

127th SMPTE Technical Conference Oct. 27–Nov. 1, 1985, Los Angeles

Tentative Technical Program (As of September 6, 1985)

The following is a partial list of sessions in the technical program as supplied by Program Chairman Donald C. McCroskey. A more detailed listing will be found in the synopses and program booklets available at the conference.

Monday Morning — October 28

Conference Opening: Welcoming address by SMPTE President Harold J. Eady, Novo Communications, Inc.

Engineering Report: SMPTE Engineering Vice-President Richard G. Streeter, CBS Broadcast Group

Guest Speaker: Wilbur J. Prezzano, Group V. P., Eastman Kodak Company, "Changing Times . . . Unchanging Values"

Guest Speaker: To be announced

Monday Afternoon

Film and Laboratory Technology I

(Concurrent with *Personal Computer Applications*)

Disposal of Photographic Waste, David Degenkolb, Degenkolb Engineering, Granada Hills, CA

The Use of 1,1,1-Trichloroethane Chlorinated Solvent for Cleaning Motion Picture Film, David R. Spencer, Dow Chemical USA, Walnut Creek, CA

Modernization and Computerization of Silver Recovery, John Baptista, MGM Labs, Culver City, CA

Freeze/Thaw Cycling of Motion Picture Films, D. F. Kopperl and C. C. Bard, Eastman Kodak Company, Rochester, NY

Monday Afternoon

Personal Computer Applications

(Concurrent with *Film and Laboratory Technology I*)

Real Time Assembly of Video Mixed Transitions and Keys, Thomas R. Shirk, South Carolina Educational TV, Columbia, SC

Microcomputer Graphics Applications in 3D Video Animation, Stephen E. Crane, Cubicomp Corp., Berkeley, CA

The Role of Personal Computers in Audio Test and Measurement, Richard C. Cabot, Audio Precision, Inc., Beaverton, OR

Edit Decision List Compilation, Management and Transfer Using a Personal Computer, Lon McQuillin, McQ Productions, San Mateo, CA

Micro-Computer Software for Motion Picture and Television Production — An Update, Jack C. Smith, DotZero, Inc., Los Angeles, CA

Tuesday Morning — October 29

Film and Laboratory Technology II

(Concurrent with *Film Camera and Projection Systems*)

The Continuous Feed Printer, Manfred G. Michelson and Bruce W. Keller, Technical Film Systems, Inc., Chatsworth, CA

Fully Automated Proofing Printer — New Developments and Uses, Harry Teitelbaum and Mark Levine, Hollywood Film Company, Los Angeles, CA

New EASTMAN Color Negative Film, R. C. Sehlin, S. J. Powell, and S. W. Spakowsky, Eastman Kodak Company, Rochester, NY

New EASTMAN Color Intermediate Film, G. D. Roberts, S. W. Spakowsky, and M. M. Mendel, Eastman Kodak Company, Rochester, NY

Tuesday Morning

Film Camera and Projection Systems

(Concurrent with *Film and Laboratory Technology II*)

Film Format Systems Analysis by Pixel & Computer Methods, for 35mm, 70mm, and 16mm with Proposal for Future Formats, Glenn M. Berggren, Optical Radiation Corp., Azusa, CA

The Design and Development of a 3D Camera Structure in the IMAX Format, Ernest McNabb and Leonard A. Green, National Film Board of Canada, Montreal, Canada

The Stereovision 65-10 Single Camera 70mm 3-D and Large Screen

System, Christopher J. Condon, Stereovision International, Inc., Burbank, CA

Tuesday Afternoon

Film and Television Production I

575/1200 Watt PARLITE and Electronic Ballast, Timothy Allen, Strand Lighting, Rancho Dominguez, CA

DATAKODE Cut List System for a 16mm Laboratory, Ronald E. Uhlig, Eastman Kodak Company, Rochester, NY

EFLM/CTAP — The Filmmaker's Video System, Si Becker, Allied Film and Video, Detroit, MI

Implementation of Datakode in Film Production and Post-Production, D. M. James Compton and Dimitri S. Dimitri, Advanced Cinema International, Inc., Los Angeles, CA

Wednesday Morning — October 30

Digital Audio Applications

(Concurrent with *Film and Television Production II*)

Digital Audio Post Production: Sound Editing Transformed, James W. Wolvington, Glen Glenn Sound, Hollywood, CA

A Demonstration of a Practical, Low Cost, Digital Capable Sound System for Motion Picture Theaters, John F. Allen, Newton Centre, MA

Application of Digital Audio Processing to Automatic Dialogue Synchronization and Editing, P. J. Bloom, Digital Audio Research Limited, London, England

The Neve Digital Audio Console in Operation for Film Scoring, Barry J. Roche, Rupert Neve Incorporated, Bethel, CT

