
SECTION MEETINGS

Baylor University Student Chapter, December 10, 1984 — This was the second meeting held by the Society's youngest student chapter, following the organizational meeting held November 7, 1984. Guest speaker at the December meeting was Roger Bailey, chairman and managing director, Paltex Editing and Production Systems Ltd. His presentation was entitled "Post-Production: Past, Present, and Future."

Bailey reviewed the historical background of the post-production industry and then discussed such topics as the 2-in. VTR, mainframe computers, and the adoption of the SMPTE time code. He also discussed some of the problems encountered when switching from 16mm film to videotape, as well as the battle over tape formats. He described some interesting possibilities in the future of the videodisc. The meeting concluded with a stimulating question-and-answer session. — Vicki D'Ann Leeper (Secretary).

Atlanta, January 14 — At the meeting, held at Georgia Power Corp., Atlanta, Larry Goddard, Windmill Productions, described methods of pre-mastering for videodiscs, including consistent field dominance. Bob Bensman and Jeff Cavins, Sony Video Products, displayed a working system of interactive videodiscs. A lively question-and-answer period followed the presentations. John Hoerner and David Priester conducted tours of Georgia Power's teleconferencing room and teleproduction facilities. — Earl V. Higgins (Secretary-Treasurer), Rt. 10, Box 165, Cumming, GA 30130.

Chicago, October 9, 1984 — Lightwave transmission has taken another step into the future, according to Dwaun Watson, guest speaker at the Chicago meeting. Watson is president of Digital Fiber, an optical communications company. He explained advanced wavelength and time-division multiplex schemes used in the Quante 1000 series transmission system. From one to eight broadcast video channels may be transmitted simultaneously and/or bidirectionally over a single optical fiber (about the diameter of a single human hair) for distances from 1 to 11 km unrepeated. This represents a significant advance in optical communications, Watson said.

Watson told the audience that Quante's 1000 series reduces fiber cost by a factor of 4 when compared with conventional analog schemes. In addition to digital video, the system can transmit 20 kHz/85 dB audio, DS1, DS3, and/or 0 to 300 Kbit/

sec data over the same fiber. — Paul R. Markun (Secretary-Treasurer), Skylite Communications Inc., 623 N. Michigan Ave., Chicago, IL 60611.

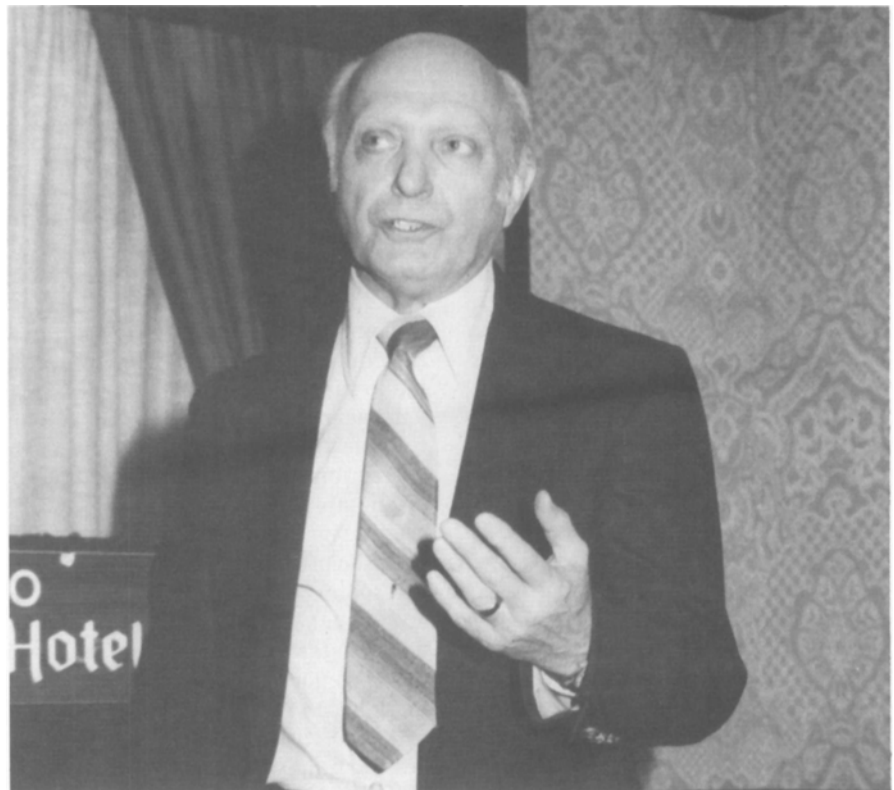
Chicago, December 11, 1984 — The topic of the meeting was stereo TV broadcasting. Guest speaker Carl Eilers, Zenith TV, told the audience that in 1978, a subcommittee for multi-channel broadcast and reception was formed by the FCC to explore stereo TV broadcast systems. On December 22, 1983, he said, the committee accepted the broadcast system designed by Zenith TV and dbx. The system is known as BTSC and was designed around the FCC specifications.

