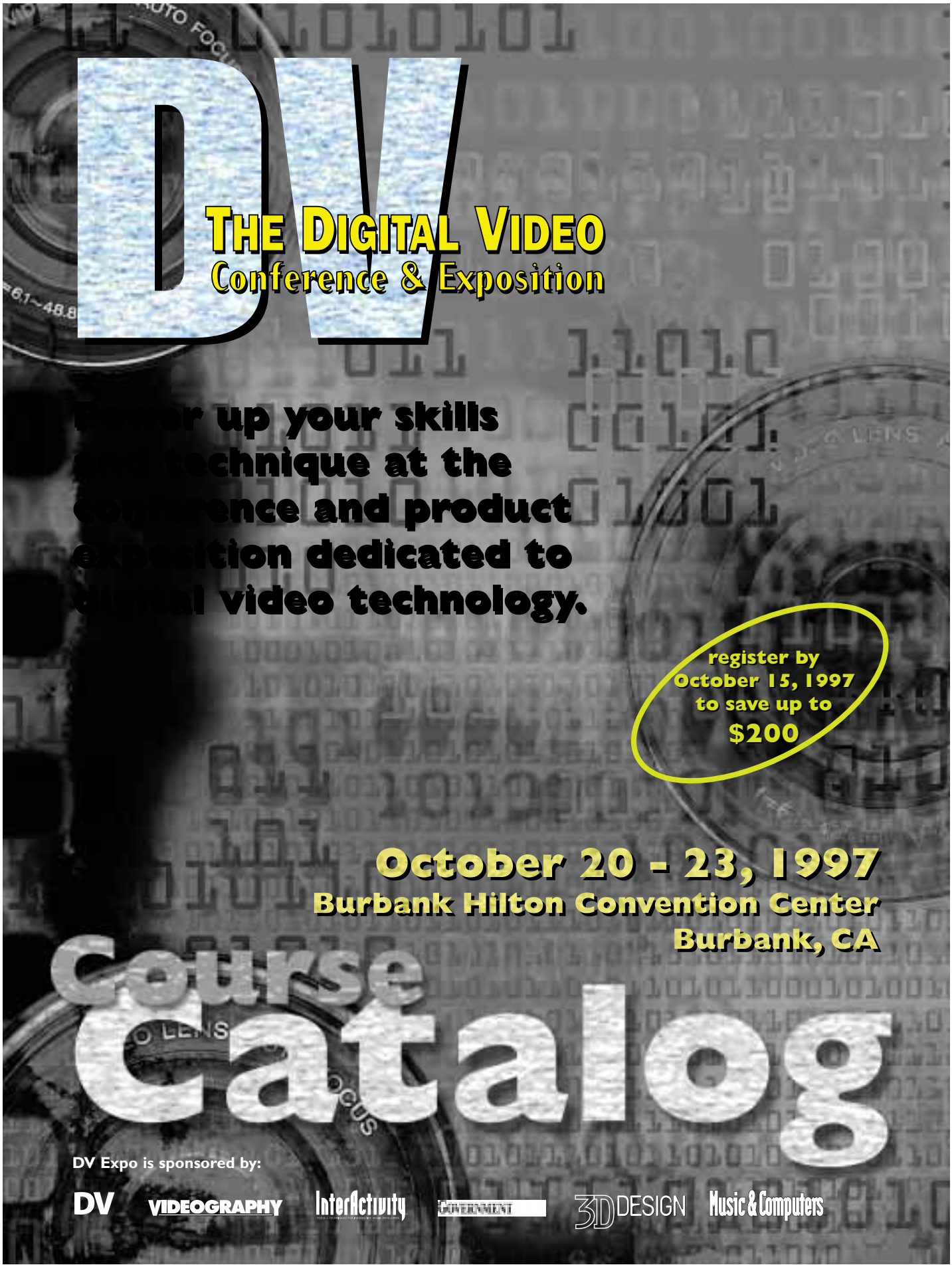
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Become proficient with the newest digital video technology.

Realize your creative visions quickly and cost effectively.

Digital video is here to stay. As a video professional, your future depends on understanding and implementing digital technology in your productions. Whether or not you're currently using digital video technology, DV Expo will reveal how you can make higher quality, cost effective productions—reaching a creative potential you never before thought possible.

