

# Section Meetings

**Hollywood, April 24, 1990** — High-definition television (HDTV) standards were discussed by Richard West and John Galt, Sony, at a meeting held at the new Directors' Guild of America Theatre. West explained Sony's position on SMPTE 240M 1125/60, which the company has adopted as a production standard. He noted that once produced in the HDTV standard, any other transmission standard could be used to get the signal to the end user. Galt added that although the technical and production units are located at Columbia Studios, which is also owned by Sony, this does not mean HDTV movies will be produced at this time. The units are currently exploring production capabilities in HDTV and serving as a guide to those production personnel and entities desiring to learn more. The 165 members and guests who attended the meeting were also shown several examples of HDTV productions. During the meeting, Secretary/Treasurer Milton Shefter presented a plaque to Pasadena City College Student Chairman Ronnie Bordey. The plaque acknowledges the student chairpersons, current and in the years to come. It will be on permanent display in the TV studio at Pasadena City College.— Milton R. Shefter (Secretary/Treasurer), Paramount Pictures.

**Houston, April 28, 1990** — Automatic dialogue replacement (ADR) techniques and Foley recording equipment were the focus of the April section meeting. Mitchell Markham, Emerald Studios, explained how sound tracks of popular television series are cleaned up by using Macintosh computers as digital audio editors. He demonstrated the technique by showing

the original footage from the *Lonesome Dove* television miniseries and then showed the same footage after ADR and Foley work had been completed. He also showed how an operator can "see" the audio to make fine, accurate cuts and edits without losing quality. Jaime, the studio's composer, then showed the audience the operation of the Akai A-DAM system for composing music tracks. He said that the eight-track A-DAM performs digital audio functions at a lower cost than comparable equipment. Budget feature film and documentary producers Jim Robinson and Mike Woody closed the meeting with an explanation of how they used the Touchvision System at the Motion Picture Lab of Memphis for posting their first feature, *Tinsel*. The film-to-video system allowed them to stay within a limited budget, while achieving a high level of quality. Following the presentations, the 25 attendees were given a tour of Emerald Studios, where the meeting was held. — Robert Musburger (Secretary/Treasurer), University of Houston.

**Pacific Northwest, February 16, 1990** — Digital compositing in the 4:2:2 component digital environment was discussed by David Scammell, Quantel. His presentation included finished samples of work created in the U.S. and U.K. using techniques that incorporate D-1 VTRs and Quantel's Harry digital editing suite. The 38-person audience was shown, in both technical and nontechnical detail, how and why the D-1, CCIR 601, and SMPTE RP-125 formats were created. He then gave an overview of the possible future directions of component digital video.

Karl Paulsen, Digital Post and Graphics



Members of Blazer Broadcasting and the Pacific Northwest Section at the March meeting. Front row (left to right): John Walters, Karl Paulsen, and Cliff Anderson. Back row: Joe Bashlow, Keith Cooke, Steve Talley, William Watt, and Ernie Neumann.

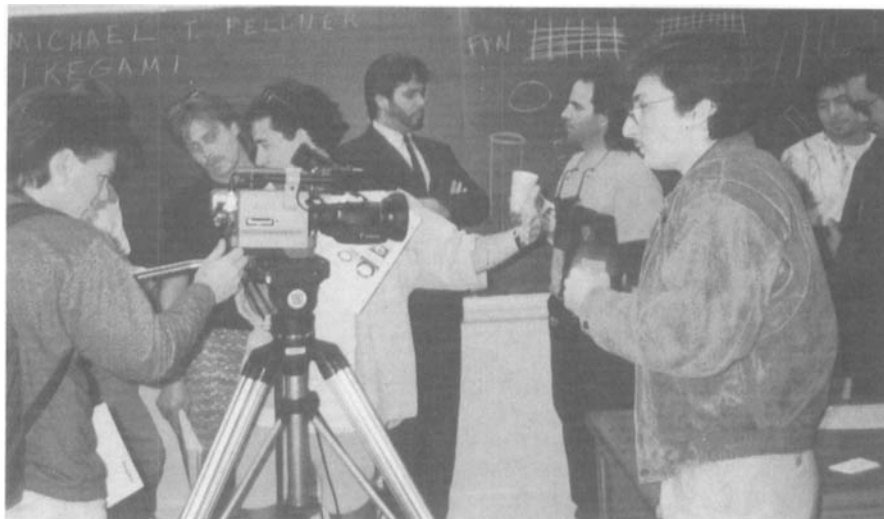


Student Chairman Ronnie Bordey, Pasadena City College, accepting a plaque from Milton Shefter, Secretary/Treasurer of the Hollywood Section, at the April meeting.

(DP&G), explained how his company recently converted its facilities from analog component to full digital component distribution and editing. He gave a tour of DP&G's facilities, complete with hands-on demonstrations of how 3-D computer animation, rotoscoping, digital color correction, and post-production editing are accomplished. — Karl Paulsen (Secretary/Treasurer) Digital Post & Graphics.

