SECTION MEETINGS

Atlanta, January 20 — The Georgia Power Co.'s video production facility was described in detail by company representatives John Hoerner and David Priester. Hoerner spoke on the company's video production operations. Priester discussed teleconferencing and power management. The two men gave a brief history of the organization and presented on videotape a number of examples of its products. Following the presentations, the 22 members and guests who attended the meeting were taken on a tour of the facilities, conducted by members of the staff. Georgia Power Co. is the power management center for the entire state of Georgia, staff members explained. — John F. Swanson (Secretary-Treasurer), Cox Communications, Inc., 1601 W. Peachtree St., N.E., Atlanta, GA 30309.

Atlanta, February 14 — Edward Warnecke and William Reddick, Eastman Kodak Co., gave a presentation on Datakode, a new film technology developed by Eastman Kodak, before an audience of 24 gathered at the Shelton Productions auditorium. They showed how Datakode allows film to become as frame-specific and machine-readable as videotape.

Warnecke and Reddick also demonstrated Eastman's two new high-speed color negative films, the 5294 (35 mm) and 7294 (16 mm). A series of short films were shown to demonstrate the quality of the films.

Joe Shelton, Shelton Productions, screened a film that his company had produced. — John F. Swanson (Secretary-Treasurer), Cox Communications, Inc., 1601 W. Peachtree St., N.E., Atlanta, GA 30309.

Atlanta, March 14 — The meeting opened with a film, *Adventure in Georgia*, presented by Kirk Wooster, Wooster Productions, Atlanta. The film was shot in the Vistascope wide-screen format which had been designed by Wooster. The system uses modified 35-mm equipment utilizing all of the available frame area of standard 35-mm film to create an image that is 47% larger than normal. The Vistascope system can cast images 30-ft wide and up to 22-ft high from a projector located 30 ft away from the screen. The huge image coupled with interlocked audio track created a spectacular presentation.

The meeting was held at Wooster Productions, with an attendance of 18 members and guests. — John F. Swanson, (Secretary-Treasurer), Cox Communications, Inc., 1601 W. Peachtree St. N.E., Atlanta, GA 30309.

Chicago, February 15 — Communicating with Teletext and Videotext was the subject of the program. Thomas Ray, Keycom Electronic Publishing, guest speaker, gave a slide presentation showing the computer electronic graphics used at Keycom for news and other broadcasts. In addition, he showed a number of slides of the newsroom and electronic publishing areas.

The Keyfacts method of broadcasting news, sports, weather, etc., was discussed at length, relative to the six-month trial period on WCFL-TV, Chicago. The program ran from midnight to 6 a.m. every day and received an extremely favorable response from the viewers.

Several questions regarding soundtracks, specifically why lip-sync could not be used in news broadcasts and why sound effects other than music could not be included in the program, were asked. Ray replied that his firm is working on this very technique, that it is proprietary, and that he will make an announcement in the near future.

Following the program, Ray conducted the 26 members of the audience to the Keycom newsroom, which was next door to the Midway Motor Lodge (the locale of the meeting). — Norman Thelen (Secretary-Treasurer), Encyclopaedia Britannica Education Corp., 8513 W. North Terrace, Niles, IL 60648.

Chicago, February 28 — Ken Richter, Ken Richter Cine Equipment, a noted cinematographer and travel lecturer who designs his own equipment, was guest speaker at the meeting, which was held at the Victor Duncan, Inc., offices with an attendance of 22 members.

Richter is the inventor of the auto optical collimator, as well as other equipment, including a 16-mm high-resolution motion-picture camera described as "the world's smallest 16-mm motion-picture camera." The camera and the collimator were both demonstrated at the meeting. The demonstration of the camera showed that its quality was outstanding despite its small size.