The Conference

The Digital Video Conference is the learning opportunity you just can't miss. Designed by the editors of *DV* magazine, *InterActivity*, and *Videography,* the conference program covers the gamut of digital video issues from an objective perspective. Experts providing step-by-step instruction will help you improve your proficiency with the technology and show you how to realize your creative visions quickly and cost effectively.

Over 60 technical sessions in seven focused tracks:

- editing (including non-linear editing)
- compositing/special effects
- new delivery media
- pre-production
- production and acquisition
- audio
- business/legal issues

The Product Exhibition

What's new—and coming—for video professionals? The product exhibition is a hands-on technology forum for you to check out the latest products and demos, get your specific questions answered, and even take advantage of special show discounts. Leading-edge companies, both established and up-and-coming, will show you their products and services—enhancing your knowledge of what's happening in digital video production. This is your best opportunity to see the state of the industry.

The Digital Video Media Masters Awards

Check out the work of digital media masters! This award ceremony will screen nominations in the following categories:

- 3D animation or motion graphic design
- Education/training, documentary, or corporate production
- Open category (anything goes!)

Awards will be presented in each of the categories to both a professional and an amateur/student. (For details on submitting an entry, please see www.dv.com or the July issue of *DV* magazine. Hurry! Deadline is August 31, 1997.)

Is DV Expo for you?

The Digital Video Conference & Exposition is for producers • directors • editors • videographers/ cinematographers • special effects technicians • post-production specialists • filmmakers from independent, corporate, studio, commercial broadcast, and film production environments.

keynote address

In an age where communication is increasingly achieved through visual media, art is big business. We're talking television, film, interactive, multimedia, and print. We're talking commercials, network identities, main titles, web sites, and graphic animation. Yet with unprecedented changes in the tools we use and in the way we do business, we must thoughtfully examine where we are and where we can go.

Join Billy Pittard, CEO of Pittard Sullivan, as he speaks about tools and visual communication strategies in design for the screen and related media.

Billy Pittard is founder and chief executive officer of Pittard Sullivan (http://www.pittardsullivan.com/) where he leads the creative efforts for one of the world's preeminent design studios. Recognized today as a pioneer in the modern era of design for the screen, Pittard was one of the first designers to harness the power of emerging digital technology for visual design and communications. In 1986, Pittard left KCBS to establish Pittard Design. Soon after, he partnered with Ed Sullivan to form Pittard Sullivan in Hollywood. Since then, Pittard has remained thoroughly committed to excellence in design—building an unparalleled team of creative designers, directors, producers, and digital artists from around the world. As a result, Pittard Sullivan has become the world leader in design for the screen, with an international client base that includes virtually every major motion picture studio and television network in the entertainment industry. Now headquartered in Culver City, CA, Pittard Sullivan has offices in New York, Munich, and Hong Kong. In addition to Pittard Sullivan's numerous accolades in the entertainment industry, Billy Pittard is well-respected in the design community for his presentations on graphic animation techniques. He is a much sought-after speaker, having headed seminars at PROMAX/BDA, NATPE, ADAC Envision, and other conferences. He is currently a member of the PROMAX International Board of Directors. He is a native of Tennessee and a graduate of Middle Tennessee State University.

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full-day sessions

Monday, October 20 9:00 a.m.-5:00 p.m.

Interactive Storyboarding

Marcie Begleiter

InterActivity

Develop your storyboarding skills for interactive media. Whether your interest is in gaming, edutainment, industrial, or reference titles, the ability to communicate visually is essential. This seminar will cover mapping, information flow, storyboarding, document creation for peer critique, and low-tech prototyping for presentation. This is not a class in the usage of software; it is a class in the strategies of communication. Topics covered include a slide presentation on information design, breaking down the plot summary, treatment or script, node mapping, visual metaphors, icons, mind mapping, film and its relationship to screen design, the camera as a character, using the storyboard in the interactive flow chart, 3-D storyboarding, creating relationships in design/concept groups, brainstorming a metaphor, information design for the participant's current project (or one provided in the workshop), and concept pitching. This workshop is for designers, programmers, directors, and other members of interactive product development teams. **FD1**

