Section Meetings

Atlanta, May 8, 1989 — Newsroom computer systems were discussed at the Atlanta Section's May meeting, which was held at WAGA-TV. Bud Veazey, WAGA-TV, talked about the newsroom computers at his studio and discussed the current status of newsroom automation. He explained how WAGA uses the computer as a control system for the tape, switching, closed captioning, and other production elements, in addition to using it for writing. After the formal presentation, the group of 29 was given a tour of the studio. — David E. Priester (Secretary/Treasurer), Georgia Power Co.

Atlanta, June 19, 1989 — Three-dimensional television animation was the topic of the Atlanta Section's June meeting, held at the Norcross, Ga., Tektronix office. Marty Frange, Wavefront Technologies, demonstrated his company's latest animation software on a Tektronix workstation. Numerous examples of how Tektronix has used this software were demonstrated. Twenty-five members and guests attended the meeting. — David E. Priester (Secretary/Treaurer), Georgia Power Co.

Australia, June 27, 1989 — Digiteyes' Shotlister system was demonstrated for 20 people at the June meeting of the Australian Section. Nick Repin, Digiteyes, introduced the product with a promotional film. He described the system as a personal-computer-based edit decision list (EDL) manager. The normal EDLs generated by off-line editing systems are hard to read and inflexible, according to Repin, and often needed considerable post-edit changes to make them suitable to control an on-line compilation. The Shotlister builds a computer representation of the final master tape, which is similar in appearance to a dubbing chart. Repin explained that this is easy to read and manipulate and even has room for shot descriptions. At the end of editing, Shotlister puts out a standard edit decision list on disk, ready for on-line editing.

Michael Gissing, Digital City Studios, explained that the system has almost unlimited potential for sound editing, since as many as 399 separate audio tracks can be maintained in the list, but displayed only as required. Sequences were edited off- and on-line to demonstrate the use of the system. A lively discussion followed the presentation. — Dominic Case (Secretary/Treasurer), Colorfilm Pty. Ltd.

Houston, June 21, 1989 — As part of an effort to integrate SMPTE activities with higher education, the Houston Section invited representatives from local colleges to speak to the section about their media production programs. Trinity University, San Antonio, sent a videotape of work by several of their television production classes. The tape included a public service announcement for the prevention of spouse abuse, which was aired in San Antonio. The Trinity program concentrates on teaching students to better use the electronic media in designing messages that communicate important matters.

Dr. Louis Browne, Texas Southern University, Houston, described TSU's undergraduate program, which is designed to prepare students for entry level positions at radio and television stations.

Dr. Robert Musburger, University of Houston, described the undergraduate and new mass communication graduate programs at the University of Houston. He noted that an undergraduate in the radio-television program can specialize in production, performance/writing, electronic news, media management, or telecommunications. Graduate students can choose between the mass communication, public relations, or information society programs. In most cases, both the undergraduate and graduate programs are designed to prepare students for advancement to management positions in all areas of media communications.

After the presentations, the 30 members and guests were given a tour of the University of Houston's School of Communication studios, the computer labs, and the film facilities. — Robert Musburger (Secretary/Treasurer), University of Houston.

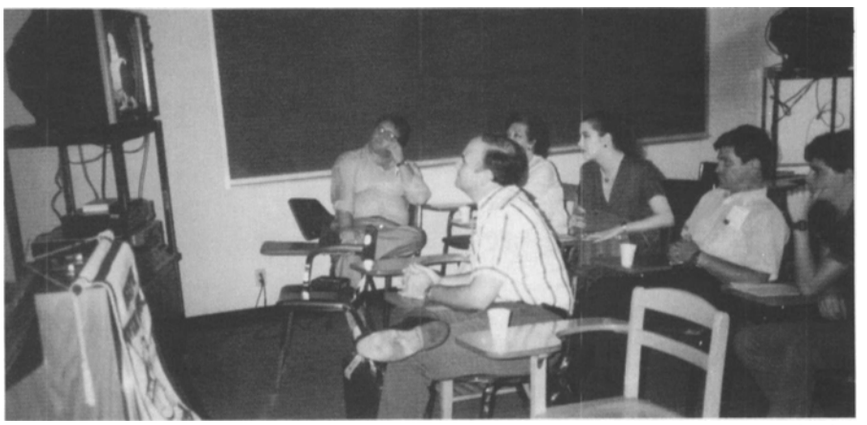
Philadelphia, May 9, 1989 — Charles E. Spicer, NBC, reviewed the graphics and post-production techniques used for NBC's coverage of the 1988 summer Olympics at the Philadelphia Section's May meeting. He described the various methods used to transmit worldwide coverage of the Olympics and discussed the engineering complications encountered in what was the first stereo audio transmission of an Olympic game. — James Izydorczyk (Chairman), Sigma Electronics, Inc.

