

Section Meetings

Australia, October 22, 1985 — Brian Bailey, SBS-TV, an ethnic television network operating out of Sydney and broadcasting programs throughout Australia, discussed two topics relative to everyday procedure at SBS. Bailey first demonstrated the step-by-step process by which foreign films are subtitled. As the 30 persons in attendance learned, the process is extremely complex and time-consuming. According to Bailey, particular attention is paid to ensuring that the translated scripts comply with local censorship regulations.

Bailey then demonstrated a complex time-delay system that makes it possible for SBS-TV to broadcast programs in five different time zones at the same time. This was achieved by installing banks of three Sony 1-in. VTRs for each time zone and computer-controlling them to the master so they play at the correct time. Each bank records, plays, and rewinds at one time, which also provides backup in the event of breakdown. Another VTR is connected to the system to allow local content for each state to be inserted. The result is single-frame accuracy through time code, synchronized to each state in Australia. — Bruce G. Harrell (Secretary/Treasurer), Atlab Australia, 1500 Broadway, Suite 2101, New York, NY 10036.

Dallas/Fort Worth, November 6, 1985 — A total of 34 members and guests attended a dual presentation at the Allied+WBS Film & Video Services in Dallas. The first presentation, on the new EFLM/CTAP (edit film/conform tape) system, was given by Si Becker, vice-president and director of engineering, Allied Film & Video, Inc. EFLM/CTAP is a unique post-production system designed for films destined for release on videotape.

The process uses Eastman Kodak's Datkode print stock or special visual numbers on the workprint to assign individual addresses to each film frame. The workprint is edited using normal film techniques. Individual frame addresses are fed into a computer which generates data that can be used by SMPTE time-code computer-controlled video editing equipment to auto-assemble videotape masters made from the transferred uncut original negative. Special effects and titles can be added by the use of auxiliary sources. Becker explained in detail how EFLM/CTAP combines the latest computer-controlled film and video technology.

Harold Vincent, Eastman Kodak Co., used two 16mm demonstration films to compare the new Eastman high-speed color negative 7292 and 7294. The films were informative and demonstrated the im-

provements in the new negative film. John A. Hudek (Secretary/Treasurer), Allied Film Laboratories, 3708 Lynchburg Dr., Corinth, TX 76205.

Detroit, October 15, 1985 — Robert Schlorff, Wayne State University, presented a program on test materials. Schlorff, who serves as test materials advisor for the Detroit Section, posited that test materials, though sometimes overlooked in the industry, are necessary to ensure optimum performance in motion-picture, television, and audio systems. Using visual aids, Schlorff described the specific differences among available test materials, their various applications, and some of the quality-control measures exercised during their manufacture. The 22 persons in attendance at Producers Color Service-Video, Southfield, Mich., also saw a demonstration of the SMPTE videocassette for monitor/receiver setup. — Rudolph J. Kryger (Secretary/Treasurer), CBET-TV, 1139 Eastlawn Ave., Windsor, Ont., Canada N8S 3J1.

Detroit, November 12, 1985 — Computer-aided instruction (CAI) through the medium of television was the subject of this meeting, which took place at the University of Windsor, Windsor, Ont., Canada. Dr. Bud Hansen, the first of two guest speakers from the University of Windsor, opened the program with a discussion of the history of CAI. He shed light on the evaluation and performance objectives of this method in the learning environment.



Barry Brose lectures to members of the San Francisco Section at its Sept. 21, 1985, meeting aboard the Alert.

The components of the system — a microcomputer, a laser videodisc player, and a Telidon graphics generating system — were explained by Dr. Phil Alexander. As the 30 in attendance learned from his presentation, and from an operational demonstration that followed, the system allows a teacher to design learning modules that can be accessed by a number of students simultaneously. Student progress is monitored by the computer, and is available to the teacher at his convenience. — Rudolph Kryger (Secretary/Treasurer), CBET-TV, 1139 Eastlawn Ave., Windsor, Ont., Canada N8S 3J1.

Houston, November 20, 1985 — Five speakers treated an audience of 35 to informative, in-depth presentations on some techniques for improving or maintaining the highest quality audio in video productions. Mike Tierney and Gary Roach, Consumer Products Div., Sony Corp., opened the meeting with a discussion of innovations in consumer audio equipment. They discussed the flexibility of using VCRs to record, store, and play back audio, and demonstrated CD and VCR recorded music played through a well-designed, integrated system.