The demonstration of the collimator included checking lenses which had been brought to the meeting by some members of the audience. The quality of the lenses and/or filters were graphically shown. Also demonstrated was an unusual piece of equipment — a remote-controlled automatic focuser for projection equipment, which is controlled by radio. — Norman Thelen (Secretary-Treasurer), Encyclopaedia Britannica Education Corp., 8513 W. North Terrace, Niles, IL 60648.

Dallas/Ft. Worth, February 9 — More than 100 members and guests were divided into three groups for the purpose of touring Southwest Film Lab's facilities. Jack Hopper, President of Southwest Film Lab, a pioneer in the design of motion-picture printers, proudly displayed the lab's latest acquisition, a Peterson wet-gate printer.

Gary Cook escorted one group through the processing and printing departments, while Jim Caldwell conducted a seminar on optical sound tracks for another group. The lab's screening room ran the Cleo Awards film for the third group. — Sam P. Stalos (Secretary-Treasurer), 1320 Belaire, Richardson, TX 75080.

Florida/Caribbean, February 22 — The highlight of the meeting was the Clio Awards film shown to the 509 members and guests assembled at the Hilton Inn in West Orlando. The foreign commercials were especially interesting to the audience, but many favorable comments were given on the award-winning commercials pro-

John Teschner (L) and Frank Alioto, speakers at the February meeting of the New England Section, Paul R. Beck, Secretary-Treasurer, and John C. Gates, Manager, New England Section.

Frank Alioto answering questions at the February meeting of the New England Section while John Teschner creates electronic graphic stills.

duced in the United States. — James Caron (Manager), Cine-Craft Inc., 105 Pineapple Lane, Altamonte Springs, FL 32701.

Hollywood, February 10 — Technical Considerations and Design Goals for New Small Tape Formats and Systems was the subject of the program held at ABC Studio 54 with an attendance of 170 persons. Three speakers, C. R. Thompson, RCA; Larry Thorpe, Sony; and Heinrich Zahn, Bosch Fernseh, discussed various aspects of the small-tape formats. Hands-on demonstrations were provided for cameras and recording equipment. — L. John Spring, Jr. (Secretary-Treasurer), Eastman Kodak Co., P.O. Box 38939, Hollywood, CA 90038.

New England, February 23 — An outstanding technical presentation was given to the audience of 70 members and guests by ADDA Corp. Almost a ton of sophisticated digital still-store equipment, including a production switcher, a copy stand, a camera, and multiple color monitors, was provided for audience viewing. Frank Alioto, National Sales Manager for ADDA's ESP Systems, presented an in-depth assessment of the technical development and history of early time-base correctors, some of which featured "frame-grab" single-still-storage, up to present-day devices which provide thousands of stills to be stored on hard disk, and which feature msec random access for broadcast purposes.

John Teschner, Electronic Graphics Artist, ADDA Corp., discussed how graphic stills were prepared for storage using a single Ikegami HL-79D graphics camera, and a single M/E Grass Valley 1600 1L production switcher. He demonstrated how a single frame of video can be "grabbed" by the still-store memory device, and then re-entered into the production switcher as a background source over which another graphic image could be keyed or mixed. Teschner demonstrated numerous artistic tricks with the switcher, using the matte keyer to create appealing drop-shadow and edging effects behind each graphic or title. Significantly, most of the finished images suitable for broadcast were constructed by multiple re-entry of the still-store device into the switcher, and re-recorded on the dual-channel storage system. Many finished graphics represented 14 or more of these re-entry passes or "generations." No signal degradation was observed by members of the audience who watched Tektronix and Conrac high-resolution monitors.

Each graphic, whether using clip-art, magazine covers, or simple hand-written titles made with Magic Marker and plain white bond paper, was completed in less than two minutes. The audience was greatly impressed by the speed and quality demonstrated so ably by Teschner.

