

Section Meetings



From left to right, David Niles, John Dowdell, Robert Seidel, and Raymond Blumenthal at the New York meeting in June.

New York June 19, 1997

The June meeting was held at Show Me New York, a high-definition theater in Manhattan. Some 210 members and guest attended the meeting, entitled "HDTV Viewing," during which they were treated to a 40-minute trip around New York City by HDTV projection.

John Dowdell, Tape House Advanced Imaging Center, discussed how the transition to HDTV broadcasting will be aided by the vast amount of film media available in the world for transfer to DTV. He explained how the Philips/Kodak DataCine facilitates the transfer of 35mm or 16mm film to standard-definition or HDTV. The Tape House has been producing multiple-resolution transfers via the Spirit for one year and has been transferring 1035/1080I to the Panasonic D-5 HD tape recorder for the last six months. Real-life examples of commercial and feature transfers were projected with commentary.

Robert Seidel, CBS, Inc., talked about the implementation of HDTV at the CBS Network and showed a short clip of an actual HDTV transmission. He also examined issues relating to resolution differences between HDTV and SDTV.

Finally, David Niles, president of Show Me New York, spoke briefly about the new HD facility. He explained how the tape was produced using various HD formats such as Sony 1-in., JVC W-VHS, and Panasonic HD D-5 edited in the Panasonic format and projected on Barco HD projectors. He then gave a short tour of the facility. —Raymond Blumenthal (Manager), Panasonic Broadcast

Russia June 18, 1997

Fifty-seven people attended the June meeting, held at NIKFI Headquarters in Moscow. The topic examined was advanced video projectors, including the new opportunities they offer and possible applications for them. Modern projectors were reviewed, and discussions revolved around screens for reflecting and translucent projections and stereo projection.—Valery S. Ershov (Secretary/Treasurer), Cinema & Photo Research Institute

Toronto June 10, 1997

The final monthly meeting of the 1996-97 season focused on archiving film and video. The 75-member audience heard a mixed message that told of Canada's poor record of archiving its visual heritage as well as provided some hope that current efforts might be turning the situation around.

Janice Simpson, sound and moving image archivist from the Archives of Ontario, opened the evening by focusing on the responsibilities of the archivist. Audiovisual archivists are new to the vocation, and training remains one of the profession's biggest problems. Even though George Eastman House in Rochester, N.Y., offers a program, most of the professional advancement is spread through the various associations that service the archivist profession.

In explaining her profession, Simpson identified the four areas on which the

SMPTES SECTION CALENDAR

Hong Kong

For further information contact Section Chair Kwok-Luen Lam, Wharf Cable Ltd., 5/F Wharf Cable Tower, 9 Hoi Shing Rd., Tsuen Wan, N.T., Hong Kong, tel: +852-211-24511, fax: +852-211-28764, e-mail: kl@hk.super.net

Dates for future meetings:
November 1997: MPEG-2

Rocky Mountain

For further information contact Section Chair Fred Baumgartner, TCI, tel: (303) 486-3946, fax: (303) 486-3891

Dates for future meetings

October 15, 1997

The Challenges of Wiring for Digital
Speaker: Dave Geon, Belden Wire Cable

November 19, 1997

Video Preprocessing for Compression

San Francisco

For further information contact Section Chair Charles Hintz, KTVU Partnership, Inc./Fox, tel: (510) 874-0290, fax: (510) 272-9957, e-mail: CHARLESinCA@aol.com, Internet: <http://members.aol.com/SMPTESf/seminars.html>

The 1997 San Francisco Section Second Saturday Tutorials:

October 11, 1997

Growing into MPEG

November 8, 1997

Living with MPEG-2

All times are 9:30 a.m. to 4:00 p.m. The seminars will be held at Stanford University, Gates B-01 Computer Science Classroom, Palo Alto, Calif.

Toronto

For further information contact Promotions Adviser Brad Fortner, Rogers Communications Centre, Ryerson Polytechnic University, Tel: (416) 237-0625, Fax: (416) 979-5203, e-mail: bfortner@acs.ryerson.ca

Dates for future meetings

October 14, 1997

November 11, 1997

December 9, 1997

January 13, 1998

March 10, 1998

April (TBA), 1998

May 12, 1998

June 8, 1998

To publicize your Section events, please send announcements to SMPTE Headquarters, 595 W. Hartdale Ave., White Plains, NY 10607, tel: (914) 761-1100, fax: (914) 761-3115, e-mail: journal@smpte.org. Information must be received by the 15th of the second month preceding issue date (e.g., September 15th for November issue).

archivist focuses. These areas include appraisal, arrangement and description, preservation and conservation, and reference. Appraisal is required because archivists have to decide what can be preserved. The criteria usually involve evidence of historical value, importance of information, uniqueness, and age; technical quality, copyright, and originality are also important factors. With much to preserve and limited resources available, organizations involved in archiving materials are coordinating activities to avoid duplication. Also, to assist archivists in determining the value of materials, the National Archival Appraisal Board can be called upon.

