

National Academy of Television Arts and Sciences Presents Engineering Emmys

The National Academy of Television Arts and Sciences (NATAS) presented seven Emmy Awards for Outstanding Achievement in Television Engineering and Technical Advancement at a black-tie dinner in New York on September 26. The awards were presented by NATAS President John Cannon to Ray M. Dolby, Ampex Corp., CBS Inc., Magni Systems, Inc., RTS Systems, Sony Corp., and TRW LSI Products, Inc. All of the corporate recipients except TRW LSI Products are Sustaining Members of the SMPTE.



Ray M. Dolby

Ray M. Dolby received an Emmy for audio noise-reduction systems in professional television tape recorders. Dolby is a Fellow of the SMPTE and the founder of Dolby Laboratories, Inc., a Sustaining Member of the SMPTE.

Ampex Corp. received its 10th Emmy; this year's award was in recognition of its development and implementation of the D-2 composite digital videotape format, which is being considered for adoption as a standard by the SMPTE. It has also been submitted to the International Electrotechnical Commission (IEC) for consideration as both a PAL and an NTSC standard. Ampex President and Chief Executive Officer Max Mitchell accepted the award.

An engineering Emmy was presented to CBS Inc. for its role in the development and realization of an intelligent master control system for television stations and networks. This is the 12th engineering Emmy presented to CBS. While the use of digital computers in television automa-

tion systems is widespread, CBS was the first to develop and install a digital computer automation system at its station, KNXT-TV. Joseph A. Flaherty, vice-president and general manager of the engineering and development department, accepted the award for CBS.



CBS vice-president and general manager Joseph A. Flaherty (right) accepts Emmy from John Cannon, president of the National Academy of Television Arts and Sciences.



Magni executives with their Emmy for Outstanding Achievement in Television Engineering and Technical Advancement from left to right: David Jurgensen, vice-president engineering; Victor Kong, president and CEO; and Paul McGoldrick, vice-president sales and marketing.

Magni Systems, Inc. was honored for the Magni 2000 Series of programmable test signal generators, introduced in 1985. These were the first television test generators to tap the power of a personal computer, allow-

ing flexibility in producing test signals for video formats. The models 2015, 2021, and 2030 have furthered research efforts in such areas as digital video and high-definition television. Magni President and Chief Ex-

ecutive Officer Victor Kong accepted the award.

RTS Systems was awarded an Emmy for its engineering contribution and development of professional two-wire intercommunication systems for use in television production and broadcast operations. This is the first time the Academy has awarded an engineering Emmy in the intercommunications technology category.

NATAS presented an engineering Emmy to **Sony Corp.** for its development and implementation of composite digital videotape recording. The D-2 format provides high-quality multigeneration dubbing with no signal loss through more than 20 generations. Sony has three professional D-2 recorders in its line. The 1989 award, accepted by Sony Deputy President Masahiko Morizono, was the 10th Emmy presented to Sony.

TRW LSI Products, Inc. was honored with a 1989 Emmy for Outstanding Achievement in Television Engineering and Technical Advancement for analog/digital video conversion technology. TRW is the first company in the semiconductor industry to receive an engineering Emmy.



Masahiko Morizono, deputy president, (center) and other Sony executives at the 1989 Emmy Awards presentation. From left to right they are Richard K. Wheeler, president, Sony Communications Products Co.; Charles Steinberg, executive vice-president, Sony Corp. of America; Neil Vander Dussen, CEO, Sony Corp. of America; and Peter Dare, vice-president, product management, Sony Communications Products Co.

Section Meetings

Atlanta, September 11, 1989 — Charles Eaton, Crawford Post Production (C.P.P.), discussed the history of audio for video at the September meeting of the Atlanta Section, held at Crawford. Steve Davis, C.P.P., spoke about the development of audio for video equipment over the past 15 years. He also covered time code and control tracks and gave a demonstration of R-DAT.

After the formal presentations, the 35 attendees were invited to participate in a discussion on the future prospects of audio for video. The proliferation of videotape formats was one of the issues raised. — David E. Priester (Secretary/Treasurer), Georgia Power Co.

Hollywood, September 28, 1989 — Computer graphics was discussed at the Hollywood Section's September meeting. Videotape demonstrations of two unique systems, Pixar's Render Man and Symbolics' Behavioral and Displacement Animation packages, were shown. Bill Colomyjec, Pixar, explained the concepts behind the Render Man language and how it was implemented. With this lan-

guage, the industry has an opportunity to adopt a single standard for the rendering of three-dimensional scenes.

Jeremy Schwartz, Symbolics, discussed the concepts behind his company's Behavioral and Displacement Animation package and spoke about the creation of computer graphics in HDTV format for film production. The meeting, held at the NPI auditorium at UCLA, was attended by 150 people. — Milton R. Shefter (Secretary/Treasurer), Paramount.

Houston, September 16, 1989 — Designing and installing video and audio equipment in facilities intended for more than one purpose, for example, a church that also serves as a television studio, creates problems. At the Houston Section's September meeting, attendees learned how the technical staff at the Lockwood Church, an 8,000-seat auditorium and video production studio, solved some of these problems. At Lockwood, religious services are recorded, then edited to a half-hour program and distributed to two local television stations, 30 cable markets, and 100 missionary locations around the world.

Joel Ostrom, Lockwood Church, ex-

plained the design and installation of the equipment. One-inch Type-C was chosen as the recording format. Six cameras are used: four are mounted on hydraulic pedestals, one is on a Steadicam, and the sixth is handheld. The lighting is a 3000° K system, balanced to cover the orchestra pit, lectern, and audience with the same light intensity. Above the pulpit are three large video projection screens that can be fed separate video signals from the switcher, character generator, or tape playback machine.

The control rooms are spacious, with room to expand. There are two separate sound systems, one for the video recording and the other for sound reinforcement within the auditorium. A 16-channel interface system allows the 54-input auditorium board to share any of the 83 microphone inputs with the 32-input video feed board. Since the design was done on a CAD system, complete documentation is now available for service and future modifications.

Dick Snider explained the audio equipment, which was designed and installed by his company, MZB/Gray. The video and lighting systems were installed by Videocraft and were explained by that company's representative, Gery Meyer. Following the formal presentations, 25 SMPTE members and guests toured the building. — Robert Musberger (Secretary/Treasurer), University of Houston.