After Effects for Film and Video

Trish Meyer

DV

Join us for this full-day workshop and explore why Adobe After Effects is an essential tool for broadcast video designers, special effects artists, 3D compositers, and multimedia designers. Since its release four years ago, Adobe After Effects has become the industry standard for 2D motion graphics and compositing on desktop computers. Originally written for the Macintosh, it is now also available for Windows NT. You'll gain a thorough understanding of the major features of the program as multi-layered compositions are built by one of the authors of Adobe's own *After Effects Classroom in a Book* and the *DV* columnist for motion graphics. This session will cover: importing video, film clips, and elements created in Adobe Photoshop, Adobe Illustrator, and 3D animation programs; animating layers using keyframes and creating complex motion paths; trimming, time-stretching, and frame blending video layers; masking layers; compositing elements to create deep, multilayered looks and cool effects; using standard manipulation and third-party filters, as well as multiple filters; mattes and alpha channels; and After Effects' powerful "nesting" feature. As a prerequisite, attendees should have basic Mac skills. Photoshop or basic After Effects experience is helpful. **FD2**

Producing Video for the Web

Nels Johnson

DV

Master the challenges of web-based multimedia, specifically desktop video assets. Streaming web video will get most of the attention, but downloadable video and animation will also be covered. Specific subject areas include: capturing video for web deployment, editing and compressing web-based video, who the major players are in the streaming video arena, when it's appropriate to offer download-only video clips, dealing with cross-platform issues (Mac vs. Windows), how to post streaming video clips on a website, dedicated servers vs. "serverless" products for delivering streaming video, and setting up studios for producing web video assets. This session is for multimedia professionals migrating from CD-ROM production to web media production, as well as webmasters seeking to deliver media clips from existing web sites. **FD3**

Independent Video Production: Creative Financing and Marketing Techniques

Michael Wiese

VIDEOGRAPHY

This no-nonsense seminar will cover everything including developing, financing, producing, and distributing your video programs. Everyone dreams of being an independent producer: developing their own ideas, raising financing, and producing programs which are successfully distributed in the U. S. and abroad. If you have this dream, this session is for you. This seminar will cover a wide range of hard-to-get, "must know" information for independent videomakers ranging from how to find investors, sponsors, and co-producers to effective marketing techniques to get yourself and your project recognized in an ever-crowded marketplace. The session will share tips on strategies for raising financing, finding distributors, and avoiding the pitfalls found in the so-called "standard distribution contract." **FD4**

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classes

Tuesday, October 21 8:30 -10:00 a.m.

Type: Not Just for Reading Anymore

Jeff Bortz

DV

Learn how typography is used to reinforce content. Expressive typography, whether illustrated, deconstructed, densely layered, three dimensional, or animated is everywhere. No self respecting commercial, main title, brochure, or network package executed in the last two years would feel complete without it. This session will explore the role of type and discuss ways to make type more effective in your digital projects.
011

Creating and Managing Digital Video For CD-ROM Titles

Leslie Sfarik
and Laurence Tietz

DV

Master the creation and management of digital video for use in CD-ROM titles for the Windows and Macintosh computer platforms. The speakers will discuss methods to work creatively and effectively within the design constraints of the medium. Issues of data rate, frame rate, spatial clarity, and color depth will be addressed in detail. The session will examine several projects created for consumer titles and business-to-business presentations. **012**

Audio Basics

Tim Tully

DV

Here's your chance to get a sound foundation in sound. This session will focus on the hardware, software, and techniques involved in recording, editing, processing, and post-producing the sound that accompanies video. This will include the effective use of microphones, double systems, digitizing analog audio, synchronizing audio to video, sweetening the production audio, and maximizing it for use in a digital desktop environment such as the Internet or CD-ROM. **013**

Pay no attention to the man behind the computer...

