

who has experience in construction as well as production and technical knowledge, helped build the studio at Parker Media which houses a sound stage, lighting grid, and editing facilities. Frost holds a key position with the company and is involved with lighting, audio, and camera operations during production.

His lecture began with a few points about Avid technology and the nonlinear approach to editing now available through some companies. Frost discussed two systems, one with an output signal quality equivalent to Digi Beta, and another with quality equivalent to Beta SP.

The topic of online and offline editing facilities was the focal point. He discussed the multimedia process, including digitizing of this format onto hard drives. In the digital realm, Frost explained the flexible capabilities of nonlinear edit suites. He pointed out that offline nonbroadcast quality systems can offer powerful editing tools. For instance, to defer the cost of using telecine to achieve desired tape format, offline editing can save time and money until the final product is cut. Time is left for edit decision lists, color correction, real time cuts, dissolves, wipes, effects, and audio sweetening. This leaves exporting to the desired medium the last element.

A look at Frost's work gave insight on how one must think as an editor. He acknowledged that edits take a certain creative timing. Like rhythm in music, the visual aspect must flow. He used a typical music video to illustrate how action denotes lots of cuts. Music is the catalyst for the visual information and joins with the video even if they are not alike. Therefore if the piece is melodramatic, the timing would have more dissolves with maybe soft music in the background. Some projects are dialogue driven and some build on reactions. This is another example of how the director and the editor are responsible for timing.

The question of creative vision versus technical expertise was asked, and Frost implied that strength in both areas would be beneficial. They key is to draw the audience into the work, and if the editing is virtually undetected then it is not out of place. He also showed how editing molds all the pieces together by cutting unnecessary elements without losing the attention of the audience. Frost exhibited tapes

showing examples of his work at the end of the meeting. Additionally, he gave lots of advice on a variety of potential jobs for people searching in the entertainment industry.—Brian Klepek, Student Chairman

Pasadena City College

December 8, 1998

With 21 members and guests in attendance, Pasadena City College welcomed Tim G. Wiley, BPS Broadcast Production Services, the final guest speaker for the fall semester. BPS, which exclusively uses Sony equipment such as Beta SP, is established in equipment rentals and also hires crews. The company features an in-house sound stage where "the Sci-Fi Network News" is shot. Wiley provided insight into productions he participated in such as TBS' "Dinner and a Movie." His current responsibility at BPS is quality control of equipment. With a wide range of clients he has many production and technical skills. He works as assistant cameraman, does grip work, lighting, audio assisting, and ENG-style shoots.

Wiley discussed the requirements for finding a job in the industry. He emphasized the importance of networking and getting exposure to companies in order to get one's work recognized. He stressed the importance of setting goals and getting as much experience as possible. He mentioned internships as good tools for reference and the possibility of leading to permanent positions. He also mentioned that knowledge of old and new technologies is important in grasping the basic structure of a particular job, and knowing if training in one format or standard is compatible with another. He added that the pressure of long hours is a common reality for most.

According to Wiley, knowing the schedule of a shoot is pertinent to all involved, in addition to being on time. He pointed out that a production assistant position is a vital responsibility, and coordinating productions involves sharp organizational skills as well as the ability to handle time constraints that arise from sensitive schedules.

Wiley said that no task should be taken for granted. He emphasized the importance of setting up cables properly and leaving equipment in tact for the next person. The question of what to do if something is damaged was

Calendar

SMPTE Activities

ORLANDO, FL—33rd SMPTE Advanced Motion Imaging Conference, Omni Rosen Hotel, February 25-27, 1999.

LAS VEGAS, NV—SMPTE All-Day Seminar and Booth at NAB, April 17-22, 1999.

SYDNEY, AUSTRALIA—SMPTE '99, July 13-16, 1999.

NEW YORK, NY—141ST SMPTE Technical Conference and Exhibition, November 19-22, 1999.

For more information on these and other SMPTE activities contact SMPTE Headquarters: 914-761-1100; fax: 914-761-3115.

APRIL

NAB99, Las Vegas Convention Center, Las Vegas, NV. See SMPTE at Booth No. 17013. Info: 1-800-342-2460; or register online at www.nab.org/conventions. April 17-22, 1999.

JUNE

1999 Montreux Television Symposium and Technical Exhibition, Montreux, Switzerland. Info: P.O. Box 1451, Rue du Theatre 5, CH-1820 Montreux, tel: +41 21 963 32 20; fax: +41 21 963 88 51; e-mail: message@symposia.ch; Internet: <http://www.montreux.ch/symposia>. June 10-15, 1999.

SEPTEMBER

IBC99, Amsterdam, the Netherlands. Info: Gina Christison, IBC Office, Savoy Place, London WC2R OBL, U.K. tel: +44 (0)171 240 3839; fax: +44 (0)171 240 3724; e-mail: show@ibc.org.uk; web site: <http://www.ibc.org.uk/ibc>. September 10-14, 1999.

addressed, and Wiley confirmed that the idea of not reporting something that is broken could have consequences. He encouraged the importance of being prepared.—Brian Klepek, Student Chairman