Rochester, June 20, 1989 — SVE Productions, Williamsville, N.Y., was the site of the June meeting of the Rochester Section. Russ and Mark LoPresti led the group on a tour of SVE, highlighting their recently installed D-2 edit suite. SVE can accommodate 1-in. C format, Betacam, and U-Matic formats and provides a digital D-1 editing environment.

Tom Morrow and Joe LaGrasso, Sony Broadcast, described the D-2 digital videotape format and discussed the features of Sony's recently introduced D-2 recorders. A discussion and question-and answer period followed. — Glenn Kennel (Chairman), Eastman Kodak Co.

San Francisco, May 31, 1989 — "In the Air, On the Ground, and Under Water: Unusual Field Production Techniques" was the catchy title that attracted 75 people to the May meeting of the San Francisco Section. Guy Wooley, Steadicam cinematographer, gave the attendees a hands-on demonstration. Wooley said that the Steadicam takes about half an hour to set up for field work and gave some practical tips for field use. Wooley explained that a key element in successful Steadicam operation is the correct balancing of the Steadicam's center of gravity at the fulcrum point. This provides greater weight below the fulcrum to prevent the Steadicam from becoming top-heavy. The Steadicam weighs 25 lb, and the camera an additional 25 lb, making it uncomfortable for most people to operate for lengthy sessions. His longest continuous assignment was covering a concert for more than two hours. He showed film clips of his work made for theatrical release.

Mark Shelley and his company, Sea Studios, have designed a watertight housing for their Betacam unit, which allows



Houston Section members at the June meeting watch videotapes produced by media production classes of local colleges.

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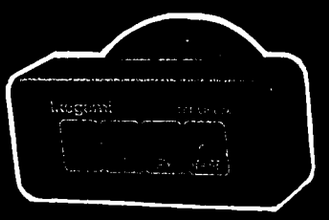

ASP-15 Auto Setup Probe.

Ikegami monitors are available in 3-Series Monochrome, 5-Series Low Cost Monochrome, 9-Series Color (In-line Gun), 10-Series Color (Delta Gun), 15-Series Color (Auto Setup) and 16-Series Color (Low Cost Professional) Models. What distinguishes Ikegami monitors from others is a commitment to research and development, and continued market analysis to meet the broadcasters' needs. The results speak for themselves. Today, Ikegami is proud of its reputation not only for the finest cameras, but the finest monitors. It's a reputation that we strive to maintain.

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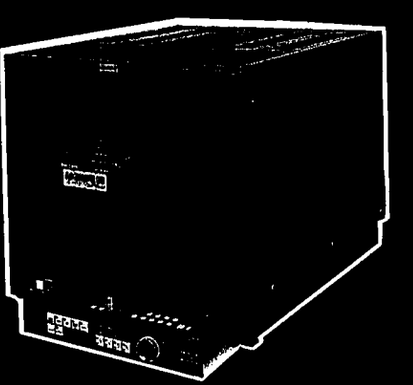
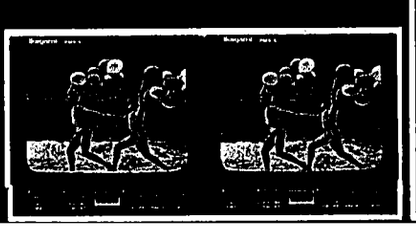
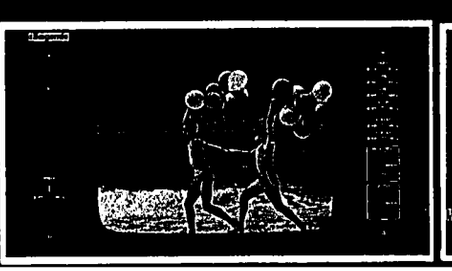
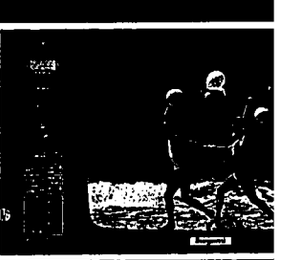


TM 20-15RH Auto Setup Monitor with Probe.





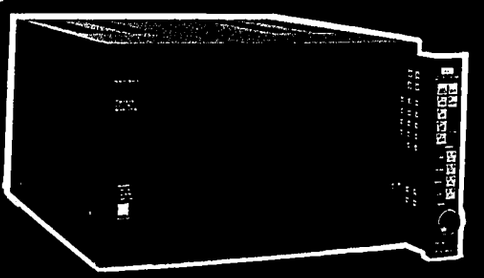


OUR MONITOR LINE YOUR CHOICE.