Graeme Goodall and David Moore, also from Sony, then related the history of double-system sound from its beginnings in film, through the development of equipment that now makes it practical, if not a necessity, to use double-system sound to record the audio for video-productions.

Dwight Cook, Dwight Cook Sound Studios, the locale for the meeting, concluded by demonstrating a system to create high-quality audio. He uses Sony Sync master equipment to lock together 1/4-in. audio records, 1-in. recorders, 3/4-in. U-Matic recorders, and a 24-track audio recorder. With this system, Cook can lift an original track from a 1-in. videotape, add music, sound effects, and narration, and sweeten it before returning it to the original video without losing sync. He also demonstrated the use of CDs for adding sound effects quickly. Foley studio techniques were also demonstrated, wrapping up an evening filled with explanations of new audio techniques within the reach of any video producer interested in improving or maintaining the highest quality possible in the audio portion of his production. — Robert B. Musburger (Secretary/Treasurer), Univ. of Houston, 419 Oak Dale Dr., Stafford, TX 77477.

Nashville, October 31, 1985 — A total of 42 members and guests gathered at Viacom Cablevision for a presentation on optical disc recording. David Shen, senior



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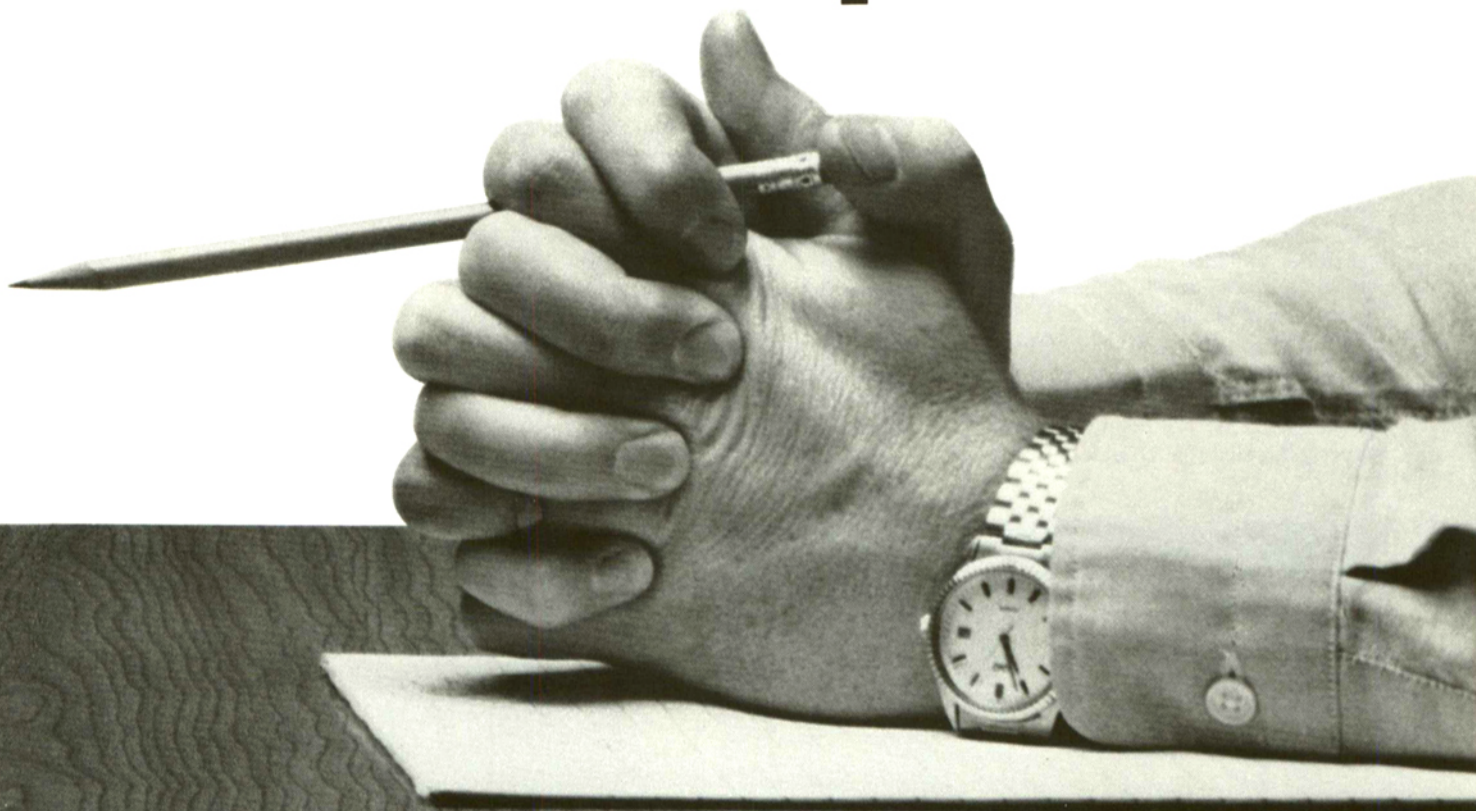
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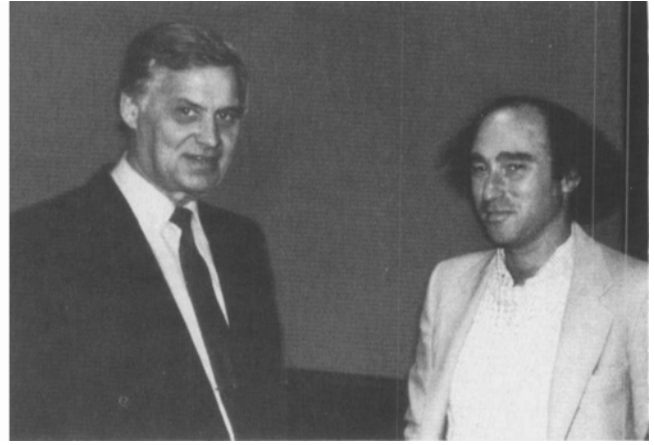