The technology used to broadcast television stereo is similar to that used in FM broadcasting, he explained. The frequency range is 50 Hz to 15 kHz. The audio portion is separated into five subchannels: monophonic, pilot, stereo, second audio program, and a professional channel. The separation between channels is 40 dB. The system was designed so that the stereo signal would have no effect on the loudness of the monophonic channel. — Paul R. Markun (Secretary-Treasurer), Skylite Communications Inc., 623 N. Michigan Ave., Chicago, IL 60611.

Detroit, December 4, 1984 — Alan Kent, Artel Communications Corp., presented a tutorial paper on video transmission over fiber-optic links. He described both the LED and laser-based FM systems. The laser-based system is typically used on path lengths up to about 20 miles without repeaters, whereas the LED system is limited to lengths of only a few miles. Kent pointed out that the use of fiber-optic technology provides cost savings over many other modes of video transmission in terms of installation, maintenance, and operation. Since the cable is a nonconductor of electricity, it is immune to the various types of interference experienced by the more traditional technologies.

Bob Smith, WTVS, demonstrated the operating system between the Wayne State University television studios and those of WTVS. He described the system and its installation, showing the various alternative technologies considered and the rationale for selection of the fiber-optic system. — Richard L. Kennedy (Secretary-Treasurer), John F. X. Browne & Associates, 525 Woodward Ave., Bloomfield Hills, MI 48013.

New England, November 15, 1984 — A. Ronald Zissler, Eastman Kodak Co., presented a highly technical paper concerned with grain structure and related problems in motion-picture work. He presented examples of newly refined techniques for "pulling" film by slightly overexposing, then underdeveloping it. The results were most impressive, with a noticeable reduction in perceived grain.



Carl Eilers addressing the Chicago Section at the December meeting.

John C. Norris, Eastman Kodak Co., gave an excellent paper describing the difficulties encountered when interfacing film to video. He noted the wide difference that appears when prints are color-timed by different labs on the East and West Coasts. Comparison examples revealed a strong tendency for ruddy flesh tones in the west and washed-out, or white, skin tones in the east. While not exactly a technical problem, he explained, this east/west difference could be misinterpreted as a technical error rather than as one of the variables that can affect color, grain, or subjective quality in film and film-to-video transfers. — Paul R. Beck (Secretary-Treasurer), 71 Cross St., Foxboro, MA 02035.

New England, December 12, 1984 — Andrew J. McDonough, Appleby & Wyman Insurance Agency, told the audience about the various kinds of insurance available to cover production risks, such as equipment, master negatives, master videotapes, and liability coverage, as well as loss due to theft or accident.