In the area of arrangement and description, originality of material is determined. In describing materials the Encoded Archival Description Standard has been devised; information is also shared over the Internet. Automated systems are being developed to describe and define materials, but they are in the early stages of development. In the area of preservation and videotape, format changes are creating problems. Thus, a preservation strategy is being promoted by the profession, as opposed to the restoration mode that one usually associates with archivists. It is through the reference area that various archives make materials available to in-house clients and the general public.

The second speaker was Sam Kula, director of the Canadian Image Project for the Department of Canadian Heritage. He and his organization are dedicated to archiving Canada's sound, video, and film heritage. He noted that there is an insa-

table demand for archived material in the 500-channel universe. Producers are starting to realize that archives are important because as material ages it becomes more valuable. Commenting on Canada's poor record in archiving materials, he noted that Canada could find no institution to take charge of its collection World War I footage. It was collected by the government and stored in a warehouse in Montreal on its original unstable nitrate stock, which was destroyed by fire in 1987. While much of the material produced during the 1970s and 1980s was kept by the various organizations, it was often not stored in the best type of environment. With limited budgets, archivists often select materials that are easy to keep discarding nitrate films and obsolete tape formats. In the case of video, 56 NTSC video formats have been developed to record television images, but only 21 are still in active use. Noting that 25% of the visual heritage Canada produced during the 1960s is gone, Kula ended his presentation by noting some of the collective action that is occurring between archivists and producers.

William O'Farrell, National Archives of Canada, spoke on the Centenary Snapshots initiative. This initiative, which involved the National Archives of Canada, the Library of Congress, and The Movie Network, is preserving the earliest moving images known of Canada. The project was funded by Moviepix to celebrate the 100th anniversary of film. The process involves restoring 35mm prints of motion pictures, which were stored on paper at the American Library of Congress for copy-

right purposes at the turn of the century. While some of them had been transferred to 16mm film in 1950, this new restoration involves computer enhancement for aligning the frames and a restoration back to their original 35mm format. O'Farrell noted the collection contains numerous early movies shot in Canada, and he showed a highlight package of these historic treasures shot circa 1905. He then showed a complete restoration of the Great Toronto Fire of 1904. He also talked about the recently opened Gatneau Preservation Centre in Ottawa; it has a staff of 12 and is well equipped to continue the process of conserving Canada's visual heritage.

Jeannette Kopak, head of the Program Information Department for the Canadian Broadcasting Corp., described the role and scope of the CBC sound and moving image archives. The CBC is the largest cultural institution in Canada and since 1952 has produced more material than any other organization in the country. She noted that the CBC historically has done a poor job in preserving its materials. During the 1970s and 1980s, videotapes produced on 2-in. tape were stored alongside films in an old mortuary building with no environmental controls. She concluded her presentation with tours of the CBC's new 2-in. videotape transfer lab and vaults. This extensive facility has been constructed to transfer the 2-in. collection of videotape to digital Betacam as well as restore and properly refrigerate the aging collection of materials on film.—Brad Fortner (Promotions Adviser), Rogers Communications Centre, Ryerson Polytechnic University

New Products

Cables and Connectors

The **MediaTwist open-architecture multimedia cable** from Belden Wire & Cable Co. is designed to support multiple applications such as audio, video, data, broadband, and telephone; it is capable of supporting these applications simultaneously, using each of the four-pairs to carry an individual signal. It is available with 24-AWG solid bare copper conductors for both plenum and nonplenum installations.

Nemal Electronics has introduced its new **UHF plug for RG217/U coaxial cable**. The connector has a two-piece design for ease of installation and allows for direct connection to equipment with UHF-type receptacles. It features a gold-plated center contact and teflon insulation for optimum performance throughout the VHF and UHF spectrum and a knurled body for easy connection.

Camera Accessories

SL Cine has announced its **SL-435 Steadicam-style magazine for the Arriflex 435**. Made from ultra-light magnesium the device weighs under three pounds. It is designed with an extended throat for vertical film load, and it is well suited for Steadicam, remote, and low-profile operation.

Lenses/Optics

Innovision Optics has developed two new accessories for use with the Probe II lens system. The **9mm interchangeable front objective lens** is an extreme wide-angle lens that covers TV-safe aperture. An underwater cover allows for immersion of the lens up to 8 or 9 in. and acts as a protective front cover when shooting extreme close-ups. The **45° right angle prism attachment** gives operators a point of

view at the level of the shooting surface with no loss of light. With the attachment, a camera can be suspended within the shooting environment and the lens placed along the floor.

Switchers

Pro-Bel has announced a number of new switchers. **Freeway** is a new range of low-cost, high-density, mixed-signal modular routing switchers that can handle serial digital video, AES digital audio, analog video, and stereo analog audio formats where any combination of signal type may be housed in the same chassis. **Compass Version 4** runs under Windows NT and includes support for frame-accurate information and control for up to eight opt-out channels. Version 4 runs on new 6900 control hardware which eases configuration, facilitates upgrades, and uses a redundant-architecture multiprocessor