One particular graphic, which illustrated the "shrinking dollar economy," was created in seconds from a prepared paper background, colorized over a soft-wipe field with the artist's hand chromakeyed over the background; then a single dollar bill, greatly reduced in size by means of a zoom lens on the graphics camera, was also chromakeyed into the upturned palm of the artist. Additional titles, numerals, and dollar signs were then keyed in, each employing extended drop-shadow effects by matte-keying in black, then matte-keying in white or color over the black, but slightly higher and to the left within the frame. The entire graphic consisted of over 14 generations and was completed in less than three minutes.

Alioto answered technical questions throughout the artistic presentation, adding comments about the individual effects and capabilities of the ADDA ESP-150C system. He demonstrated the Multi-Pix access mode which allows the operator to view 12 to 16 frame-reduced still images on one monitor, all at the same time. Also demonstrated with the still-store system was a single-channel VIP digital effects unit which allowed frame shrinking and manipulation of the prepared graphics.

Of particular interest to a number of SMPTE members was the keyed-security feature which prevents unauthorized access or erasure of stills.

Members of the audience lingered long after the formal presentation was over and many of them were encouraged to have hands-on experience with the ESP-150C and the VIP frame manipulator system. — Paul R. Beck (Secretary-Treasurer), Emerson College, 71 Cross St., Foxboro, MA 02035.

New England, January 25 — "A whole new dimension in SMPTE time-code editing is available . . ." according to Harry Adams, Adams-Smith Inc., guest speaker at a meeting dedicated to the explanation of the SMPTE time code and recent developments that have enhanced its use in post-production systems. Adams began his presentation with a brief history and a technical explanation of the conventional longitudinal SMPTE/EBU time code, and moved into discussion of some of the typical problems of slow-speed search and other limitations of the longitudinally recorded time code.

Adams discussed the concept of Vertical Interval Time Code recording, using a late model VITC generator/reader provided by Adams-Smith Inc. The picture was displayed on special monitoring equipment which enabled members to examine closely the vertical interval of the off-tape signal.

Adams demonstrated, by means of a dual display, both the longitudinal time code, recorded on Channel 1 on a U-Matic videocassette, and the new VITC time code. Both data displays were examined while the VTR was shuttled at various speeds, including frame-by-frame creeping in both forward and reverse directions. The audience was impressed by the ability of VITC to identify each frame accurately without slippage.

A lengthy discussion period followed the formal presentation with Adams assisted by Edwin Moxon, Adams-Smith Inc. The intricate details of edit-controller interfaces were discussed. VITC reader/generators can be interfaced with existing longitudinal systems, such as CMX, Sony, Datatron, and United Media time-code-controlled editors. This was a great meeting where new information sparked a great deal of discussion and information exchange. — Paul R. Beck (Secretary-Treasurer), Emerson College, 71 Cross St., Foxboro, MA 02035.

Philadelphia, February 1 — One of the largest groups ever gathered for a Philadelphia Section Meeting met at WPVI-TV to participate in a demonstration of the Sony Betacam ½-in. videotape system. Larry See, Sony Broadcast Products, assisted by Dave Stuart and Dick Wills, explained the rationale behind the development of the system. Some of the major considerations in the design included that of achieving a system capable of ENG and EFP production. See discussed the two formats currently available in the ½-in. in-camera recording systems. A detailed slide presentation highlighted the intricate design of the camera and recorder. Demo units were available for hands-on demonstrations. — Michael Muderick, (Secretary-Treasurer), Penn Mutual Life Insurance Co., 101 Earlington Rd., Havertown, PA 19083.

Philadelphia, March 1 — A new color high-speed negative film, the Eastman 5294/7294, was discussed by E. J. Burns, Eastman Kodak Co. His presentation was illustrated by slides and by a 16-mm demonstration film. The new films, replacing 5293/7293, give improved speed rating and less granularity.

Shepard Siegel, Ampex Corp., described the Ampex ADO system (digital optics video manipulation). Using an off-air signal, he showed how the system could perform electronic effects in real time. He also explained the architecture and design of the system. Prior to ADO, he said, such effects could be accomplished only by using film optical effects. — Michael Muderick (Secretary-Treasurer), Penn Mutual Life Insurance Co., 101 Earlington Rd., Havertown, PA 19083.