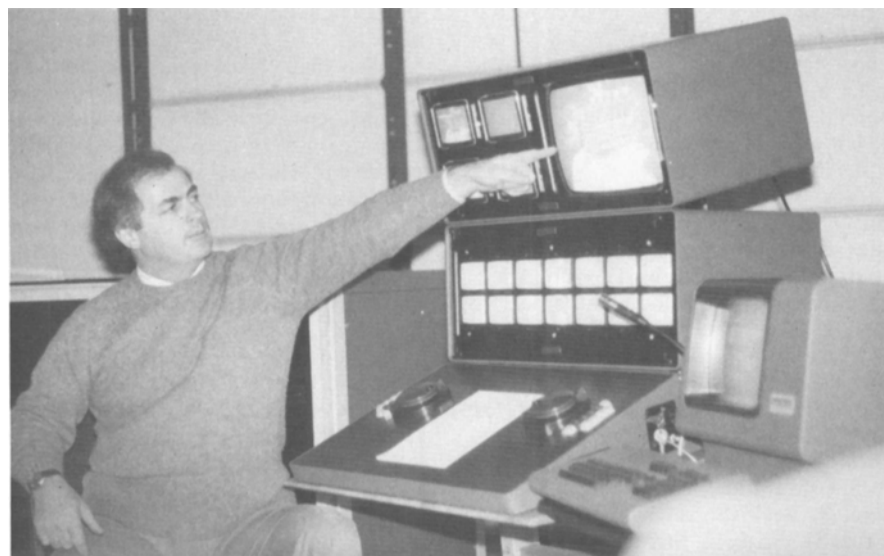
Chester Schuler, Michael Lowe, and Ron Barker, Montage Computer Co., West Concord, Mass., gave a brief history of the Montage picture processor. A working model was set up in a test bay, and Ron Barker gave a live demonstration of the entire system. A difficult editing sequence was created and then played back in real time. After establishing the final version, Barker "pulled the plug" by removing the 30-A power cable that connected the Montage to the ac mains. A short time after being repowered, the Montage came back to life, and "remembered" the final editing sequence perfectly. Barker also demonstrated the hard-copy output printer, complete with both text and video picture printout capability. — Paul R. Beck (Secretary-Treasurer), 71 Cross St., Foxboro, MA 02035.

New England, January 9 — Marcia McCann, Digital Equipment Corp., Bedford, Mass., showed a working model of the IVIS (interactive video information system) computer system and gave a slide presentation illustrating IVIS features, benefits, and operational theory. McCann is a manager in DEC's Educational Services. She explained that the IVIS uses a standard DEC PRO-30 computer with a Sony videodisc player unit, several proprietary hardware modifications, and a high-resolution CRT terminal and keyboard. Both off-disc NTSC video, and alphanumeric characters in RGB video form are displayed simultaneously on the CRT terminal.

Peggy Piz, a television producer with the DEC Media Services, gave a lecture, illustrated by a videotape, on the preparations that audio/video producers must go through when creating interactive video instruction tapes. She noted the special



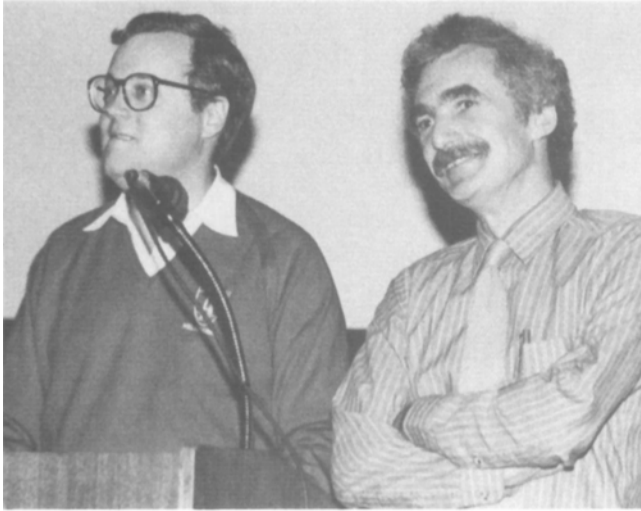
(l) A. Ronald Zissler, John C. Norris, and Paul R. Beck at the New England Section meeting, November 15, 1984.



Ron Barker demonstrating the Montage picture processor at the New England Section meeting, December 12, 1984.



Andrew J. McDonough addressing the New England Section meeting on December 12, 1984.



Tomlinson Holman (L) and Ioan Allen at the San Francisco Section meeting.



(L) Michael DuBoulay, Andrew Staffer, and Bob Predovich at the Toronto Section meeting.

precautions taken for the standard TV aspect ratio of 4:3, and the IVIS computer RGB display aspect ratio of 5:8. When shooting segments of video that will be used with IVIS-generated characters, special care in picture framing must be taken to make sure that top and bottom cropping will not occur.

