

Section Meetings

Atlanta, October 10, 1988 — Bill Schultz, Crawford Post Productions, explained the use of digital formats at his facility. His presentation centered on the choice of component digital over composite digital for this particular application, with emphasis on the flexibility and compatibility of digital formats. This was the section's second meeting on digital standards in use today. The meeting was attended by 29 people. — David Priester (Secretary/Treasurer), Georgia Power Co.

Detroit, September 27, 1988 — Fifty-five people attended the meeting at Producers Color Service. Mike Leathurby, Lexicon Corp., spoke on "Random Access Systems." He first presented an overview of digital audio recording, then discussed the hardware and software of the Lexicon Opus, an integrated access digital audio production system. Some of the applications for such workstations were also covered. The meeting concluded with the demonstration of a typical audio-for-video posting session by Ray Solduik, Lexicon Corp. — Leonard W. Eden (Secretary/Treasurer), John F.X. Browne & Assoc.

Detroit, October 11, 1988 — The Studio Center Complex, an innovative communications park housing shooting stages, editing, audio posting, electronic graphics, equipment rental, and sales and production companies under one roof, was the site of the meeting. SMPTE members were invited to share the grand opening celebration and were treated to a tour of the complex. Keith Neff and Jeff Bettes, both of Grace and Wild Studios, gave an

overview of their company's facility. Other companies which opened their doors for tours were Ron Rosef Productions and Victor Duncan, Inc. — Leonard W. Eden (Secretary/Treasurer), John F.X. Browne & Assoc.

Houston, October 26, 1988 — The old oscilloscope showing a simple waveform or vector analysis is no longer sufficient for the testing and maintenance of the newest digital and analog equipment, according to Austin Basso, Tektronix, Inc. Basso spoke to 45 people gathered at KHOU-TV and demonstrated the latest in video measurement sets, the VM700 and the 1780R.

In addition to displaying the waveform on the VM700 screen, digital information of all measurements of that waveform can be shown on the screen and printed out on an attached printer. Following the detailed explanation of the equipment, attendees were given the opportunity to experiment with the test equipment. The meeting concluded with a tour of the KHOU-TV facilities. — Robert Musburger, (Secretary/Treasurer), University of Houston.

Nashville, October 20, 1988 — Frank Cox, Digital Services Corp., presented a paper on "The Digital Editing Suite," delivered a few days before at the SMPTE Technical Conference and Equipment Exhibit. He discussed the changes the industry is experiencing in its conversion from analog to digital and the advantages of a multiformat world, with each making its own distinct contribution. He also covered his company's disk-based video pro-

duction system, which consists of a digital video compositing switcher and a digital video disk recording system. A question-and-answer period followed. The meeting, held at the television studio of Nashville State Technical Institute, was attended by 19 people. — Gene Parker (Secretary/Treasurer), WKRN-TV.

Ohio, September 29, 1988 — Mark Piscitelli and Gail White, of Genigraphics Corp., demonstrated a new PC-based graphic workstation. Piscitelli began with an overview of the development behind the new product, called the PCP. He outlined its capabilities which include paint for design, vector drawing, and both 2-D and 3-D animation for video.

Using a digitizer tablet and a three-button puck and pen, Gail White then demonstrated the workstation. She showed a variety of grabbed video images and how they can be merged, painted, and textured into a high-quality finished graphic. The audience of 14 was particularly interested in the versatile and easy-to-use menu system. The meeting concluded with a tour of the Genigraphics facility. — Kent A. Cawthorne (Secretary/Treasurer), Broadcast Video Corp.

Ottawa, September 28, 1988 — Ninety people attended the meeting at CJOH-TV. The topic was "The Design and Building of a Television Mobile Unit with an Expandable Production Area." Austin Reeve, CJOH-TV, described the mobile unit as a "world class unit built by world class people" in his presentation.

Carleton Productions, a subsidiary of CJOH-TV, had been using a converted bus as a mobile unit since 1976. To remain competitive, they decided to build a unit which would have greater appeal to a wide range of customers. Their clients include all major U.S. networks, the Public Broadcasting System, CBC, Global, and the CTV network. In 1986, after six months of planning, construction of the trailer was begun. By January 1987, the basic shell was delivered to CJOH for outfitting. Carleton Productions was ready to roll by July 4, 1987.

The most outstanding feature of the unit is the expanded production area, measuring 11x12 ft. The added space allows for seating for extra assistant directors, producers, and VIPs to keep an eye on the 38 monitors and other goodies packed into the unit. Reeve punctuated his presentation with graphics and video clips, which originated from the mobile unit itself. The meeting concluded with a tour of the mobile production facility parked outside. — John A. Howard (Secretary/Treasurer), House of Commons.



Austin Basso, Tektronix, explains the hard-copy printout from a VM700 oscilloscope to University of Houston student Armonda Brandt during the Houston Section's October meeting.