Toronto, February 8 — Robert McKinstry, TV Ontario, opened the meeting with a videotape showing the facilities (including studio, mobile, VTR editing, telecine, audio control consoles, and various dubbing formats) of TV Ontario. McKinstry told the audience of 125 persons assembled at Eastern Sound Studio I that TV Ontario is regarded as probably the best educational TV system in the world. He explained the production operation in detail using slides.

Alex MacGregor, TV Ontario, gave an overview of TV Ontario's distribution systems to schools and the public through videotape, cable, satellite, and DBS. Mainly, he told the audience, there are two major delivery systems, broadcast and nonbroadcast distributions. Videotape is used for 99% of the programs on-air; a number of small transmitters are used to broadcast to small communities in Northern Ontario. For nonbroadcast distribution, 35,000 copies of the program are available to schools across the province by using 2-in., 1-in., and ¾-in. as sub-master for dubbing to ½-in. tapes. Teledon, data, and vocational information is delivered through Bell Datapack, and by Satellite Anik B down to DOC and then to TV Ontario. MacGregor used slides to illustrate his presentation. — Fung F. Lam (Secretary-Treasurer), Sony of Canada Ltd., 411 Gordon Baker Rd., Willowdale, Ont., Canada M2H 2S6.

Robert McKinstry

Alex MacGregor

Part of the audience at the Toronto meeting.

Nashville, February 15 — The first part of the program was on the Tri-Color Video Collimator, designed by Gary Gross and Jim Sims, Bush & Millimaki, who explained and demonstrated the device. They reported that the tolerance can be adjusted to ±0.0005 in., which, they said, never before has been possible. The collimator can also be used for other optical testing and evaluation procedures.

The second part of the program was on the Ampex Nagra 1-in. VPR-5 recorder. Tom Hasty, Ampex Corp., presented a detailed slide show showing every part of the machine. The VPR-5 is a lightweight recorder and is apparently very ruggedly designed. — Dixie Lee Parman (Secretary-Treasurer), UMC/Kingswood Productions, 3800 Nebraska Ave., Nashville, TN 37209.

Washington, D.C., February 26 — for CBS is in the process of installing permanent microwave links between the Washington, D.C., studios, the U.S. State Department building, Andrews Air Force Base, and Dulles International Airport. Herman Badler, Vice-President for Production Facilities and Engineering for CBS in Washington, described the planning involved in establishing these links before an audience of 60 assembled at Dulles National Airport.

"The FAA has been extremely cooperative with CBS in coordinating the installation of the microwave equipment at Dulles Airport," Badler said. Six locations around the airport have been equipped with video and audio connectors so that an ENG crew can become operational in a very short period of time. The six locations feed a central switcher at Dulles which is remotely controlled by CBS studios in downtown Washington. The signal from the switcher is fed to the CBS Operations Center by a microwave transmitter.

Following Badler's presentation, Henri Cloutier, Operations Officer, Dulles Airport, provided the audience with a "behind-the-scenes" view of the airport. Groups of ten persons each were taken to the control tower, the radar room, and on a bus tour of the airport. Concurrently, films were shown to the members not on a tour. *Flight 52*, a film produced by the FAA, followed a United Airlines flight from Los Angeles to Dulles, showing the air traffic control system for monitoring airline traffic. A film on the construction of Dulles Airport provided details on the impressive capabilities of this facility. Dulles was the first airport designed with an underground fuel supply system capable of pumping 1.6 million gallons of fuel per day.

A special treat for some of the visitors to the control tower was an opportunity to watch the huge C5A Air Force transport plane during a touch-and-go training mission. A close-up view of a British Airways Concord supersonic jet was also provided during the bus tour. — Kenneth R. Knaus (Secretary-Treasurer), Eastman Kodak Co., 1555 Wilson Blvd., Arlington, VA 22209.