Scott Billups

VIDEOGRAPHY

In this session, veteran cinematographer and visual effects creator Scott Billups will reveal the seven easiest ways to break into film and video production with your computer. You'll take a look at some recent film and broadcast projects that exemplify these industry secrets, and then you'll take a peak behind the silicon curtain to discover how they were created. If time permits, we'll also take a look at the various personal production platforms available and examine both their advantages and shortcomings. **014**

Repurposing Animation and Video for the Web

Jerry Lewis

DV

Gain insight, opportunities, and case studies on the key issues shaping the future of animation and video. The changes from analog to digital, proprietary to open, expensive to affordable have allowed virtually everyone to create and distribute media (content) that was previously only available to highly trained (and highly paid) technicians and artists. The masses now have the ability to create and distribute digital video to a larger audience than ever before because now they have access to the inexpensive tools for creation and manipulation of text, graphics, animation, and digital video and can easily distribute this media to the world via the World Wide Web. Topics covered will include proliferation of powerful computers, video capture boards, hard disk arrays, and robust software solutions; compression technology, enabling high performance on the desktop; democratization as technology is becoming accessible to many; demand for content fueled by the proliferation of cable television, direct broadcast satellite, and, increasingly, the Internet; cost effectiveness through affordable technology and the ability to repurpose content; and Windows NT, which is now a viable platform. **015**

Tuesday, October 21 10:30 a.m.-12:00 noon

Introduction to After Effects

Taz Goldstein

DV

Here's an easy-to-follow introduction to the sometimes intimidating world of After Effects, an extraordinary animation/compositing/special effects package from Adobe Systems. Anyone interested in altering film or video on a Macintosh or NT-based PC should not miss this class. It will cover the program's unique interface and broad spectrum of powerful features. If you've always wanted to see what After Effects is about, you must come. You won't regret it. Bring a pen and pad. **021**

Multicasting

Nels Johnson

DV

Establish a meaningful context for multicasting, as opposed to traditional unicasting. Topics covered include why multicasting is important (and inevitable), who the multicast players are (software and hardware companies), how to set up a basic multicast environment,

classes

Tuesday, October 21 10:30 a.m.-12:00 noon (cont.)

differences in multicasting on the LAN vs. the Internet at large, the role of the MBone (Multicast Backbone) and how it works, creating content suitable for multicast, how to find an ISP that offers multicast service, and how soon the technology will be commonplace on Windows and the Mac. The session is aimed toward people new to multicast technology but who posses a working knowledge of multimedia and basic PC networking experience. **022**

Approaching 2000: The Way We Work

Lori Pate and panel

DV

Take a look at the design industry today and how creatives are using digital technology in the corporate, independent, and design/production setting to produce interactive, print, and on-air design. The explosion of digital technology has afforded a whole new set of parameters by which we are creating (and demanding) ways to work. This class will explore organizations that support the use of digital technology, as well as vendors and products. **023**

The Ins and Outs of Successful Digital Non-Linear Film Editing

Barry Silver

DV

Learn the nuts and bolts of digital non-linear film editing from production through printing the telecine. Topics covered will include preparation of the digital media, which systems to use for which job, how to conform a show, how to prepare for the negative cut, and how to produce your answer print. Additionally, we will talk about standard film opticals and digital film and video effects: lighting, composing, and compositing, as well as exploring some of the new software currently available. The session will also focus on successful film finishing techniques from an assistant's point of view. We will concentrate on productivity techniques, error-correcting software solutions, solving problems before they occur, and the care and maintenance of the hardware and software. Attendees can be at any level, from novice to expert, but should have some knowledge of the film or video editing process. **024**

Digital Storytelling

Joe Lambert, Nina Mullen, and Mossimo

DV

Become a better storyteller! The best use of any tool of communication is to provide meaning, whether it is the human voice, the written word, the painted image, the moving image, and now computer-generated multimedia. While the tools and delivery systems of our stories have changed dramatically, we, as humans, still respond to a good, well-told story. Through the use of several successful digital projects, this session will present a variety of conceptual approaches to digital storytelling. **025**

Tuesday, October 21 1:00-2:30 p.m.