Wednesday Morning

Film and Television Production II

(Concurrent with *Digital Audio Applications*)

New Devices and Developments for Filming Beneath the Land Surface, Joseph Hoffman, Cavern Films, San Francisco, CA

Development of "Viewpoint" — A Professional Video Assist Program, Kirk E. Paulsen, Victor Duncan, Inc., Irving, TX, and Andrew Mellows, CEI Technology, Mountain View, CA

New Technologies as a Creative Tool in Sound Effects and Music Composition for Motion Picture Production, Frank Serafine, Serafine FX, Inc., Santa Monica, CA

Wednesday Afternoon

Film-Tape Interface

(Concurrent with *Video Transmission and Processing Systems*)

Color Spectography — The Conversion of Black & White Motion Pictures & Television Shows to Color, Edward Efron, Color Systems Technology, Hollywood, CA

Noise in Film-to-Video Transfers, Stephen J. Powell and Glenn L. Kennel, Eastman Kodak Company, Rochester, NY

Interfacing the Chromatics CX-1536 Ultra-High Resolution Graphics System to the Teledyne Camera System GFC-1 HDTV Video-to-Film Recorder, Arthur Schneider and Andrew Glick, Teledyne Camera Systems, Arcadia, CA

High Definition Telecine, Jack Brittain and John Millward, Rank Cintel, Ltd., Warc, England

Wednesday Afternoon

Video Transmission and Processing Systems

(Concurrent with *Film-Tape Interface*)

Determining Valid Component Analog Video Signals with a Three Dimensional Vector Representation, Earl Matney and Dan Baker, Tektronix, Inc., Beaverton, OR

Optimizing NTSC to RGB Performance, Yves Faroudja and Joseph Roizen, Faroudja Laboratories, Inc., Sunnyvale, CA

The Members of the Component-Coding Family Below 4:2:2, Ichiro Yuyama and Sumio Yano, NHK (Japan Broadcasting Corp.), Tokyo, Japan

Practical Considerations in Component Analog Signal Transmission and Processing, David E. Acker, FOR.A Corporation, West Newton, MA
All-Digital Production and Post-Production Facilities: What People Want, What is Available, What the Future Holds, C. Robert Paulson, AVP Communication, Westborough, MA

NTSC is Alive and Getting Better, Kerns H. Powers, RCA Laboratories, Princeton, NJ

Thursday Morning — October 31

Electronic Graphics
(Concurrent with *Multi-Channel Television Sound*)

Video-Matte — A New Method of Video Synthesis Developed by NHK, Akira Iwata, Y. Monjyo, T. Niikura, and H. Tamura, NHK (Japan Broadcasting Corp.), Tokyo, Japan

New Developments in Electronic Character Generators, John H. Wood and Donald R. MacClymont, Aston Electronic Designs Ltd., Surrey, England

Dynamically Re-Configurable Video/Graphic Processor, Eugene Leonard, LRG, Roslyn, NY

Computer Graphics: New Emphasis on Image Quality, Richard T. Daly, ColorGraphics Systems, Inc., Madison, WI

Component Compositing in Post-Production, J. Bianco, J. Brainard, R. Brandel, K. Eyring, J. Fine, S. Giangrasso, B. Hopkins, D. Rabinowitz, D. Schmerler, T. Wolzien, and F. Kaffas

Thursday Morning

Multi-Channel Television Sound
(Concurrent with *Electronic Graphics*)

Operational Considerations for a Full MTS Facility, Ira H. Goldstone, KTLA-TV, 5800 Sunset Boulevard, Los Angeles, CA

Stereo TV-Mono is the Problem, Randy Hoffner, NBC, New York, NY
Technical Management in a Changing Environment — R. F. Spectrum Problems, Herman Badler, CBS Inc., Washington, D.C.

Primary Calibration in BTSC Stereo, Eric Small, Modulation Sciences, Inc., Brooklyn, NY

Stereo on Cable, H. Edward Gordon, Satellite and Television Systems, Simi Valley, CA

The Care and Feeding of The Tonight Show, Ron Estes, NBC, Burbank, CA

Thursday Afternoon

High-Definition Television
(Concurrent with *Video Post-Production and Editing*)

A Film Studio Looks at HDTV, Richard J. Stumpf, Universal City Studios, Universal City, CA

Gamma and Dynamic Range Needs for an HDTV Electronic Cinematography System, Harry Mathias, Panavision, Inc., Marina del Rey, CA

Picture-Quality Resulting from Gamma Correction at the Receiver in the High-Definition Television System, Ichiro Yuyana and Sumio Yano, NHK (Japan Broadcasting Corp.), Tokyo, Japan

Artistic Control of the Luminance Transfer Function for High Definition Television, Donald K. Kline, Panavision Inc., Tarzana, CA