Next on the program was a tour of the DEC Media Services teleproduction studios and post-production facilities. The tours were conducted by Timothy Allen, facilities administrator for the group. A later tour to view DEC's Genigraphics work station was led by Norma Frye and Donald Harbison. Tour members could watch the videographics being generated and manipulated in real time. Direct recording of the images was facilitated by local U-Matic and 1-in. Type-C VTRs. — Paul R. Beck (Secretary-Treasurer), 71 Cross St., Foxboro, MA 02035.

San Francisco, December 8, 1984 — Tomlinson Holman, Lucasfilm Ltd., and Ioan Allen, Dolby Labs, delivered an exciting 3-hour "marathon" on motion-picture sound. Holman began with 70mm film clips from *Star Wars* and *Raiders of the Lost Ark*. He took the audience through the progression of sound elements showing the same scene with voice only, effects only, music only, and so forth, until the final composite mix.

Holman then dissected the individual sounds, telling of their origins and treatment. A body blow, for example, is created from smashing a watermelon or throwing a leather coat or baseball mitt to the ground. Laser sounds are often a combination of a twanging on high-tension wires and the sound of a gun ricochet. He also covered the many location sound recording problems encountered in Lucas's and Spielberg's films, how re-recording and mixing were handled, and how theater idiosyncrasies are compensated for in

the final mix. In addition to the series of film clips, slides were used to demonstrate effects.

Allen then talked about the need for and the use of high-fidelity film sound and channel separation, allowing sound to anticipate or reinforce pictorial screen movement. He screened examples from two feature films, his now famous "egg" slide show, and a 35mm film showing the range of possibilities with Dolby sound.

Despite the time of the meeting (9 a.m. on a Saturday), the meeting, held jointly with the Audio Engineering Society at the Northpoint Theater in San Francisco, drew and held 450 members and guests from the two societies. — John A. Carlson (Secretary-Treasurer), Monaco Labs, 234 Ninth St., San Francisco, CA 94103.

Toronto, December 11, 1984 — The theme of the meeting, arranged by Michael DuBoulay of Conestoga College, Kitchener, Ont., was Audio Post-Production for Video and Film — Past, Present, and Future. The speakers were Andy Staffer, Yamaha Canada Music, and Bob Predovich, Masters Workshop Corp. Predovich explained that the advent of Beta HiFi, laser discs, etc., has prompted the home listener to demand better quality sound, and the industry has responded by supplying multi-channel and stereo sound for a more realistic sense of the environment.

Predovich showed a post-production system developed at Masters Workshop. Various video players and multi-track recorders are synchronized using the SMPTE time code on one track of each tape. The interface between machines is provided by the BTX Shadow (one for each machine). Control of all tracks is achieved through special programs developed by Masters Workshop for the IBM-PC computer. These programs allow efficient manipulation of tracks without any loss of creative options or quality.

Andy Staffer, accompanied by Mark Mulrenin, also of Yamaha, discussed post-production while demonstrating the Yamaha professional reverb unit, REV-1. They showed how it could be incorporated into the Shadow Master program to provide room and scene ambience. Staffer described the musical instrument digital interface (MIDI) which has been used for more than a year for the synthesizers that supply most of the music to the recording and film industries. Recently MIDI incorporated a recording system directly onto a floppy disk. This was demonstrated, together with the DX-7 synthesizer. — Stephen Cook (Secretary-Treasurer), Arri/Nagra Inc., 6467 Northam Dr., Mississauga, Ont., Canada L4V 1J2.

Toronto, January 8 — Ben Kretch and Mike Johnson, Omnibus Graphics Inc., and Robert McKinstry, TV Ontario, provided an informative program. Kretch and Johnson gave a brief history of Omnibus Graphics, describing in detail the hardware and software used to create spectacular 3-dimensional computer-generated effects. The audience was then shown, step by step, the elaborate procedures involved in developing a brief commercial. Clips were shown illustrating the full range of effects that are possible.