Broadcast Design Basics

Flavio Kampah

DV

Master the unique challenges of broadcast design. Using examples of successful design projects as the basis of discussion, the session will explore creative ways to approach the design process and techniques for creating a design environment flexible enough to accommodate unanticipated elements and serendipitous mistakes. **031**

Digital Video Primer

Tim Myers, Josh Rosen, and Randy Ubillos

DV

You can save money and get the latest technology without committing to a single vendor. You can now build a powerful, productive, professional non-linear editing and effects system with open system technologies. But with this freedom comes many choices. In this session, we will review the current state of the marketplace. We will tell you what to look for and how to buy an open system that really works. We'll discuss QuickTime, digital video boards, editing and compositing software, hard drives, alternative storage, and more. On the software side, we'll review the necessary features to take you to new levels of productivity. We will also show you tips and tricks for working with video in compressed formats for broadcast and multimedia output. We'll also review how to add a great soundtrack to your digital movies using DECK II—a powerful multitrack editing and mixing tool for audio which allows you to easily synchronize and chase edits to a QuickTime movie. Your new soundtrack can easily replace the original audio in your movie (you can also choose to maintain the original soundtrack). You can also mix multiple tracks and apply audio effects in real time without the need for expensive external DSP processing boxes. And if you still need to work in the analog world, this session will show you how to synchronize to SMPTE time code. **032**

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Tuesday, October 21 1:00-2:30 p.m. (cont.)

Blue and Green Screen Fundamentals

Paul Vlahos

DV

Anyone interested in learning about the creative possibilities with blue and green screen technology will find a wealth of knowledge in this session. Discussions will cover lighting, camera, materials, pre-production planning, post-production techniques, pitfalls, and any other topics that arise with audience questions. This session is appropriate for attendees at all levels. **033**

Put Your Video on the Web

John Geyer

DV

We're going to cut through the hype with a start-to-finish demonstration of how to make your video web-ready. The Internet offers new opportunities to deliver video in ways never before possible. This session will help you understand the issues involved, from selecting the right technology to optimizing the quality of your presentation. Nobody has been doing Internet video for very long. This session is for people who are just getting started. You will leave with a good understanding of the "tape-to-browser" process. **034**

Pricing Tactics for Professionals

Robert Brenner

DV

Pricing is where you win or lose in a battle for market share. This session deals with tactical actions that business owners can take to maximize profit and return on investment. It's a no-holds-barred, down-and-dirty, tell-it-like-it-is rules of engagement for winning battles in business trenches. Topics include when to charge by the hour and by the job; when and how to reduce price; when and how to raise price; how to handle objections to your higher price; how to know when to turn down a job; smart ways to use coupons, rebates, and special offers; how to deal with bottom fishing by low price buyers; and how to handle cut-throat competitors. **035**

Tuesday, October 21 3:00-4:30 p.m.

24 Frame Display Graphics for Film and Video

Todd Marks, Alex Mann, and Harold Mann

DV

See how computer and video graphics are created and used on-set in feature films and television. Attendees will learn what hardware and software tools work best, what makes for an effective on-screen graphic, and the trials and tribulations of working in a fast-paced, stressful production environment. Attendees will get a sneak peak at some new film graphics, along with some behind-the-scenes stories and adventures from past projects. **041**

The Electronic Screenwriter: Writing Tools for the 21st Century

Michael Cahlin

InterActivity

Explore all the ins and outs of screenwriting software programs—how they really work and their features, benefits, tips, tricks, and pitfalls. Seasoned professionals or anyone contemplating their first screenplay can find that choosing electronic screenwriting tools can be as much of a challenge as the art itself. This lively session fully prepares you to meet the challenge. The seminar will answer important questions, like what to look for when evaluating software for television or the big screen; why your word processor isn't enough; and the pros and cons of using a PC or MAC, DOS or Windows. The class will discuss the basics of how and where to buy a PC and will include demonstrations of popular screenwriting programs, story development programs, script formatters, and more. Products covered include: Scriptware, Final Draft, Plots Unlimited, Collaborator, Scriptor, Warren Script Applications, and much more. Also covered are related resources including newsletters, electronic dictionaries, style checkers, word finders, and the burgeoning services available on-line. This beginning-to-intermediate session will be of interest to all writers—whether you own a computer or not. **042**

Nissan Pathfinder: A Case Study

Taz Goldstein

DV

In 1995, a 30-second Nissan commercial was created entirely on a stripped down, barely usable Macintosh over a panicked four-day period. It went on to win the Radius award at the Cannes International Advertising Festival. In this session, the spot's creator, Taz Goldstein, will demonstrate

classes

Tuesday, October 21 3:00-4:30 p.m. (cont.)

exactly how this and a few of his other pieces were created. Topics covered will include: Adobe After Effects, Adobe Premiere, Adobe Illustrator, basic animation techniques, some cool time-saving tricks, techniques for using CD-ROM clip media, and how to survive for four days eating nothing but Red Vines and Ding-Dongs. Bring a pen and pad. **043**

