

Section Meetings

Atlanta, November 13, 1989 — The Atlanta Section's November meeting was hosted by Jack Verner, chief engineer, WTBS. Assisted by several of his associates, Verner explained how the station is updating its equipment in some areas, such as graphics production, audio consoles, and routing equipment. Following the meeting, the 46 participants toured the station's Entertainment Division facilities. — David E. Priester (Secretary/Treasurer), Georgia Power Co.

Atlanta, December 4, 1989 — The Christmas meeting was held at the office of Hitachi Denshi America. Gino Napo and Dick Perin, Hitachi, discussed charge-coupled-device (CCD) image pickup technology, focusing on the history and development of CCD, the advantages and disadvantages relative to competing tube technology, and the projections for future development. The meeting was attended by 22 people. — David E. Priester (Secretary/Treasurer), Georgia Power Co.

Atlanta, January 8, 1990 — Cellular telephone technology was the topic of the Atlanta Section's January meeting held at the Omni Hotel. Two representatives from Bell South Mobility, Ted Manly, national account manager, and Sam Wilson, technical support manager, outlined the industry's progress. The 19 attendees were especially interested in a discussion of developments planned for the near future, such as digital transmission, enhanced roaming capabilities, and data transmission capacity. — David E. Priester (Secretary/Treasurer), Georgia Power Co.

Hollywood, December 19, 1989 — The annual holiday presentation was hosted by Nelson Meacham, Walt Disney Imagineering. Over 500 SMPTE members and their families were guests of Walt Disney Studios for a screening of *Song of the South*. The film was shown in its original 1:33 format as was an accompanying cartoon, *Autograph Hound*, starring Donald Duck and featuring caricatures of famous Hollywood stars. The quality of both prints was representative of the care Disney Studios takes in protecting its color products. — Milton R. Shefter (Secretary/Treasurer), Paramount Pictures Corp.

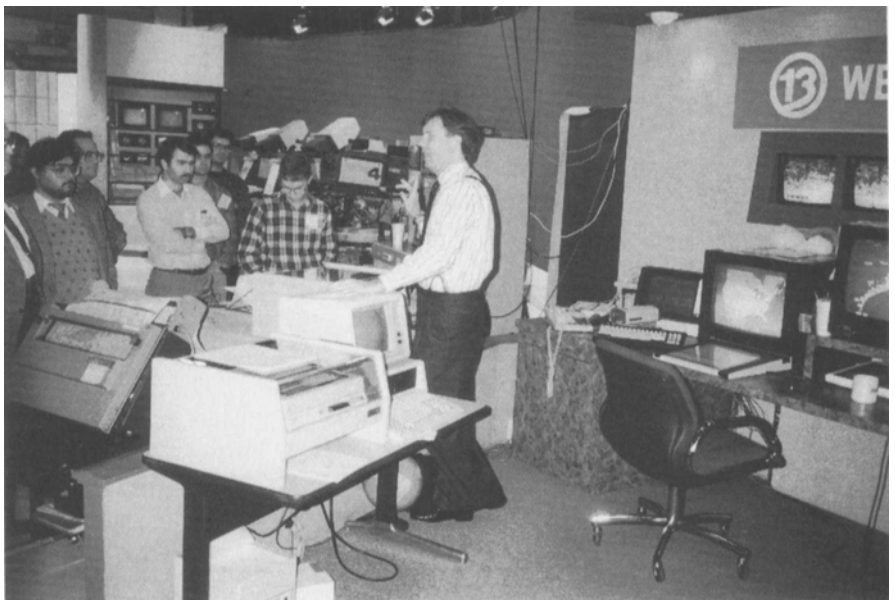
Houston, November 15, 1989 — At a meeting held at the Lyndon B. Johnson Space Center, approximately 55 attendees were guided into individual sections of the media building. Film and photo processing plants, as well as the film-to-

video telecine and video-to-film conversion sections were explored. The still photo studio and television section were explained, and at the new computer graphics generator section, computerized film data storage equipment was demonstrated. Both wet and dry film printers as well as the video colorist operation were included in the tour.

Nearly 20 NASA contractor staff and administrators took part in the demonstrations, providing one of the most detailed tours ever given by the space center's media facilities. — Robert Musberger (Secretary/Treasurer), University of Houston.

Houston, December 10, 1989 — Frank Billingsley, broadcast meteorologist, KTRK-TV, described the tools he uses to prepare a weather forecast. Since Houston is located on the dividing line between the tropics, wide plains, and tornado belts, weather forecasting can be a challenging job that requires computers, radar systems, and graphics systems to help prepare and deliver an accurate weather report. As part of his presentation, he demonstrated the Kavouras radar analyzer and graphics system, the News Star newsroom computer system, and the teletype and facsimile wires.

Following the formal presentation, Jeff Foltz, KTRK-TV operations engineer and former Houston Section board member, gave the 35 attendees a guided tour of the control rooms of the station. — Robert Musberger (Secretary/Treasurer), University of Houston.