The 9-Series Broadcast Color Monitors incorporate In-line Gun technology, High Resolution Shadow Mask CRTs and American Standard Matched Phosphors. In a word, the 9-Series provides superb resolution (700 TV Lines), excellent stability, easy maintenance and low power consumption. Standard features include pulse cross; keyed back porch clamp video amplifier; preset contrast, hue, chroma, and brightness controls; on-demand degaussing; aperture correction; remote control capability and more. A 14", 20" and a 10" portable model is available.

The 10-Series Broadcast Color Monitors feature a high resolution (800 TV Lines) Delta Gun CRT, specifically developed for image quality, with nine-sector convergence controls and Feedback System (BFS) that detects and greatly reduces brightness changes due to current deviation in CRT emission. Available in 14" and 20" models, the 10-Series is remarkable for its picture quality. And this quality is equally evident in our 3H-Series Monochrome Monitors.

The 3H-Series of Professional Monochrome Monitors provides the high performance necessary for technical evaluations. 9-inch configurations are available as: bare chassis, cabinet with handle; and for 19-inch rack mounting in an 8¾-inch height for single, single with WFM, single with Vectorscope space, and dual unit uses. 14-inch configurations are for cabinet use or for 19-inch rack mounting in a 10½-inch height.



Sliding panels are featured on all color monitors.

Our monochrome monitor, the PM 9-5, is a low cost product that combines high reliability and superior picture quality. Features include: dual video inputs, pulse cross, keyed back porch clamp amplifier, and tally light. It's available for various rack-mount configurations.

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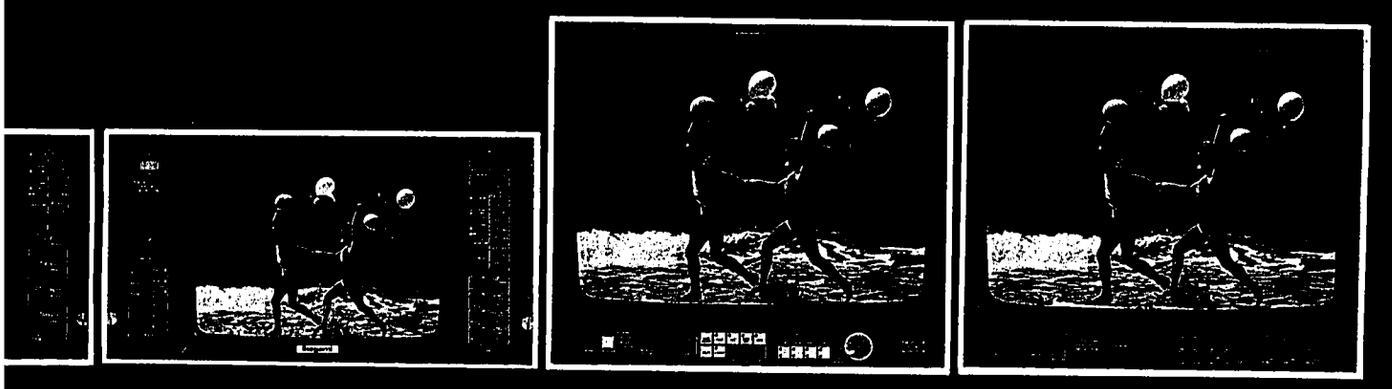
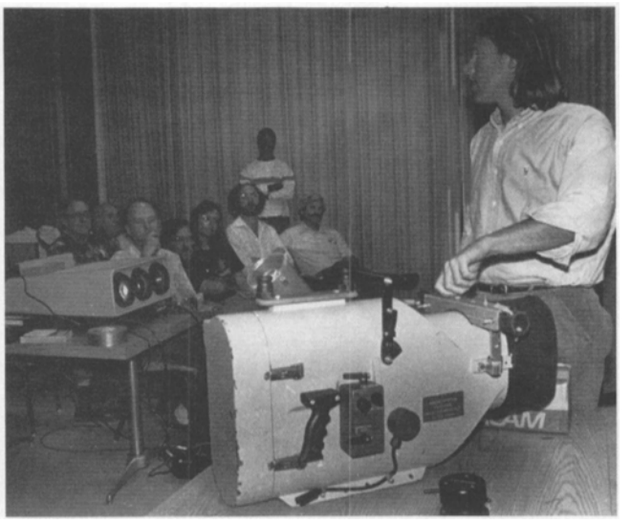


Jack Moynahan, Schwem Technology, (left) with Lincoln Endelman and Hans Benhard at the San Francisco Section's May meeting.