Thursday Afternoon

Video Post-Production and Editing
(Concurrent with *High-Definition Television*)

An American Symphony, David Griffin and Geoffrey Leighton, Rock Solid Productions, Burbank, CA

THE MONTAGE — A New Approach to Editing Feature Films, Chester L. Schuler, Montage Computer Corporation, West Concord, MA

SoundDroid: A New System for Electronic Post Production of Sound, Jeffrey Borish, The Droid Works, San Rafael, CA

Friday Morning — November 1

Television Cameras
(Concurrent with *Television Systems*)

Photoconductors Utilized in T.V. Camera Tubes, Robert G. Neuhauser, RCA Corporation, Lancaster, PA

Coach — A Tool for Centralized Maintenance, Peter Schmale, N.V. Philips, Breda, The Netherlands

Video Imaging: Imagining its Future, C. Robert Paulson, AVP Communication, Westborough, MA

Determination of an Exposure Index for Electronic Cameras, Glenn Kennel, William O'Such, and Kenneth Parulski, Eastman Kodak Company, Rochester, NY

T.V. Camera Tubes and Solid State Sensors for Broadcast Applications, N. V. Rao, Amperex Electronic Corp., Slatersville, RI, and A. Franken, N.V. Philips, The Netherlands

BVP-36 — A New 2/3 Inch Field/Studio Camera, L. J. Thorpe and T. Iwasaki, Sony Broadcast Products Co., Teaneck, NJ

The 2/3 Inch MS Tube — New Technology Introduces a New Industry Standard in Performance, Jerome D. Cohen and T. Kakizaki, Sony Broadcast Products Co., Teaneck, NJ

Friday Morning

Television Systems
(Concurrent with *Television Cameras*)

Automatic Editing and Transmission System for Commercial Message, Yasuo Ono, Toshiba Corporation, Kawasaki-shi, Japan

Studio Automation System (Studio Automatic Program Control: APC), Nobuyuki Tanaka, Toshiba Corporation, Kawasaki-shi, Japan

The SMPTE/EBU Control Bus — Report on Joint Tests at Munich, Graeme Little, Sony Technology Center, Palo Alto, CA, and Paul Jarrett, BBC, London, England

A Modern TV Studio Complex — Planning, Operating and Selling, Steve Futers, Telegage Associates Ltd., Suffolk, England

First All Digital Television Production, Michel Oudin, Societe Francaise de Production, Paris, France

Friday Afternoon

Video Recording

Recent Developments in Analog Component Recording, Koichi Sada-shige, Matsushita Electric Industrial Company, Secaucus, NJ

Metal Particle Tape for Shortwavelength Recording: A Status Report, Koichi Sadashige, Matsushita Electric Industrial Company, Secaucus, NJ

Technical Advances in Type C VTR Picture Processing, E. Fraser Morrison, Ampex Corp., Redwood City, CA

A Time-Lapse Video Recording System for Electronic Field Production, Akira Yonekura, NHK (Japan Broadcasting Corp.), Tokyo, Japan

Digital Medical Image Storage on VHS Cassette, H. Richard Leiner, Honeywell TID, Denver, CO

The Videodisc Growth — From Infancy to Adolescence, Donald R. Hayes, Optical Disc Corp., Cerritos, CA

The Potential of a Modified 8mm Consumer Format in ENG, Michael O. Felix and Charles H. Coleman, Ampex Corp., Redwood City, CA

Unassigned Papers

Pioneers of Television — Charles Frances Jenkins, Albert Abramson, Van Nuys, CA

Off-Line Sound Editing on EnVision, Jack Behrend, BHP Inc., Chicago, IL

EnVision: Fine Cut Editing on Video Tape, Bruce Rady, BHP Inc., Chicago, IL

Television Progress in the People's Republic of China, Joseph Roizen and Donna Foster-Roizen, Telegen, Palo-Alto, CA

Spouses Program

Spouses attending the 127th Conference are in for an exciting week of activities, according to Chairman Judy Stone. The schedule of activities will be printed in the Conference Program. On Sunday, there will be a Welcome Tea at the Bonaventure, and an opportunity to sign up for the coming week's activities. Spouses pre-registration packets may be picked up at the Bonaventure in the Emerald Bay Room starting Sunday, October 27, at 12 noon.

Committee Meetings

The majority of SMPTE committee meetings will be held at the Los Angeles Convention Center, including Engineering, Administrative, and Editorial. The Board of Governors meeting is scheduled for the Bonaventure. Committee members will be notified in advance of the time and place of their meetings and a complete schedule will be available at the registration area of the Los Angeles Convention Center.

Coffee Club

The Coffee Club at the Los Angeles Convention Center for the 127th Conference will be open Monday through Friday, and will be sponsored by Fuji Photo Film, U.S.A.