers, France. Info: Conference Secretariat, Eurographics '96, INRIA Rocquencourt/Relations Extérieures, B.P. 105-78153, Le Chesnay Cedex, France. *August 26-30, 1996.*

September

IBC'96, RAI Exhibition and Congress Centre, Amsterdam, The Netherlands.

Info: Sarah Campbell, IBC Office, Savoy Place, London, WC2R OBL. *September 12-16, 1996.*

Photokina '96, Cologne Fairgrounds, Cologne, Germany. Info: KölnMesse, Messe-und Ausstellungen, Ges.m.b.h. Köln, Messeplatz 1, D-50679 Köln, Germany. *September 18-23, 1996.*

November

The 4th IS&T Color Imaging Conference, The Radisson Resort, Scottsdale, Ariz. Info: IS&T, 7003 Kilworth Ln., Springfield, VA 22151. *November 19-22, 1996.*

June 1997

Montreux International Television Symposium and Technical Exhibition, Rue du Théâtre, Montreux, Switzerland. Info: P.O. Box 1451, Rue du Théâtre 5, 1820 Montreux, Switzerland. *June 12-17, 1997.*

SMPTE Activities

NEW ORLEANS, LA. — SMPTE at Siggraph '96, *August 4-9, 1996.*

COLOGNE, GERMANY — SMPTE European Imaging Conference on Imaging Media, Cologne Fairgrounds, *September 19-21, 1996.*

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

NEW YORK, N.Y. — 31st SMPTE Advanced Motion Imaging Conference, Crowne Plaza, *February 6-8, 1997.*

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