**Pacific Northwest, March 16, 1990** — At a meeting held at Portland's Memorial Coliseum, Joe Bashlow, Blazer Broadcasting, demonstrated the production facilities, which include D-2 VTRs used for replay and production, and the first U.S. installation of a Sony Jumbotron in a sports arena complex. The 45 members and guests toured the complete Coliseum broadcast facility, including the replay room and the broadcast remote vehicle provided by Mira. The group was given complimentary tickets to the NBA basketball game between the Portland Trailblazers and the North Carolina Hornets, as well as press and locker room passes. After the game, they watched the Jumbotron replay display board, which was lowered from its post above the arena, so they could get a good look at the video display system.

Bashlow explained that the Jumbotron is the newest type of large screen CRT-based video system not incorporating rear or front projection techniques. The unit at the Coliseum has four surfaces, each approximately 15×11 ft and has 135,000 pixels per surface side. Each screen is subdivided into many smaller, self-contained, and individually powered units that are about the size of a 9-in. diagonal TV set. The submodels are then constructed so that they contain a series of modular evacuated CRT arrays, each consisting of an 8×2 grouping of RGB square pixels. — Karl Paulsen (Secretary/Treasurer), Digital Post & Graphics.



*Students in the Pasadena City College Section experimenting with a CCD camera during the April meeting.*

**Pacific Northwest, April 20, 1990** — John Walters, general manager, and Bob Robinson, chief engineer, Third Avenue Productions, explained how the entire staff worked together to design and install the equipment in the company's new production facility. In addition, Robinson discussed cabling and documentation schemes and explained that the building was arranged so that each edit suite essentially mirrors the others. Third Avenue Productions also recently converted a large warehouse into a production stage and studio. The meeting was attended by 29 people who toured the company's edit facilities and also viewed highlights of the SMPTE Television Conference held in Lake Buena Vista, Fla., last January. — Karl Paulsen (Secretary/Treasurer), Digital Post & Graphics.

**Pasadena City College, April 24, 1990** — Michael Fellner, Ikegami, Inc., described the operating characteristics of the Plum-bicon pickup tube and CCD. The basic points he discussed were the structure of the beam splitter and the mounting of either tubes or CCDs, and why registration is not required for the CCD; the fact that CCD is not subject to burn-in, which is a problem for some shooting conditions with pickup tubes; the lit pixel as a potential problem area for CCDs because it is actually a defective pixel on a CCD; a light overload, which may be sufficient to cause burn-in on a pickup tube but can result in vertical smear on the CCD; and the different types of CCDs: the frame interline transfer (FIT) and the interline transfer (IT), which are two currently manufactured varieties of CCD. He said that the FIT is an improvement in vertical smear over the IT. Fellner added that in current technology there is a high rejection rate in the manufacturing of CCDs, and because of advancements in design, today's CCDs will provide a better balance with tube cameras. Following the

presentation, the 35 attendees were given an opportunity to use a late-model CCD camera. — Ronnie Bordey (Student Chairman), Pasadena City College.

**San Francisco, April 26, 1990** — The 130 attendees at the April section meeting met at NASA-Ames Laboratory to learn about imaging technology and tour the wind tunnels. Ed Shilling guided the group through the wind tunnels, explaining that the 40×80-ft tunnel has been in use since World War II and the 80×120-ft tunnel has been in existence since the early 1970s. The tunnels permit testing of full-size aircraft without interference from nearby adjacent walls which distort test results. Wind for the tunnels is provided by six 30-ft diameter fans. Each blade is 15 ft in length and rotates at 180 rpm. Sensors are placed on the model being tested and readings are fed into recorders in the control room to be computerized and given to engineers for analysis.

J. T. Heineck explained the operation and facilities of the film processing unit. Last year, the unit processed 35 miles of

film in lengths ranging from 50 ft to 3500 ft, and processed at a rate of 4 ft/min. Infrared color film was used with false-color processing to provide useful data. For agricultural use, the infrared shows healthy vegetation as red and unhealthy as magenta, indicating the presence or absence of chlorophyll. A current project is tracking the gypsy moth infestation in the eastern U.S. One day of photography can capture the entire East Coast on a single roll of film.

Aircraft used for aerial mapping are multispectral and scan for thermal, ultraviolet, and infrared. The thermal is used in Hawaii for lava flows. Each frame on the archival film is recorded, indexed, and cross-referenced with multispectral scans. All the visual data is fed onto digital tape and processed through an image processor. Heineck said that this "priceless software" enables the useful manipulation of material consisting of 12 channels in different wavelengths, which can be patched together or used separately. For thermal studies the 1- $\mu$  and 1.5- $\mu$  segments are used.

Heineck noted that the main use of thermal is tracking pollution in rivers, bays, lakes, and oceans, as well as lava flows. During a fire in Yellowstone Park, planes flew over and were able to look through the smoke to locate fire lines enabling more effective strategies to be used in fire fighting. Because of the fire's intensity, the planes had to be flown at 65,000-ft elevation. Recently, flights have been made for the Environmental Protection Agency and National Parks Service to track erosion. On one mission, the space shuttle was equipped with a camera to map the entire U.S. Heineck then described the multimedia unit, which provides graphic presentations to inform the public of NASA activities. The unit makes use of video, still photography, Macintosh computers, shadow graphs, and digitized instrumentation. — Vernon L. Kipping (Secretary/Treasurer), Consultant.



*San Francisco Section members inspect control and data equipment at the April meeting.*