Mark Shelley, Sea Studios, explains the underwater camera he helped design.

for underwater video shooting to depths of 3000 ft. Shelley and his associates designed most of the video system used at the Monterey Aquarium. Shelley stated that video has one major advantage over film for underwater photography — the length of the shoot. Video allows up to five continuous hours of image recording, while film is more limited since it is controlled by the size of the film magazine. The increased shooting time adds flexibility. For example, video can be kept rolling until the event occurs. Shelley demonstrated this facet of video effectively with a time-lapse sequence that showed a starfish at the bottom of a deep canyon in Monterey Bay. The action was accelerated by a factor of 100 and showed starfish making their way, over a period of hours, to a food source, only to have it snatched away at the critical moment by seals. Shelley uses 1300 W of tungsten light for illumination and prebalances the color to tungsten. For deep water work, the camera and housing are purged with nitrogen to minimize freezing.

Jack Moynahan, Schwem Technology, gave an interesting presentation on the 60-300 gyrozoom, the FP-1, and the GX-3 stabilized zoom lens systems. These systems have proved effective for video cameramen engaged in electronic news gathering. Because the maximum aperture of the 60-300 and FP-1 is $f/6.5$, their use is largely restricted to daylight shooting. The pan/tilt rate for the 60-300 is 6°/sec, 30°/sec for the FP-1. The higher pan/tilt rate of the FP-1 makes it more suitable for sports coverage and other action assignments where fast panning is required.

Moynahan also demonstrated the low-light GX-3, a fully integrated camera/image stabilizer system with a focal range of 12.5 to 75 mm and weighing 6 lb. With the house lights turned off, the system produced good quality images of people in the audience. The results were viewed in real time. Several clips showing the gyrozoom in use by electronic news gathering cameramen were shown. — Vernon L. Kipping (Secretary/Treasurer), consultant.

San Francisco, June 17, 1989 — James Gabbert, president of KOFY-TV, is noted for his innovative approach to radio and television broadcasting. He addressed the members of the San Francisco Section at their June meeting to discuss the station's recent changeover to exclusive use of S-VHS for its electronic news gathering. Gabbert explained that his reason for going to S-VHS was purely economic. He said that the system is an industrial grade unit, just one step above home S-VHS. The total cost of the camera and recorder is $10,000 and, thus, is much more economical than standard professional grade systems.