Audio on the Internet

Tim Tully

VIDEOGRAPHY

Learn all aspects of producing audio and music for the Web, including recording, editing, and processing; the software and hardware required; and the pitfalls and the rewards. The high-pressure push to put multimedia on the Web—in the face of the medium's low data bandwidth—has made Internet video rare and difficult, but not so for digital audio. Technologies such as Progressive Networks' RealAudio, Macromedia's Shockwave Audio, and the audio and MIDI implementation of Apple's QuickTime have made the Web an audio playground. During the session, we'll cover issues of A/V sync, the AC3 compression specified in the standards for both DVD and Digital Television, and its possible role on the net. **044**

Optimizing Video for CD-ROM

Darren Giles

DV

Take advantage of the newest technology and techniques in CD-ROM video to deliver the best possible results in today's market. We will examine the factors that affect digital video quality, and discuss techniques to achieve optimal results. This session is primarily aimed at video professionals with at least a moderate degree of experience in producing digital video. Much of the material will also be useful to those just getting started in this area. **045**

Wednesday, October 22 8:30-10:00 a.m.

Introduction to Media 100

Taz Goldstein

DV

Learn how to use the Media100 Rg Digital Video Editing System. The session will cover: digitizing material off videotape, importing stills and QuickTime movies created with other programs, the full Media 100 interface, basic editing tools, audio mixing, titling, and output. There will also be a brief overview of Gaudi HO, the optional 3D transition board. The presentation will be followed by a question-and-answer session in which specific situations and potential problems can be explored. Bring a pen and pad to note some cool keyboard shortcuts. **051**

Case Study: *Powers of Ten Interactive*

Eames Demetrios

DV

Join us as we revisit the process of creating *Powers of Ten Interactive*, a CD-ROM based on the classic short film *Powers of Ten*. *Powers of Ten Interactive* has six parallel journeys that interweave and connect to give the user a sense of scale, from the quark to the edge of the universe. This case study will address issues of content, design, production, and the like. Major emphasis will be on the notion that content is key to meaningful multimedia design, as well as the challenge and necessity of rewarding the efforts of both novice and specialist with the same product. The session will also explore whether multimedia currently seems afraid of genres beyond games and encyclopedias; in particular, whether the educational uses of the medium can sustain themselves exclusively through purported objectivity or should—in tandem—develop the authorial voice. **052**

Designing Computer Animation for Broadcast Video

Mike Jennings

DV

Understand the design considerations needed to produce broadcast-quality, computer-generated imagery (CGI). The session is intended for 2D or 3D animators with any level of experience who wish to learn what is required to prepare high-quality animations for professional video distribution. Concepts will be demonstrated with a Macintosh, but most concepts apply to any CGI system. Topics covered include television and desktop video technologies and 2D and 3D animation tools. Attendees will learn about using today's animation tools to work around the limitations of (and even take advantage of) the characteristics of television including interlacing, color space, frame rate, and the safe screen areas. The session will also discuss various

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Wednesday, October 22 8:30-10:00 a.m. (cont.)

desktop video and compression technologies, interconnection formats, and tape formats, as well as how to use QuickTime and manage alpha channels in various non-linear editors. Attendees will learn how to design animations optimized for the hardware used and how to optimize tools such as After Effects, ElectricImage, Infini-D, Strata, Lightwave3D, Premiere, and Radius Edit for video output. **053**

The Digital Artist/ Filmmaker Interface

Van Ling

DV

In an industry where artists must learn technology and technicians must learn artistry, this course will approach the interface of art and technology from both directions. We'll give filmmakers a view of the digital resources available to them in all phases of production and give digital artists a broader understanding of how their talents can be better focused on the art of narrative filmmaking. **054**

Tools for the Designer: A Review of the Best Tools for 2D, 3D, Digital Video, Web, and Interactive Media

Harry Mott

DV

Why buy two or three tools when one would be better? Well, because at times it is better to use several tools that can work together than to use one tool that is made to "do it all." This session is a good place to start if you have a project in mind but are not sure of what tools to use either for the whole project or part of it. Drawing on the experience of the instructor, who has used the best tools while teaching or producing projects from before QuickTime was released until now, this session will describe the strengths and weaknesses of the software and hardware that have proven to be the most useful to people while producing professional projects. Tool sets covered will include those used for brainstorming, writing, pre-production, production, and post-production, such as non-linear editing, 3D, special effects, and compositing. **055**

Wednesday, October 22 11:00 a.m.-12:30 p.m.

