

Section Meetings

Atlanta, January 9, 1989 — Audio for video was the topic of the Atlanta Section's January meeting, held at Crosstown Audio, a production house specializing in this technology. Brandon Wade, Crosstown Audio, spoke about the merits of producing audio separately and showed examples of video work with unusual audio aspects. He also played a demonstration tape that illustrated the effects on audio produced by different format videotape machines.

Ridge Nye, Interface Audio, discussed synchronizer technology. He spoke about the current state of audio/video synchronizing and explained some unusual applications and configurations of synchronizers. — David E. Priester (Secretary/Treasurer), Georgia Power Co.

Atlanta, February 13, 1989 — On many of the satellite and microwave paths used by television and radio, there is spectrum space beyond that needed for the program being carried. At the Atlanta Section's February meeting, Ned Mountain, Wegener Communications, explained the potential uses for this excess capacity. Applications cover both audio and data communications. Mountain discussed the various uses for subcarriers and explained the pros and cons of different types of transmission.

The meeting was held at Tektronix's Norcross site and was attended by 27 people. — David E. Priester (Secretary/Treasurer), Georgia Power Co.

Hollywood, January 12, 1989 — Approximately 200 people gathered at the KTLA television studio for the January meeting of the Hollywood Section. The topic for the evening was digital television for broadcast and post production. Michael

Taylor, Quantel, discussed the effect that RP 125, CCIR 601, and CCIR 656 have had on unifying the direction of digital video. He said that the 8-bit sampling and interface established by these standards have resulted in consistent quality and product compatibility. He summarized the basic 601 parameters and reviewed D-1 characteristics. Taylor showed an example of D-1 digital video production completed on the Quantel Harry suite. Many of the effects shown were unfamiliar to the audience. A "how-we-did it" tape was shown to explain the techniques involved.

Taylor reviewed the characteristics of the D-2 format and spoke about digital mixing and the need to retain the resulting lower-order bit information. Quantel's Dynamic Rounding algorithm was developed for this situation and is being offered as a product. Examples of digital effects achieved by British firms with Quantel's equipment were shown. David Lansdown (Assistant Membership Chairman), National TeleConsultants.

Hollywood, February 9, 1989 — At the February meeting of the Hollywood Section, Charles Jablonski and Charlie Spicer, both of NBC, described the technical innovations used by the network to cover the 1988 Olympic Games in Seoul. They discussed the production and engineering complications encountered in the first stereo audio transmission of an Olympic event, and gave the audience of 126 people a review of the satellite technology used. An effective slide presentation showed the buildings into which NBC moved an array of advanced transmission systems, post-production equipment, mobile studios, and other support systems. — Michael V. Chewey (Secretary/Treasurer), Bremson Data Systems.

Houston, February 18, 1989 — Dr. Raymond Fielding, University of Houston, presented a tutorial on the basics, history, methods, and technology of film special effects at the Houston Section's February meeting. The new Eastman Kodak 16 and 35mm motion-picture film stocks were introduced by Michael Morelli, Eastman Kodak Co., who explained the Kodak 72/5294, 72/5295, and 72/5296 emulsions using slides and comparison 35mm films. The films are characterized by wider latitude, faster exposure with cleaner blacks, brighter colors, and an increased capacity to capture images in limited light.

A film of the 1988 CLIO Awards, the international television commercial competition, was shown. Mark Mall manned the projection booth in the Greenway Plaza Theater where the meeting was held. — Robert Musburger (Secretary/Treasurer), University of Houston.

Nashville, February 21, 1989 — John Borger, Pinnacle Corp., spoke about video workstations at the Nashville Section's February meeting. He emphasized a software-based, open-architecture microcomputer subsystem that integrates the MS-DOS bus with a 4:2:2 video bus. Using the Pinnacle 3000E and a camera focused on the audience, he demonstrated real-time video with images retrieved from the internal still store to illustrate the interaction of DVE, Still Store, Paint, and Sculptor capabilities. Gene Parker (Secretary/Treasurer), WKRN-TV.

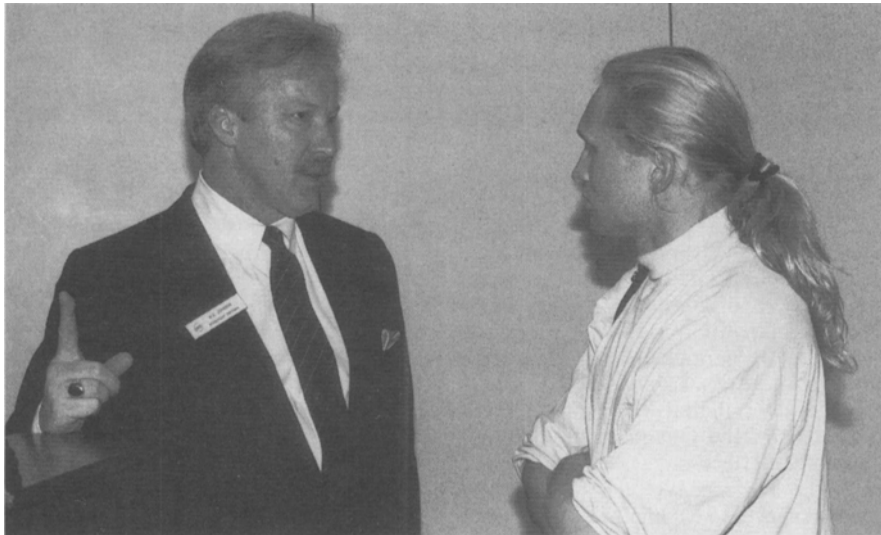
New York, January 31, 1989 — Elliott Gamson, Immaculate Matching Co., outlined a method to accurately match film frames to video fields at the New York Section's January meeting. He discussed the means by which it is possible to optimize picture and sound quality with the creative flexibility provided by Auto Conform and Video Matchback technology. Gamson said that this technique allows the producer to retain the maximum quality of the negative when editing for video release; no intermediate film copies are



New York Section Chair Tim Spitzer introducing Elliott Gamson at the January meeting.