"Yeah, *too* quiet."





A total of 850 persons attended the Nov. 19, 1985, meeting of the San Francisco Section, a record audience.



Bill Shaw (left) and Eddie Garrick at the Nov. 19, 1985, meeting of the SMPTE San Francisco Section.

engineer, Panasonic, talked about the theory of recording with a laser beam onto a tellurium suboxide film layer. In the demonstration that followed, Shen recorded an NTSC color signal from a studio camera to the Model TQ 2023 optical disc recorder. — Duane M. Muir (Secretary/Treasurer), Nashville State Tech., 120 White Bridge Rd., Nashville, TN 37209.

Nashville, November 21, 1985 — Rick Thomas, Eastman Kodak Co., presented a paper on improved 16mm Eastman color high-speed negative film 7292. A report on the 127th SMPTE Technical Conference and the high-definition, analog component, and digital component demonstrations that took place there was submitted in advance by J. W. Caluger, SMPTE Southern Regional Governor, and presented during the meeting. The site for the meeting, which attracted 26 members and their guests, was Kingswood Studio. — Duane M. Muir (Secretary/Treasurer), Nashville State Tech., 120 White Bridge Rd., Nashville, TN 37209.

San Francisco, September 21, 1985 — Some 60 SMPTE members and their guests boarded the *Alert*, a cutter owned

by Barry Brose, Highland Labs, for this meeting. Captain Brose offered a short history of the use of the *Alert* as a research vessel and media workhorse. He then used videotape examples in speaking about an early portable video system developed by Highland Labs. Channel 13, Sacramento, also made available a tape of its recently produced documentary on Ireland.

As the tapes rolled, the group sailed to Lost Isles for lunch ashore, followed by a short cruise of the river delta, and then returned to port. — John A. Carlson (Secretary/Treasurer), Monaco Labs, 234 Ninth St., San Francisco, CA 94103.

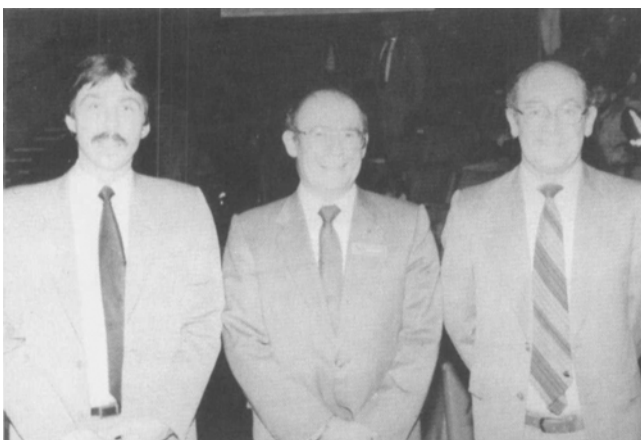
San Francisco, November 19, 1985 — Advancements in technological methods and devices, and brand new concepts and visions in film artistry, were shown at the "IMAX Extravaganza," held at the Great America's Lockheed Pictorium IMAX Theater, in Santa Clara, Calif. The 850 members and guests who packed the large auditorium set an attendance record.

