

made using chroma key techniques, producers can save money by reducing storage and space costs, quick set changes, and the creative freedom in set design that these systems offer. Wiseman feels that North American broadcasters have been slow to adopt virtual set technology for several reasons. These reasons include high capital equipment costs, talent interaction, personnel issues, and realism of image. But he also believes that North American broadcasters will embrace virtual sets as these issues are overcome in the next few years.

Speaking from Toronto, Steve Smedberg, RT-SET Virtual Studio Systems, gave a short history of how his company created their virtual set system. RT-SET evolved from a flight simulation system that was first developed in Israel in 1986. The company first learned how to visualize and quickly render data that was recorded during an air flight. Later they learned how to render complex terrain data collected from helicopters and ground level data from

tanks. It is from this research base that the RT-SET Virtual Studio System was created. Smedberg advised that the ability to track camera movement is the key to a virtual set system, and a system's ability to work with existing installed studio equipment is paramount. He also asked the audience to consider the needs of post-production. He concluded his presentation by showing examples of the RT-SET system used by ABC during the 1996 Presidential Election coverage and its use in CBS's "Secrets of the Cryptkeepers Haunted House."

Lance Kelson, Accom, speaking from the Turner Entertainment Network in Atlanta, supported much of what the previous speakers had said. He advised the SMPTE audience that there are many solutions for getting data from the camera heads. While add-on sensors are the most popular method at this point, he mentioned that pattern recognition systems will eventually free cameras of these devices. Kelson ended by demonstrating how ELSET's software can create real-time

lens effects including depth of field and rack focus on a virtual set.

The final presentation of the evening originated from Discreet Logic's research studio in Montreal, with that company's Marc Lapierre and David Wilkins. They focused on the three elements involved in virtual studios: 3-D modeling software, the matte creation and image compositing, and camera tracking. Lapierre talked about the importance of the 3-D modeling software being the component that creates the actual virtual set. He also commented that the software should be able to accommodate the quick changes required by the broadcast environment. Wilkins concluded the evening by demonstrating Discreet Logic's VAPOUR virtual set production system. The demo included a look at the user interface as well as the process and elements involved in putting together a digital virtual studio production. — Brad Fortner (Promotions Advisor) and Miya Djuric, Rogers Communications Centre, Ryerson Polytechnic University

News

Toronto Section to Run Multimedia Experience Seminar

The Toronto Section will be presenting a two-day tutorial entitled "The Multimedia Experience" on May 14 and 15, 1997, at the DOTCOM Caf  in Toronto. "The Multimedia Experience" is the fourth of a series of successful "Experiences" and will focus on tracing the process from start to finish of the making of a CD-ROM. As with the other Experiences (Post, Television, and Movie), the topic will be covered with a broad overview in an exciting, instructive, and interactive atmosphere, a format that has proven to be highly successful.

The tutorial will consist of four sections: an overview of what multimedia is and its capabilities; an inside look at the new technologies and their future; the making of a music artist CD-ROM and its distribution, including the selection of a singer and tracing his career in music, film, and print in an interactive way; and a recap of the multimedia scene and wrap up.

Seating is limited to 200. Attendees will be given a workbook, bag, mug, meal, contests, and other surprises. For more information, contact "The Multimedia Experience" Information Hotline at (416) 237-0625 or the Registration Hotline at (905) 470-2545 ext. 265. The cost is \$175 for SMPTE members, \$200 for nonmembers, and \$115 for students. More infor-

mation is available on the Toronto Section Web site at <http://www.smpte.org/sections/yyz/yyz.htm>.

Australia's SMPTE '97 Scheduled for July

"New Technologies, New Opportunities" is the theme selected for the SMPTE '97 Conference and Exhibition, hosted by the Australian Sections. This event aims to give broadcasters, filmmakers, and program producers invaluable insights and practical demonstrations of where the industry is moving in the digital age. Chairman John Maizels, IBM Australia, Ltd., predicts that the event will be informative both in the range and relevance of the topics covered.

Featuring open tutorials, technical presentations, and discussions, the four-day conference program follows the progressive industry processes of capturing images, compiling them into a work, and making the finished project available for screening to an audience.

The opening foundational sessions address the relevant issues of today, such as compression, signal switching standards and standards processes, architecture, and broadcasting using the Internet. The "Capture" segment of the program takes a look at the latest initiatives for capturing images optically on film and electronically for direct transmission or

storage on disk or tape. Topics include new film types, motion picture production techniques, and electronic camera design in a digital world. The "Storage" sessions cover developing trends such as single-to-multidisk, VTR drop-in or new architecture, plus what's new in tape storage and the writable CD.

The "Archive" sessions tackle issues such as format change, electronic transfer, and the loss of quality, content, and media. The "Post-Production" program will explore the "know no boundaries" creative world of digital compositing and effects. Emerging trends and applications covering film, video, and computer will be developed.

The final sessions examine the vitally important but not quite so glamorous process of "Distribution and Transmission," moving content through a facility and then out to an audience. Issues to be raised include what is changing with the move to digital, managing networks, and material distribution technology.

SMPTE '97's expanded technology exhibition will occupy all of Halls 1 and 2 of the Sydney Exhibition Centre at Darling Harbour. Over 70 of the industry's leading manufacturers and suppliers will be participating, providing a unique display of competitive technology. The conference will be held at the Wesley Centre in the city, a short monorail trip

from the Exhibition Centre. Conference delegates will receive an unlimited use monorail pass for travel between the two centers during SMPTE '97.

