

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.

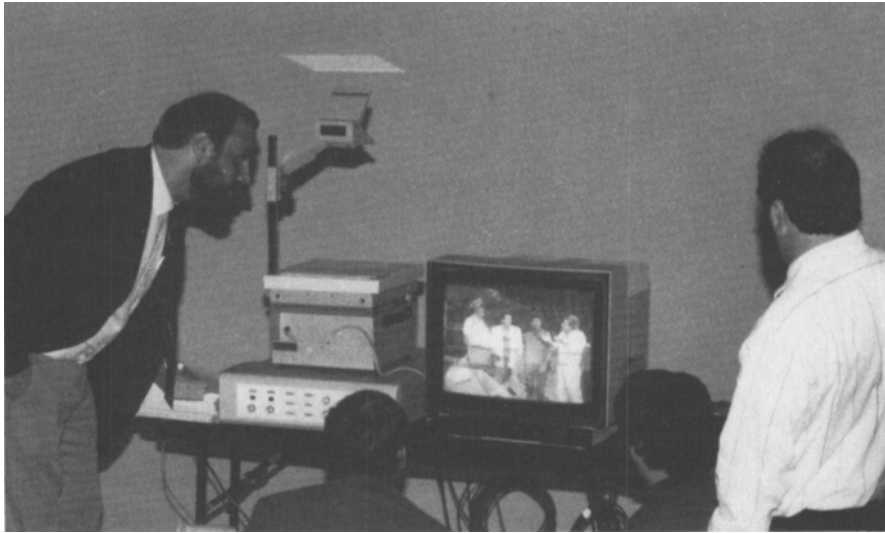
Houston, September 16, 1989 — Designing and installing video and audio equipment in facilities intended for more than one purpose, for example, a church that also serves as a television studio, creates problems. At the Houston Section's September meeting, attendees learned how the technical staff at 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.



Attendees at the Philadelphia Section's September meeting examine the Accom digital noise-reduction system.

Nashville, September 14, 1989 — Chief Engineer Phil DePriest and Chief Photographer David Hunt of Jim Owens & Associates, a television production house, told the attendees at the September meeting of the Nashville Section about working with a Russian television crew during the taping of a two-hour TNN special on Roy Clark.

Hunt spoke about the problems of shooting at 25° below freezing and how he coped with only six and a half hours of daylight. DePriest discussed some of the logistical problems of getting a crew and 27 equipment cases into Russia and back home. He spoke about the conversion of the Russian SECAM tapes into NTSC and showed a videotape of the Russian crew inside their production truck during the performance. A videotape of the auditorium setup was also shown.

Twenty-three members and guests attended the meeting, held at Jim Owens &

Associates. A question-and-answer session and a tour of the facility followed the program. — Gene Parker (Secretary/Treasurer), WKRN-TV.

Philadelphia, September 12, 1989 — Approximately 30 people attended the September meeting of the Philadelphia Section to learn about digital video processing. Ray Ostram, Accom Inc., discussed his company's DIE-125 component digital noise and film-grain reduction system, the D-Bridge 221 digital decoder, and D-Bridge 122 digital encoder. All three products have a variety of digital and analog inputs and outputs as well as sophisticated filtering to take advantage of digital signal processing. After the presentation, the attendees examined the DIE-125. The meeting was held at the offices of E. J. Stewart Productions in Primos, Pa. — Jim Izydorczyk (Chairman), Sigma Electronics Inc.

San Francisco, September 28, 1989 — At the September meeting of the San Francisco Section, 53 members and guests gathered at the studios of KQED-TV to hear about the training of future motion-picture and television directors.

Dick Ham, head of the Film Production School, City College of San Francisco, and Gary Vann, professor of telecommunications technology, Napa Valley College, addressed the group. Ham explained that his program emphasizes nuts and bolts, that the school has a learn-by-doing approach. Students are taught the business, planning, and technology of film production from instructors who have had at least five years of experience in film production. This is Ham's personal answer to the almost-universal complaint that graduates of schools are unable to do the jobs they were allegedly trained to do.

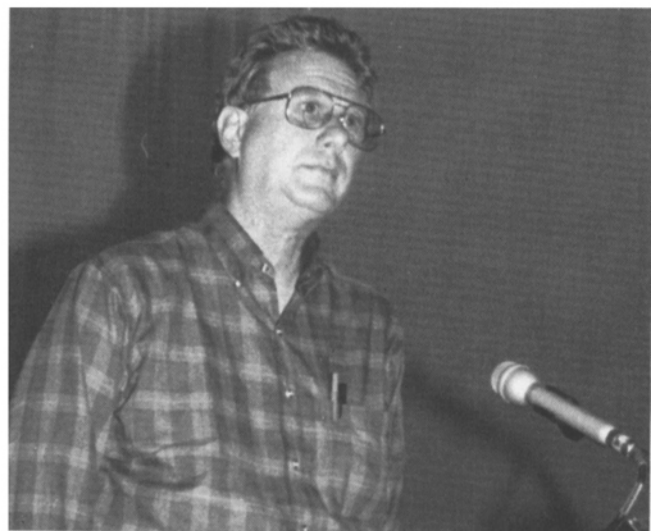
He said that the students at his school come from all over the world. The Film School fills a need by providing sound training in film production at the modest fee of \$50 per semester. Students can use professional-grade equipment without charge. The goal of the school is to turn out qualified film production people who can function as competent professionals.

Gary Vann founded the telecommunications department at Napa Valley College to prepare students for immediate employment as television technical directors, equipment operators, and maintenance and field service engineers. This department also uses a hands-on approach and emphasizes maintenance and repair activities. The students are prepared to operate the most advanced equipment as soon as they graduate.

Following the presentations, many attendees asked how they could hire graduates of these technical training schools. — Vernon L. Kipping (Secretary/Treasurer), consultant.



Dick Ham of the Film Production School, speaking at the September meeting of the San Francisco Section.



Gary Vann, Napa Valley College, at the San Francisco Section's September meeting.