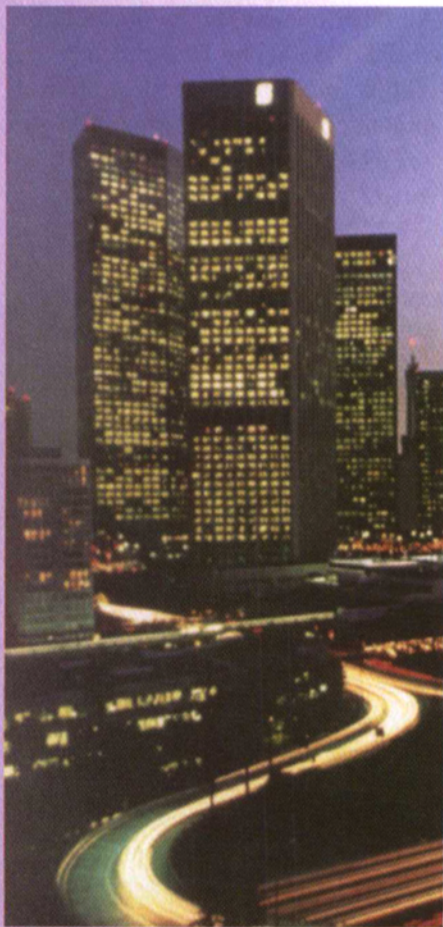


# 2<sup>nd</sup> Annual SMPTE Film Conference



**LA Convention Center  
Los Angeles, CA  
June 12-14, 1998**



**T**here was a buzz at the Century Plaza Hotel during the Society's inaugural Film Conference and Exhibit held in March of last year. SMPTE plans to return that same atmosphere to the Los Angeles Convention Center this year during the Second Annual Film Conference held in conjunction with Variety's ShowBiz Expo West. The event is scheduled for June 12 to 14, 1998 and will feature the theme "Tools, Practice, and the Experience." Chaired by David Richards, Christie, Inc., the three-day conference will consist of four half-day sessions and an all-day seminar.

"Last year, we introduced a third conference stream specifically focused on film, to directly address the needs of the film community," said SMPTE President David George, IMMAD Broadcast Services. "This year we are combining the conference with the exhibits at ShowBiz and expanding the range of papers and

related conference activities to better serve that community."

A tentative list of papers submitted in each of the half-day sessions follows. These papers are subject to change.

## **Technical Presentations**

The conference kicks off on Friday morning, June 12 with a "Laboratory" session chaired by Richard P. May, Warner Bros. The session will begin with a film presentation titled *Preserving Memories* followed by papers focusing on color timing, preservation, and other functions. Session papers slated for presentation include:

"Achieving Color Match Between Scanner, Monitor, and Film; A Color Management Implementation for Feature Animation" *Lem Davis and Arjun Ramamurthy*, Warner Bros., and *Franz Herbert*, Color Solutions Inc.

"Combining Separation Negatives Directly to Video," *Ralph Sargent*, Film Technology Co., Inc.

"CFI Remote Computer Color Correction System used for Titanic," *Richard Smith*, and *Dan Muscarella*, CFI

"Digital Video to 35mm Film," *Richard Patterson*, Illusion Arts

"Introducing RULE, A New Leader for Telecine Verification," *Patrick Gregston*, Electric Picture Solutions.

The "Exhibition" session, chaired by Doug Greenfield, Dolby Laboratories, Inc., will follow in the afternoon. Papers presented will examine new release formats and the present status of the viewing experience. Other topics of discussion include electronic cinema, world view, and cinema sound. Papers assigned to this session include:

"Extending the Audience: Delivering Closed Captions and Descriptive Narration for First-Run Theatrical Films," *Judith Navoy and Brad Botkin*, WGBH Educational Foundation

"Image Content-Based Steadiness Correction of Motion Picture Film," *Thomas Leonard*, University of Dortmund

"Development of the Christie Endless Loop Platter," *David Richards and Clark Crites*, Christie, Inc.

"Field Experiences in Measurement of On-Screen Projection System Characteristics," *James Cashin, and Roger Hibbard*, USL

"High Magenta, The Road to Cyan-Dye Tracks, A Progress Report," *Ioan Allen*, Dolby Laboratories, Inc., San Francisco, Calif; *Frank Ricotta*, Technicolor; Los Angeles, Calif.; *Phil Vogel*, Eastman Kodak, Los Angeles, Calif; and *Paul Goldberg*, Zoran, Palo Alto, Calif.

"Aspects of B-Chain Sound Distribution," *Tomlinson Holman*, TMH Corp.

Saturday morning's activities will begin with the "Production" session co-chaired by Ed DiGiulio, Cinema Products Corp., and John Hora, A.S.C. The session will cover electronic acquisition for film release; data acquisition; formatting and logging for use in post-production operations; motion techniques; and advances in negative stock. Papers scheduled for presentation are:

"A System for Consistent Film and DTV Program Production," *Christopher Woolard*, University of Greenwich

"New Fujicolor Negative Films," *S. Yamaryo, S. Kamei, S. Yokota, T. Kusayanagi, and Y. Mimaki*, Fuji Photo Film Co., Ltd.

"Cinematographer's Computer Workstation 'Yorick'", *Yuri Neyman*, Gamma & Density

"Illusion and Perception in Visual Effects," *Bill Taylor*, Illusion Arts

"Production in 12-perf 35mm," *Imagine Inc.*

"Special Effects, Special Film—An Introduction to Kodak SFX 200T Color Negative Film," *John Brewer and Michael P. Culligan*, Eastman Kodak, Co.

"Creating a Light Meter Specifically Designed for Use in Professional Cinematography," *Richard B. Glickman*, GDB Enterprises, Inc.

With Titanic-mania sweeping the nation, the innovative visual effects from the multi-Oscar-winning production will be examined in the "Post-Production" session hosted by Digital Domain. Other topics scheduled for presentation include film digitization; film recording; compositing techniques; application of motion estimation technology for creation of temporarily independent sequences; studio-suite interconnect practice; bandwidth management; and realtime film intermediate.

## ShowBiz Expo West

ShowBiz Expo West will bring 500 exhibitors to the conference presenting products and services targeted to the entertainment industry. Products will be available for purchase by attendees.

## All-Day Seminar

An all-day seminar presented jointly by A.S.C. and SMPTE titled "Creative Choices in Cinematography" will be held on Sunday, June 14. Three of the topic selections to be explored are:

The Impact of Lens Selections on Composition  
Camera Platforms: Dollies, Cranes, and Humans  
Famous Cameramen, Famous Camera Shots

## For More Information...

Questions concerning the technical program should be directed to Program Coordinator Marilyn Waldman, 595 W. Hartsdale Ave., White Plains, NY 10607, tel: (914) 761-1100, fax: (914) 761-3115, e-mail: [mwaldman@smpte.org](mailto:mwaldman@smpte.org). All other queries can be directed to the SMPTE Marketing Department, e-mail: [mktg@smpte.org](mailto:mktg@smpte.org). The latest up-to-the-minute conference information can be accessed on SMPTE's web site (<http://www.smpte.org>).

—*Jermaine Hall*