McKinstry provided an interesting overview of TV Ontario's operations. He described its on-site production facilities, as well as a mobile unit that accounts for a considerable portion of the production. He also explained the transmission system through which 5000 hours of annual programming is sent via Anik satellite to more than 50 distribution points, a number expected to increase considerably during the year. The audience was then invited to tour both the TVO and Omnibus facilities. — Stephen Cook (Secretary-Treasurer), Arri/Nagra Inc., 6467 Northam Dr., Mississauga, Ont., Canada L4V 1J2.



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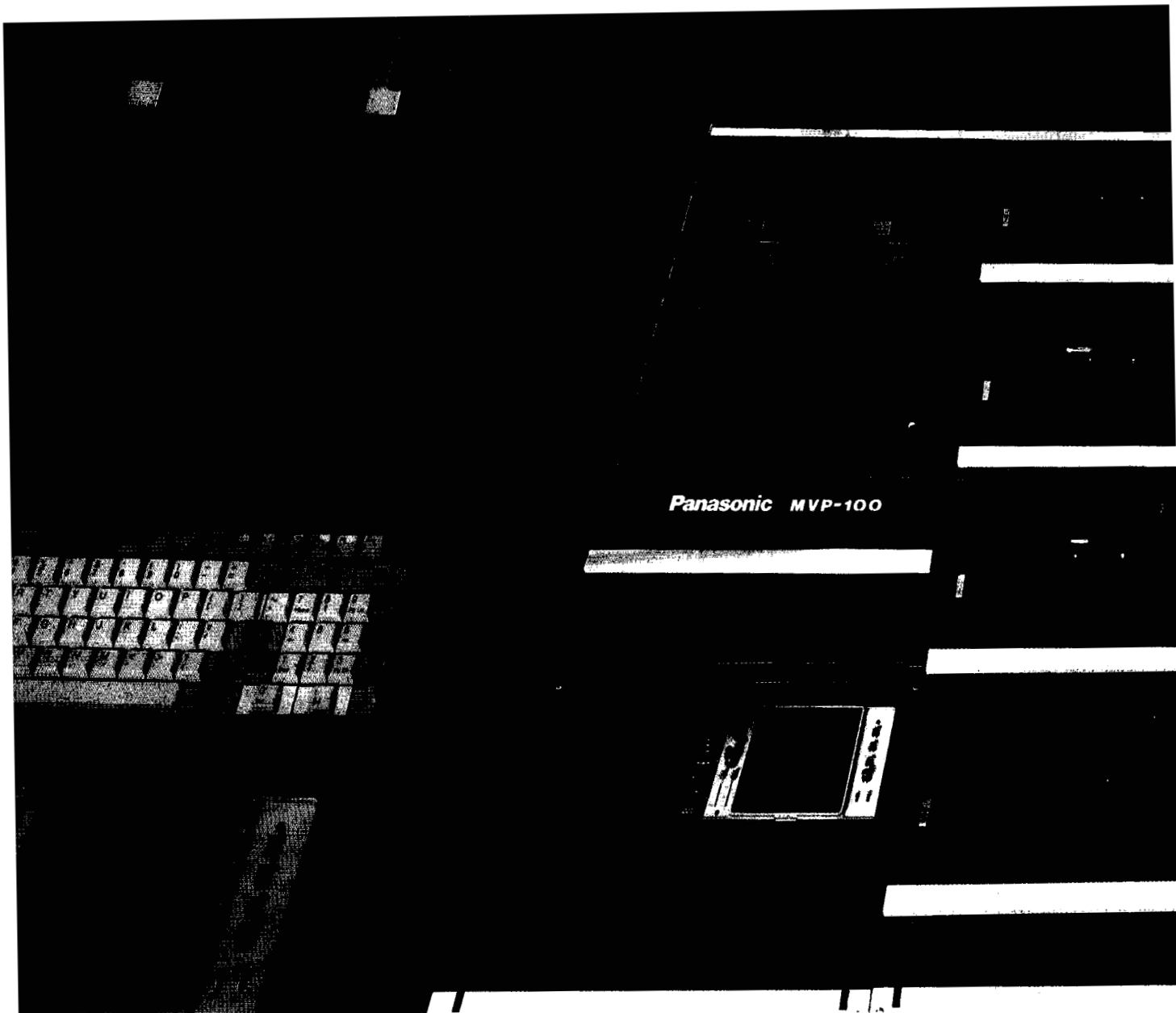
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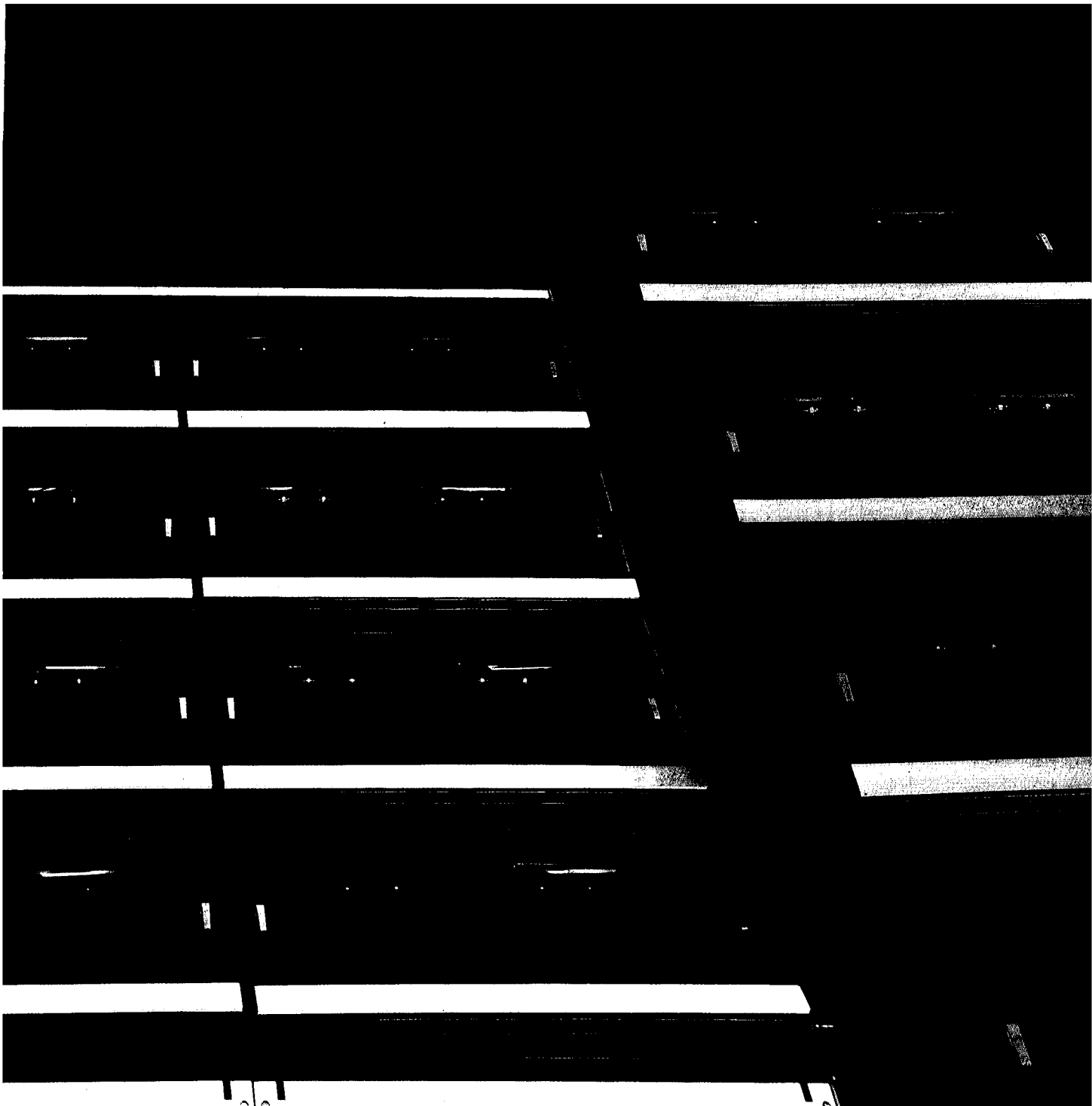
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