At the Houston Section's December meeting, meteorologist Frank Billingsley explains the operation of the weather wire and graphics equipment used for KTRK-TV weathercasts.

Montreal/Quebec, September 27, 1989 — Bob Warren, Dolby Laboratories, gave a two-part tutorial on the principle of Dolby stereo recording in the motion-picture industry. Through videotapes showing excerpts of well-known films, Warren demonstrated the technology's effectiveness, illustrating how it enhances the creative value of film. He also gave a brief history of the Dolby stereo technology.

The meeting was held at the National Film Board of Canada's Theatre 3 mixing facility. The 44-member audience included students as well as professional sound editors and mixers. — Rene Villeneuve (Chairman), National Film Board of Canada.

Montreal/Quebec, October 11, 1989 — More than 300 participants visited CITES-CINES, an elaborate exhibition on cinematography, at the Palais de la Civilisation, located on the former Expo '67 site.

The exhibits are comprised of 18 sets which represent various locations within a city, such as a subway tunnel, a laundromat, an indoor parking garage, and a police station. In each of these sets, is a screen where viewers can see excerpts of movies whose themes are related to each exhibit. The audio portions of the films are heard through specially designed earphones that are handed out at the entrance of each set. — Rene Villeneuve (Chairman), National Film Board of Canada.

Montreal/Quebec, November 23, 1989 — SPAR Aerospace Limited, the only satellite manufacturer in Canada, and a major supplier of satellite subsystems for communications and surveillance markets, was visited by 80 participants.

Gerry Bush, satellite and communications, gave a short, historical video and slide presentation of SPAR's achievements since it launched its first transponder on the Relay Satellite in 1962. Since then, SPAR has designed and manufactured more than 60 satellites, and today, it is working on ANIK-E Telesat, Canada's next generation of communications satellite. This \$200 million program will be the most powerful and versatile commercial service over North America, offering Ku- and C-band capability.

The presentation was followed by a tour of the laboratories, which employs approximately 600 engineers and technicians, who design, fabricate, and test products for space. — Rene Villeneuve (Chairman), National Film Board of Canada.

Montreal/Quebec, December 6, 1989 — An outline of the progress made in tape technology was presented by Roger Gramlund, 3M, and Michael Poulin, CBC.

Gramlund showed improvements in tape formulations that have contributed to the increased efficiency in magnetic recordings. He also explained the conservation of metal particle tapes and dispelled myths in the areas of storage of magnetic media, such as keeping the recorded tapes at the end, and regular re-winding of tapes to avoid interlayer adhesion. In addition, he discussed the effect of head wear on tapes.

Poulin described CBC's participation in elaborating D-2 standards. He also explained how CBC will integrate this format throughout their facilities. A thorough description of the evaluation process and criteria was given.

The meeting, which was attended by 66



Bob Carroll (left) and Charles Clarke (right), speakers at the November meeting of the New York Section.



participants, took place at CBC, Maison Radio Canada. Rene Villeneuve (Chairman), National Film Board of Canada.

New York, November 15, 1989 — A standing-room-only crowd of 130 individuals attended the New York Section's November meeting, held at the Warner Screening Room. The program was entitled, "An Integrated Approach to the Digital Production Suite." Two papers were presented. The first, by Bob Carroll, Abekas, explained how digital disk recorders are used in post-production and described many of the capabilities of his company's A60 recorder.

Charles Clarke, Digital F/X, then presented a historical review of the development of today's editing suites, leading into a description and demonstration of his company's Composium digital production suite. The suite combines a paint system,

digital effects, keying, and keyframe control of external devices such as VTRs and Abekas digital disk recorders. The presentations were followed by a lengthy question-and-answer period. — David Horowitz (Program Chairman), CBS.

Pasadena City College, November 28, 1989 — Bill Messersmith, AME, Inc., discussed the corporate workings of his company. AME has eight facilities in Los Angeles, two in New York, one in New Jersey, and two in Canada. The company offers a wide variety of services and equipment, including 210 1-in. C-format VTRs, 7 2-in. Quadruplex VTRs, 9 D-1, and 10 D-2 machines; 12 new D-2 machines are on order. They also have 17 Rank Cintel units for transfer, 16 edit bays, and electronic graphics and support equipment. The Section is planning a tour of the AME facilities later in the year. — Gerald Finn (Faculty Advisor), Pasadena City College.



At the Pasadena City College January Section meeting, Ronnie Bordey, student chairperson, presents Dick Barlow with a certificate of appreciation.

Pasadena City College, December 12, 1989 — Dustin Fain, cameraman for Network 10 Australia and former Pasadena City College student, discussed Australian television. He explained that there are three networks in Australia and one government channel, that the ratings for the news in Australia are higher than in the U.S., and that as the country of Australia is on the PAL standard, material obtained from the U.S. must be converted before airing.