The audience was treated to screen presentations of *The Magic Egg*, *The Dream Lives On*, *Speed*, and an IMAX Stereovision film. Eddie Garrick, who produced and directed *The Magic Egg*, the only

IMAX film featuring computer-generated graphics throughout, discussed the making of that film. The project was executed by more than 20 teams of computer artists and technicians from Europe, Asia, and North America, thus presenting a wide variety of styles, concepts, and visions, unified by a totally synthesized sound track.

Bill Shaw, executive vice-president, IMAX, returned to run the finished film *The Dream Lives On*, having shown the workprint of the NASA space shuttle film at a previous meeting. Shaw showed slides documenting the use of velcro for camera mounting aboard the shuttle, training in IMAX handling for the astronauts, and a variety of custom-built devices for mounting, launching, and protecting camera equipment.

After a question-and-answer period, the group was shown the Macgillivre-Freeman film *Speed*, a dynamic, high-speed picture chronicling the increase of speed in mechanical, motorized, and airborne movement. The evening concluded with an IMAX Stereovision (red-blue) film, a computer-generated, animated description of the DNA molecule that had been shown at Expo '85 in Japan.



Colin Davis, Fred Lemmin, and Leonard Green (L-R) at the Nov. 12, 1985, meeting of the Toronto Section.



The audience at the Ontario Science Centre prepares for Colin Davis's presentation on a new Kodak film stock.

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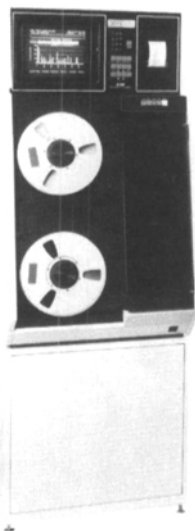
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SMPTE Western Regional Governor Glen Pensinger, San Jose State University, also reported on the Society's 127th Technical Conference and Equipment Exhibit. — John A. Carlson (Secretary/Treasurer), Monaco Labs, 234 Ninth St., San Francisco, CA 94103.

Toronto, November 12, 1985 — More than 150 Society members and their guests met at the Ontario Science Centre to view the film *Digital Dream*, and to hear papers on a new Eastman Kodak film stock and on the development of a 3-D IMAX camera.

The first presentation was the film *Digital Dream*, a 35mm anamorphic print with Dolby stereo optical sound, whose sound track was produced entirely digitally up to the optical transfer. The dramatic 30-min film, provided by Kodak Canada, highlighted the use of digital techniques at the Glen Glenn Sound facility.

Colin Davis, Kodak, then took the stage for a presentation on improved 16mm Eastman color high-speed negative film 7292. As Davis explained, Kodak's new film features a T-grain emulsion, which reduces granularity, increases sharpness, and improves sensitivity. Supplementing the technical discussion, a slide presentation compared film clips of Type 7291, 7294, and the new 7292 film, intercut to show the differences in performance.

Following a coffee break provided by PFA Labs, Leonard Green, National Film Board of Canada, presented a paper on the joint development, by the NFB and IMAX System Corp., of a 3-D motion-picture camera and projection system in the IMAX 70mm format. The size of the film and the IMAX horizontal transport presented unique problems that required innovative solutions. The system employs numerous remote controls and a television system as a viewfinder, and includes a vibration-free suspension mount and gyroscopic stabilization. A demonstration will be given at Expo '86 in Vancouver at an IMAX theater especially constructed for the purpose. — David L. George (Secretary/Treasurer), Imagineering Ltd., 20 Rondeau Dr., Willowdale, Ont., Canada M2H 1R4.

Washington, D.C., October 15, 1985 — Steve Smith, Ampex Corp., spoke on editing systems at this meeting, held at WMAR-TV, in Baltimore, Md. In a comprehensive presentation, Smith discussed editing, from film systems and early videotape editing through the present systems, including Montage and EditDroid. He related some of the benefits, as well as some of the problems, with various systems. In closing the program, Smith described the objectives of the SMPTE Committee on Serial Interface, of which he is a member. Attendance at the meeting was 30. — Art Florack (Secretary/Treasurer), Eastman Kodak Co., 1555 Wilson Blvd., Arlington, VA 22209.