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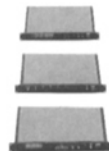
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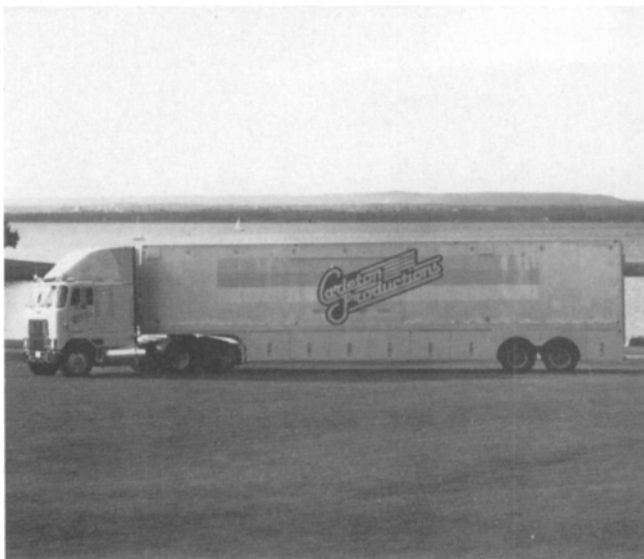
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Carleton Productions' new mobile unit and the expanded production area inside. The mobile unit was the focus of Ottawa's September meeting.

Philadelphia, October 11, 1988 — Dr. Charles Judice, Bellcore Speech and Image Processing Research, spoke to approximately 40 people about his division's work on a video-on-demand service for the home. The service would be transmitted into the home via twisted pair telephone lines at a T-1 transmission rate. Judice explained the various bit-compression techniques needed to compress a VCR-grade video signal into 1.5 Mbits/sec.

Morris Hawk and Bruce Levin, of Bell Atlantic Television, conducted a tour of Bell Atlantic's television facilities and fiber-optic regional teleconferencing network. — James Izydorczyk (Chairman), Sigma Electronics, Inc.

Rocky Mountain, October 27, 1988 — Richard Stumpf, Chairman of the SMPTE Working Group on High Definition Electronic Production, presented "The SMPTE High Definition Production Standard, a Standard to Build On." He began with an explanation of HDTV and compared it to NTSC. Stumpf then listed scanning parameters and discussed the relationship of the proposed 1125/60 standard to existing standards.

The fact that production systems usually differ from customer delivery systems was emphasized, especially when compatibility with ACTV is an issue. Stumpf also noted the work being done on colorimetry. To summarize, he examined the sources of prime-time network programming and looked briefly at film-based production costs versus HDTV-based production. In conclusion, he asked, "Is a single worldwide production standard possible?"

Following the presentation, Phil Garvin gave a tour of the Norac Production facility. The meeting was attended by 33 people. — Joan Aiello (Secretary/Treasurer), Eastman Kodak Co.

San Francisco, October 21, 1988 — "Update on IMAX" was the subject for the meeting held at the IMAX theater in the Great America Theme Park. William C. Shaw, IMAX Systems Corp., and Ben Burt, Lucasfilm Ltd., addressed 650 people. Shaw detailed such recent IMAX innovations as theaters fabricated from flexible materials to be erected for special functions. He also spoke about the combination of IMAX and OMNIMAX theater systems within a single auditorium. The dome screen structure utilized in the OMNIMAX system is lifted out of the way and the IMAX screen unfolds from the floor and is pulled up to its standard screen configuration. Shaw pointed out that this technique has been refined to the point where the screen exchange can be safely accomplished with the audience in place.

Burt is a specialist in sound and sound editing. He showed a film which effectively communicated a battle by filling the screen with closeups of elements of nature, while off-screen the sounds of battle were heard. This technique harnessed the imagination of the human mind by allowing the sounds to evoke the imagery of war. Burt feels sound is very important in motion pictures and that it is at least half of the film because it provides a scenic-sonic-emotional bridge to the psychological association between scene and sound. — Vernon L. Kipping (Secretary/Treasurer), Consultant.

Toronto, October 11, 1988 — Two papers on the D-1 format were presented at the meeting, which was attended by 203 people. Patrick G. Whittingham, Sony of Canada, Ltd., delivered "Digital Television Tape Recording — D-1 Component/D-2 Composite — A Matter of Choice." He focused on the difference between component digital format (D-1) and that

of the recently introduced composite digital format (D-2). Two demo tapes showed the production capabilities of D-2. Systemization issues related to present analog facilities were discussed and peripheral devices needed to support digital systemization were shown.

Dan Kretch, DKP Productions, emphasized the production value of component digital in his paper, "The Application of the Component Digital Tape Recorder: Future Applications for D1." Kretch related his experience with the DVR-1000 component recorder and outlined the advantages his clients had gained by moving from analog to digital with a promotion done for the new YTV network. He also discussed the interface of 4:2:2 digital-to-analog component and composite formats. — Stephen Cook (Secretary/Treasurer), Consultant.

Erratum

"The Film Facit™ 3000H Color Film Analyzer"
by Howard W. Hoadley
SMPTE Journal, October 1988,
p. 830

The first paragraph of the above-referenced article contained inaccurate statements which we would like to correct with the following information:

After the acquisition of the Color Film Analyzer Div. by Hollywood Film Co., the Hazeltine Corp. continued to manufacture the 200H Color Film Analyzer for a period of one year, until the actual manufacturing was moved to Los Angeles. The Model 200H was not discontinued by the previous manufacturer, Hazeltine Corp., or by Hollywood Film Co., but has recently been supplemented by the HFC computerized version, 300D Digital Analyzer.