He told the 21 attendants that he has traveled extensively in Canada, the U.S., and Puerto Rico for Network 10, because there are times when bureaus cover stories in other territories or do work for other countries. — Ronnie Bordey (Student Chairman), Pasadena City College.

Pasadena City College, January 9, 1990 — The use of filters in filming was discussed by Dick Barlow, director of technical services, Tiffen Technical Center.



Lincoln Endelman (left) asks a question of Joe Hoffman (right) during the San Francisco Section's December meeting.



Attendees examine the special light and rope designed by Joe Hoffman for cave filming.

Through a videotape presentation, he showed scenes of both indoor and outdoor sets that were shot with and without various filters. He also supplied the 18 attendees with a glossary of terms and applications of special effect filters. In addition, Barlow provided a comparison of the differences in the relative dimensions of 35mm still, 35mm motion, 16mm, and video pickup tube targets. — Gerald Finn (Faculty Advisor), Pasadena City College.

Philadelphia, December 5, 1989 — Steve Carr, Sony Corp., discussed the D-2 format, its relation to Type C, and interface options when using D-2 recorders.

During the meeting's second half, Dean Rosenthal, ADC Telecommunications, discussed cable management and how it is used to untangle wires in the plant.

Following the presentations, the 40 attendees were given a tour of WLVT Channel 39, the PBS station in Bethlehem, where the meeting was held. — Jim Izydorczyk (Chairman), Sigma Electronics Inc.

Rocky Mountain, December 21, 1989 — A special holiday program was held at the Denver Center for Performing Arts (DCPA). The 50 attendees were given a preview of the Warner Brothers film *Driving Miss Daisy*. The program, which was held jointly with the regional chapter of the Society of Broadcast Engineers, was co-hosted by DCPA and Western Cine of Denver. — Jim O'Brien (Secretary/Treasurer), RIA Corp.

San Francisco, December 11, 1989 — At the first San Francisco meeting to be transmitted by satellite, Joe Hoffman, Cavern Films, spoke on *The Cave Films: Movie Making in One of the Last Frontiers*.

Hoffman, a noted spelunker, used motion pictures and slides to depict the scenic but harsh environment in which filmmakers must work. Wading in mud, crawling through long narrow walkways, and the total absence of light are among the challenges facing cave-film crews. To meet the special demands of cave-film illumination, Hoffman designed and built special lighting units equipped with NiCd batteries that, when fully charged, provide illumination for the exposure of 7000 ft of 16mm film at 24 frames/sec.

He has also invented and patented a rope-climbing device, which he said is the only device that permits a person to ascend or descend a rope. The descent can be controlled by a six-pound pressure from two fingers. Also, the device can be converted from descend mode to ascend mode within five sec. This is particularly useful for filming shots booming up or down on a rope.

Other special problems include moisture in caves, which can be a hazard to electric or electronic circuits; the touching or handling of natural formations or other artifacts, because they might be damaged by body chemicals; and the responsibility of spelunkers to remove everything that they take into the cave, as a courtesy to the land owner.

An audience of 40 members attended the gathering at Tandem Computers TV Studio in Cupertino, while an estimated 60 persons participated by satellite. The satellite broadcasting was arranged by Peter Hammar, Hammar Communications, and Adam Wilt, Abekas. — Vernon L. Kipping (Secretary/Treasurer), consultant.

Toronto, November 7, 1989 — Don Massa and Jerry Campbell, Ampex Corp., made presentations before a 125-member audience, at VTR Productions Ltd. Massa

gave a talk entitled, *Transitioning to the Digital Domain*. Opening the discussion with a historical perspective of the component format, the D-1 format, and the D-2 (4f_{sc}) format, he pointed out that although both systems permitted vastly improved technical performance in themselves, systemizing them in a practical sense is more costly and complex than anyone had ever considered.

He concluded that it is far more prudent for the current television and post-production industry to take advantage of what digital has to offer in terms of D-2 type equipment, introduce them into their existing operations in a manner that befits their physical and financial capabilities, and employ a comprehensive multilayer video production switcher as the main controlling element. That way, as more D-2 products come onstream, they can be incorporated into the operating system in a cost-effective manner. In the meantime, full-system functionality and performance can be maintained in a profitable manner, enabling the maintenance of a competitive market position.

Campbell outlined the attributes of the D-2 format and their relative benefits over the existing Type-C format. Explaining the design philosophy of the D-2 in detail, he stated that it was formulated on the premise that there was a demand for a format that took advantage of digital technology, but in a manner that lent itself to implementation in existing plants.

He further outlined the basic criteria that permits a friendly system to be installed. He stressed that the D-2 format could co-exist with Type-C products, or indeed, any other format of the composite world. He added that existing television and post-production systems do not have to be rebuilt in order to accommodate a portion of the digital world. — Walt Bebenek (Secretary/Treasurer), Ampex Canada Inc.