Elliott Gamson discussing picture and sound quality at the New York Section's January meeting.



Michael Johnson (left) and a member of the audience discuss the new Kodak films introduced at the New York Section's February meeting.

required. Since the negative itself is not cut, the same footage can be edited in different ways. The components of this cost-effective system are a personal computer, $\frac{3}{4}$ -in. decks, and a controller. Since the computer program knows the 3:2-perforation pull-down position of each field, an accurate edit can be made. After the work picture is matched to the final audio track, the Auto Conform Edit is performed, automatically replacing the work picture, frame by frame, with the original negative.

The meeting, which was held at the New York Society for Ethical Culture, was attended by 55 people. — Roger Salles (Secretary/Treasurer), Geocam.

New York, February 21, 1989 — A new generation of Eastman Kodak color films was discussed at the February meeting of the New York Section. Michael E. Johnson, Eastman Kodak Co., presented a product introduction paper, which he illustrated with slides taken with Kodak's EXR extended range negative films. Both 35mm and 16mm demonstration films shot by cinematographers from around the world gave evidence of the dramatic changes in Eastman motion-picture film capabilities over the years. To conclude the program, Arthur Florack, Eastman Kodak Co., showed a split-screen demonstration that compared the new EXR films to the current line of Eastman negative films. — Roger Salles (Secretary/Treasurer), Geocam.

Pacific Northwest, March 9, 1989 — D-1 and D-2 digital standards and test signals were discussed at the March meeting of the Pacific Northwest Section, attended by 18 people. Scott Davidson and Rex Ferbrache, both of Tektronix, outlined the limitations of A/D conversion and covered the basic concepts of D-2 and 4:2:2 families of digital standards. They also spoke about the changes associated with

testing analog and digital interfaces. Keith Coor (Program Coordinator), KIRO-TV.

Philadelphia, December 6, 1988 — Basic operating principles of MII and Super-VHS formats were discussed at the Philadelphia Section's December meeting, held at the studios of WPHL. Stephen Martin, JVC Pro Products, gave an overview and equipment demonstration of the MII recording format. Glen Conn, JVC, demonstrated the S-VHS format, as well as interformat editing and transcoding between $\frac{3}{4}$ -in. U-matic, VHS, MII, and S-VHS. The speakers explained to the audience of 60 how the new formats could easily be integrated into existing facilities and showed a visual example of the impressive picture quality delivered by these new formats. — Jim Izydorczyk (Chairman), Sigma Electronics, Inc.

Philadelphia, January 10, 1989 — Fifty people listened to Quentin R. Nelson, Magni Systems, discuss component video testing and measurement at the Philadelphia Section's January meeting. Nelson explained the specialized test signals that could be generated and displayed by his firm's equipment. These specialized signals are required to satisfy the unique needs of component video equipment. A hands-on equipment demonstration followed the technical presentation. — Jim Izydorczyk (Chairman), Sigma Electronics, Inc.

Rochester, February 22, 1989 — A program called "HDTV: Perception vs. Reality" was jointly presented by the Rochester Section and the International Museum of Photography at the February meeting. Larry Thorpe, Sony Corp., discussed the separation of HDTV production and transmission issues and reviewed the current status of HDTV production equipment.

Barry Rebo, Rebo High Definition Studio, related his practical experience in producing a variety of programming with 1125/60 equipment. He illustrated his presentation with videotapes of his award-winning work. The high-definition video was projected on a 120-in. diagonal screen.

This was the first opportunity for many of the 150 attendees to see HDTV. After their talks, Thorpe and Rebo fielded questions on both the technical and creative aspects of this medium.

Another presentation, part of the museum's Dryden Lecture Series, included a general overview of HDTV by Thorpe and a discussion of the creative merits of HDTV by Rebo. Rebo showed the premiere of his latest HDTV production, *New York Town*, which has spectacular cinematography shot in, around, and above New York City. The Lecture Series was attended by an additional 300 people. — Glenn Kennel (Past Chairman), Eastman Kodak Co.

Toronto, February 14, 1989 — The technical progress of Imax was the subject of the Toronto Section's February meeting, held at Cinesphere, the only theater in Toronto that can accommodate the Imax format. William C. Shaw, Imax Systems Corp., showed a series of 35mm slides illustrating Imax and Omnimax formats with comparisons to common projection formats in theater and noncommercial operations. He showed and described several locations, including expos and world's fairs, and the unique theater designs each required.

Shaw discussed the "Rolling Loop" mechanism — the heart of the Imax system — for which he has received several awards. He explained how Imax overcame the problems of illuminating the huge format; the current Imax projector delivers 10 fL as compared to the 3 fL delivered by earlier equipment. Shaw also explained that sound was a major concern because his company was of the opinion that quality sound was integral to a quality presentation. Hence six-channel sound with programmable phasing and cross-overs was developed by Sonics Associates. Imax has their own photoguard facility, which can screen a print 3000 times without its showing obvious defects. Shaw ran an 8-min. 35mm film called *Transitions*, which showed the development of three-dimensional Imax.

Digital sound was the final topic of the evening. The Imax feature film *Heartland* was recorded digitally by Masters Workshop. Although the Cinesphere theater could not reproduce it digitally, the purity and clarity of the sound track was superb. One of the advantages of digital sound, according to Shaw, is that it cannot be degraded by generations of mixing. Stephen Cook (Secretary/Treasurer), consultant.