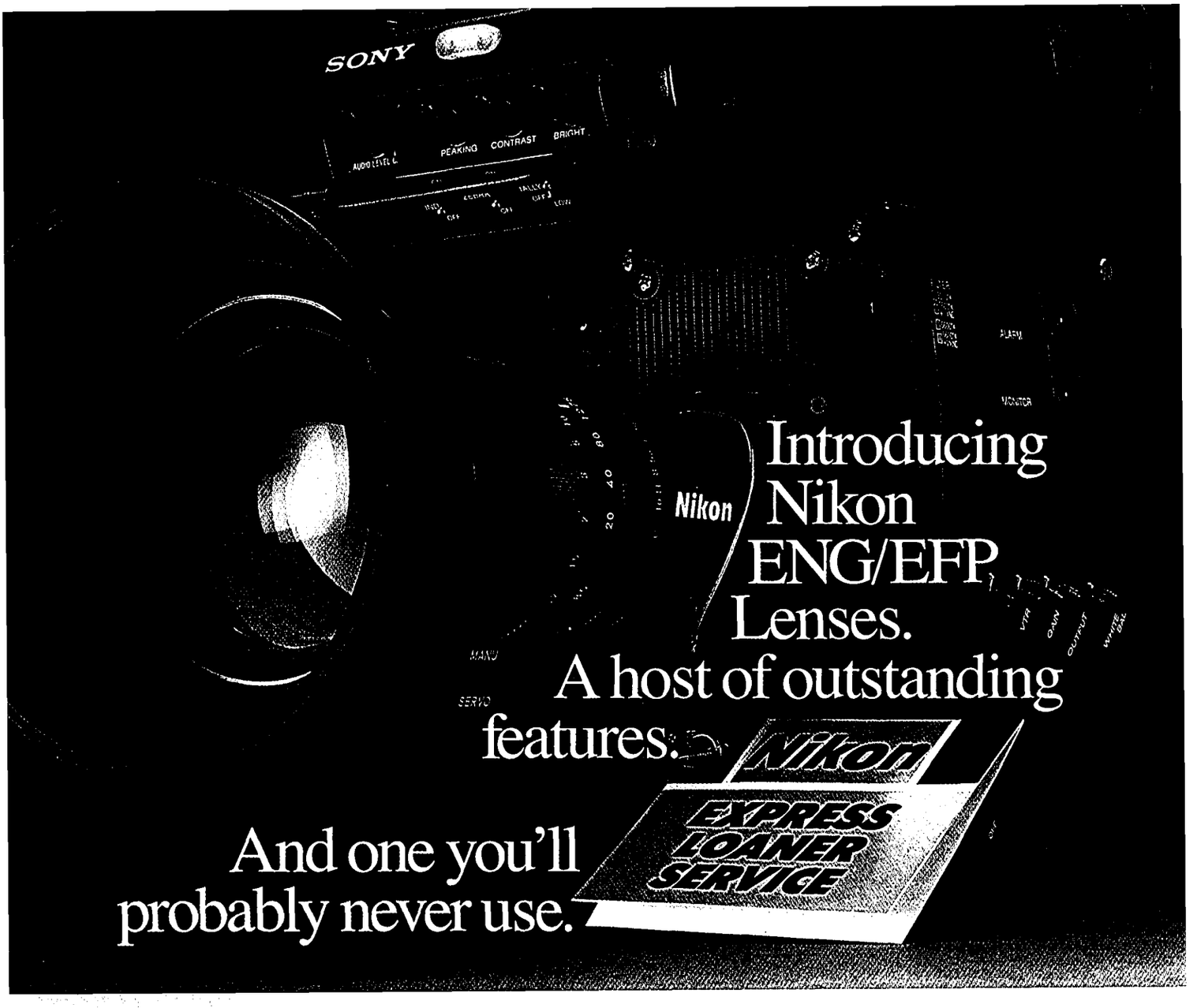
John Perry, and Dave Hudson, KOFY-TV, explained the development of the S-VHS system at the station. Perry noted the problem of glitches and dropouts with tape. In the interest of fast cuts during news broadcasts, the original S-VHS tapes are transferred to other tapes and are dubbed up to three generations without undue loss of quality. Hudson said that currently only one manufacturer, Scotch, makes recording tape for S-VHS. He mentioned that some problems have occurred because the cassette housing is fragile.

Glen Pinion, KOFY-TV, reported that the S-VHS camera is easy to hand-hold in the field; the camera and the battery weigh only 19 lb. Pinion explained how the camera's sound system was rewired so that four channels of audio are provided by the camera-mounted microphone. The four channels allow the operator to bracket the audio, and provide effective ambient sound. Following the formal presentations, the 55 attendees were given a tour of the television station. — Vernon L. Kipping (Secretary/Treasurer), consultant.

Toronto, May 9, 1989 — One hundred and eight members and guests gathered at the Canadian Broadcasting Corp. for a close look at the CBC's broadcast center, which has been under construction since October 1988. CBC's project coordinator Paul Didur and director of broadcast engineering Fred Fox led the group through the ten floors of the building, explaining the architectural and technical innovations.

The building will consolidate Canadian Broadcasting Corp.'s English language network and English and French regional and local radio and television facilities. It will accommodate more than 3000 people now working in 24 locations across Toronto. The building is on 9.3 acres in downtown Toronto, and the broadcast center will occupy 1.7 million of the four-million-sq.-ft. project. Commercial office, retail, residential, and hotel space, plus a one-acre park, will be incorporated into the site. Three television studios will be located on the roof. When Fred Fox showed the present radio and television building superimposed on the floor plate of the new building, the group was amazed because the existing structure, although substantial, was completely dwarfed by the new building. A unique feature of the building is that it will be floating on pliant composite material to cushion city vibrations and sounds.

The most significant statement made during the evening was that digital television will play a dominant role in the nineties, but the cost is prohibitive. Hence, the CBS philosophy to integrate digital equipment with now operating and salvaged analog equipment, then gradually to move into digital equipment completely. — Stephen Cook (Secretary/Treasurer), consultant.



Selecting an ENG/EFP lens for your ⅔" CCD camera is a creative decision. It should be lightweight, responsive and zoom smooth as silk at any speed. Its design should utilize Extra-low Dispersion Glass to minimize chromatic aberration. It should include an anti-reflection coating for improved spectrum transmission ratio. And it should have an advanced design that improves corner resolution and produces a high, flat MTF curve. In short, it should be a Nikon.

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As with all Nikon products, our new ENG/EFP lenses have all our renowned quality, tradition and technology built right in. Our growing line is also fully accessorized, including adapters that allow the use of your entire arsenal of Nikkor 35mm SLR camera lenses for special effects.

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