

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.

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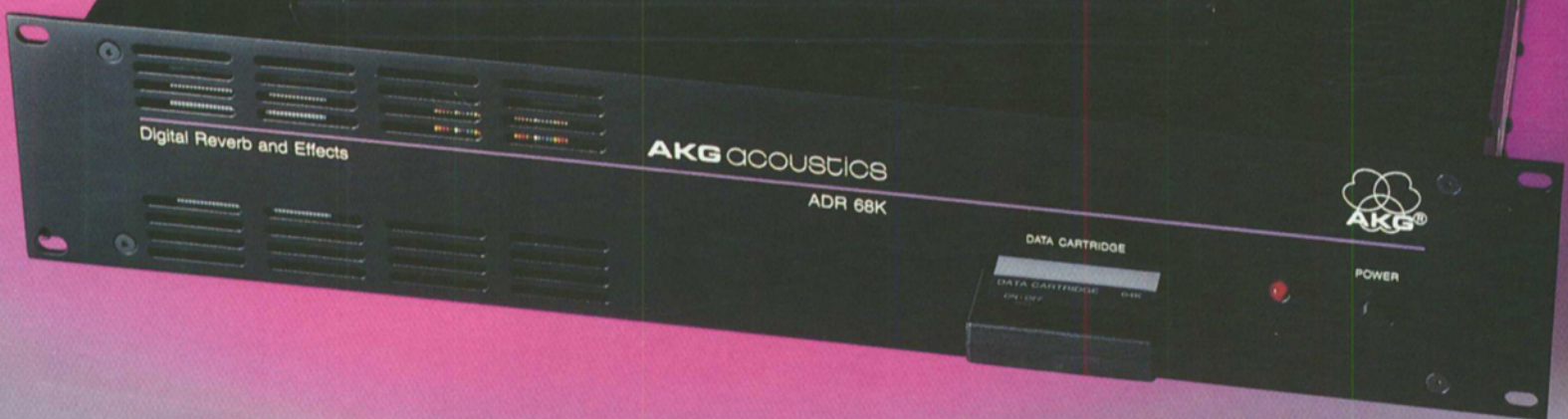
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