Digital Compositing on the Mac

Trish Meyer

DV

Gain a functional overview of Adobe After Effects version 3.1. After Effects allows the compositing and animation of an unlimited number of elements. These elements may be text, graphics, animations, video, and/or film of any aspect ratio or frame rate. Elements may be scaled, rotated, positioned, and animated with extreme precision and control. A wide variety of Adobe and third party plug-in filters and effects will also be demonstrated. As prerequisites, attendees should have experience with Photoshop or an equivalent paint package, as well as some animation or video experience. **061**

Hardware Configuration of Digital Video Editing Systems

Charles F. McConathy

DV

Overcome computer bottlenecks in order to produce high quality, flicker-free digital video. The session will cover current high-speed single and multiple processors and those on the horizon, high speed PCI bus technology, and storage and disk arrays as related to digital video editing and audio applications. Subjects include: which PCI cards to use, and in which PCI slots they should be stuffed; 500 MHz dual processors; improved PCI bus speeds; benefits of level 2 and in-line processor cache; thermal recalibration issues; mode page settings and how they help to improve data transfers; the benefits of UltraSCSI; the future of FireWire/1394; Fibre Channel; hardware versus software DV CoDec; 10,000 RPM disk drives; and techniques to shorten rendering times. **062**

Understanding Color Space from YUV to Palette Management

Guy Wright

Interactivity

Here's an overview of color space basics—defining them, explaining why you might want to (or have to) convert from one to another, the problems you're bound to encounter, and how to minimize those problems when you do. Whether you're going from video to computer, computer to paper, or computer to the web, sooner or later you'll have to deal with color spaces. What are color spaces? How many are there? Why are they different? What are the issues moving from one to another? These questions—and more—will be answered at this session. **063**

Creating *American Bandstand's* Logos with ElectricImage and Media 100

Robbie Robfogel

DV

Join us as we revisit the creation of the *American Bandstand* "AB" logo for Dick Clark Productions/World Production's *American Bandstand Multimedia Retrospective*. The producers of this title needed to get several different logos and animations done within a 36-hour deadline. The logos were delivered on time by using several off-the-shelf digital video tools, the ElectricImage Animation System, and Media 100. This class will take you step-by-step through the design process, utilizing different software packages such as ElectricImage,

classes

Wednesday, October 22 11:00 a.m.-12:30 p.m. (cont.)

Media 100, Form Z, Infini-D, Logomotion, Illustrator, and Photoshop. The session will also discuss creative decision processes under a tight deadline. **064**

3D Digital Video Effects Workshop

Patrick Brennan

DV

Here's a "how-to" session for novice and intermediate digital video editors. We'll cover the ins and outs of creating and using 3D digital video effects. Topics include how to move and place images in 3D space; how to create 3D warps such as page peels, spheres, cylinders, swirls, and ripples; how to add 3D light sources and textures to video images; and how to create, save, and reuse traditional broadcast keyframe sequences. This seminar will also touch on video design basics and how to integrate 3D digital video effects without overkill. This session is geared towards beginners, but will also cover tips and tricks from which even experienced users can benefit. **065**

Wednesday, October 22 1:30-3:00 p.m.

The Changing Face of Film Post-Production

Steve Cohen

DV

Glimpse the significant changes in film-based post-production in recent years and see what's in store for the future. Technical issues, aesthetic issues, and quality of life issues will all be discussed. The session will include a soup-to-nuts explanation of Hollywood film post-production—why it's more challenging now than ever before and why the digital revolution has made editors' lives harder, not easier. **071**

The Art and Philosophy of Broadcast Design

Dale Herigstad

DV

Understand the design process for television graphics, particularly the early phases of concept development. Using examples from several projects, we will analyze how a design idea can grow out of looking at the "given elements." The goal is to let the design solutions come out of a careful look at the problem or task at hand. **072**