For further information on SMPTE '97, contact Expertise Events, tel: +61 2 9977 0888, fax: +61 2 9977 0336, e-mail: exhibitions@exevents.com.au.

Wanted: Historical Equipment Collections

SMPTE's Archival Papers and Historical Committee is compiling a listing of public and private equipment collections of historical interest. The committee plans to publish this listing in the *SMPTE Journal* this summer and hopes it will be of value to members. If you know of any collection of equipment, please contact Committee Chair Ed Schuller, 90-05 63rd Ave., Rego Park, NY 11374, fax: (718) 898-6739.

Please submit a description of the collection (20 words maximum), along with the name, address, phone and fax numbers, and e-mail address of the person to contact. Please indicate whether or not the Society has permission to publish the listing in the *Journal* and whether or not the owner or manager of the equipment is willing to accept inquiries regarding the collection. Please note that at this time the committee is not looking for software information (film or tape libraries, documents, anthologies, etc.) or for inventories of collections. The committee thanks you in advance for your help.

Richard P. Aschman, Eastman Kodak Co., has been appointed president of the Professional Motion Imaging business unit; in November, he had been named vice-president, Eastman Kodak Co. In this position, Aschman will be working on the development of strategies and key relationships in the entertainment industry. Aschman joined Professional Motion Imaging as chief operating officer and vice-president last April. Prior to that, he served as vice-president and regional business general manager in the Asia Pacific Region for the Kodak Digital and Applied Imaging, Office Imaging, and Business Imaging business units, where he directed operations in Japan, China, Korea, Australia, New Zealand, and other countries in Southeast Asia, in addition to implementing successful joint ventures in China and Australia. Aschman joined Kodak in 1972.

Eastman Kodak has also appointed three Hollywood region sales and marketing managers to oversee the company's relationships with its customers in the feature film, television production, and TV commercial industries. They will be headquartered at the Kodak Hollywood complex.

Michael Morelli has been named sales and marketing manager, feature films. He returns to Los Angeles after a two-year assignment in Atlanta, where he was sales and marketing manager in the Southeastern U.S. Region. Morelli was a sales and engineering representative in Hollywood from 1989 to 1995, and served as the company's liaison with several major studios.

Michael Zakula has been named sales and marketing manager, television production. He was hired by Kodak in August 1980 and has been a sales and engineering representative for Kodak in Hollywood since 1995, and its liaison with several major studios. He played a similar role for Kodak in Toronto from 1980 to 1995.

Kathryn Mazza has been named sales and marketing manager, television commercials. She has been a sales and engineering representative for Kodak in Atlanta since 1987. Her territory included five states in the Southeastern U.S. Region. From 1981 to 1987, Mazza held several different sales and marketing positions with the Kodak business unit that dealt with government agencies in the Southeastern U.S. Region.

Richard N. Lawrence has joined Video Products Group (VPG) as director of sales. He comes to VPG with much experience in selling to the broadcast, post-production, and telecommunications industries, most recently at C-COR Electronics, Inc., where he served as western regional manager. He has also held senior manage-

ment positions at such firms as ADC and Lenco.

Martin F. Sabraw, Encore Media Corp. (EMC), has been named vice-president of technology. Prior to EMC, Sabraw was with Amway Corp., overseeing technical operations for its satellite television businesses, including the startup of Amway's pay-television channel. He joined EMC in 1994 in the position of director of technology.

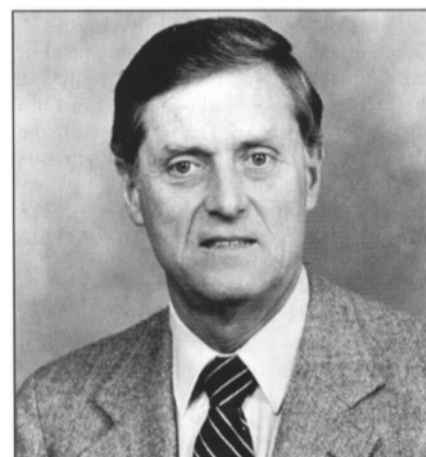


Anthony Beswick, Audio Plus Video International, Inc. (APVI), has been named senior vice-president. His responsibilities will include all technical operations and engineering functions, including the evaluation of equipment and ensuring that APVI's specifications conform with the international specifications of their clients. Beswick joined the company in 1990 as chief engineer and was promoted to director of operations and engineering in 1991. Prior to joining APVI, Beswick served as director for the Hospital Satellite Network in Princeton, N.J., where he was responsible for the operation and maintenance of satellite transmission to 1,400 health care institutions in the U.S. and Canada.

Obituary

Louis F. Wolf, Jr., a longtime active member and Fellow of the SMPTE, has passed away at the age of 67. He began his career in 1953, when he joined KTLA-TV. At the Hollywood-based television station, he was involved in applying the technology affecting the transition of television from monochrome to color. He helped pioneer electronic news gathering remote broadcast production using full-size black-and-white studio cameras. He also technically organized and supervised KTLA's first live remote location television dramas on videotape. He was recognized in 1960 with an Emmy Award nomination for Outstanding Achievement in Electronic Camera Work. Wolf joined Universal City Studios in 1982 as director of videotape operations, and held that position until his death.

Wolf joined the SMPTE in 1979, and was elevated to Fellow in 1987. He was very active in the Hollywood Section, serving at



various times as Manager, Secretary/Treasurer, and Chair. He was also on the Board of Governors and was involved in several Local Arrangements Committees for SMPTE Technical Conferences.