Writing for Multimedia

Lisa Brenneis

InterActivity

You'll come away from this session with an understanding of the writer's role in multimedia, the impact of platform technology on the writer's role, and the distinction between multimedia and interactive multimedia. The session will explore how to find a writer and how to get jobs writing for interactive media, as well as the potential and perils of linear and non-linear, fiction and non-fiction writing. The session will also cover the development of a structural metaphor in interactive multimedia (e.g., navigational, geographical, alphabetical). Through real-world case studies, attendees will learn about the evolution of script formats and solutions to the technical constraints of delivery media. Finally, the session will walk attendees through writing tasks involved in pre-production, production, and post-production. **073**

DVD-ROM Title Development—The Real Story

Tom O'Reilly and panel

DV

Explore the current state of the DVD-ROM industry, and other issues that developers need to address. DVD-ROM offers developers a wealth of opportunity with its massive storage capacity, but there are plenty of challenges too. Issues including compatibility with other formats and questions about format specifications have kept many from committing to commercial DVD title development. Also addressed will be the economics of DVD-ROM development and technical issues of incorporating audio and video in a title. **074**

Where and How to Learn More about Digital Video, Multimedia, and the Web

Harry Mott

DV

Find the best schools, books, magazines, people, web sites, and other resources dedicated to teaching you more in your field(s) of interest. Your time and your money are precious. Choosing where to spend them is often like taking a shot in the dark. This session can help you better decide how to make informed decisions to extend your knowledge in a practical and cost-effective way. Are you better at teaching yourself? Then there are many books, web sites, and magazines that can help you. Or are you better at learning in a classroom environment? Then come for a review of schools, from one-night extension classes to full-degree programs given at many universities. **075**

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CD-ROM Project Management

Guy Wright

InterActivity

Learn the business side of producing CD-ROMs for mass distribution. Along with some CD-ROM basics such as formatting, premastering, CD-Rs, and some CD-ROM technical background, we'll discuss issues such as packaging, duplication, and distribution. We'll take a CD-ROM project through the entire production cycle and show you how to schedule your own CD-ROM masterpiece. **081**

Outputting Computer Graphics to Film—Pitfalls and Problems to Avoid

David Hays

DV

Gain a solid understanding of the basic fundamentals, pitfalls, and problems found in recording CGI to 35mm and 65mm film, as well as other challenges faced by producers and artists working in this format. Topics include: ideal image resolutions, aspect ratio considerations for theatrical release, and helpful hints for image rendering. This class will cover content and topics aimed at advanced producers. **082**

Preparing for Job Interviews

Linda Buzzell

DV

Prepare to be an effective sales rep for yourself! The toughest sales job is pitching yourself, your experience, and your talents to a potential employer. Preparation, presentation, and attitude are the keys. Topics will include: dealing with rejection; resumes; "reels" and demos; networking; building a Power Rolodex; how to bond with a potential employer, agent, and headhunter; overcoming procrastination; getting through the assistants; staying in touch with prospects; and much more. **083**

Creating and Integrating 3D/2D into Film and Video

Benoit Girard

DV

Create and integrate 3D/2D animation for film and video. Topics include turning client logos into 3D in a matter of seconds, creating appealing background layers, optimizing rendering speed and quality, tactics for efficient management of client revisions, and merging 3D and live action. Software used in this presentation will include Illustrator, Photoshop, After Effects, and ElectricImage. The session will show how to make these products work in harmony. This session is geared toward beginning and intermediate users of 3D/2D (PC or Mac) software, but will also cover tips and tricks from which even experienced users can benefit. **084**

DVD and Laserdisc Production: The Art of the Special Edition

Van Ling

DV

Conceive and create value-added programs (aka The Special Edition) like a master. With the growing public and professional interest in filmmaking, the arrival of DVD, and the success of its predecessor, laserdisc, has brought new capabilities and opportunities for re-releasing material with new, value-added material. Topics included will be the art of compositing clips and interviews, as well as how to reveal special effects secrets to optimum effect. The class will also provide a technical and conceptual overview of successful projects. **085**

Thursday, October 23 8:30-10:00 a.m.

Writing and Designing for Interactive Entertainment (Games)

Roger Holzberg

DV

Learn the essentials of game conceptualization and design, styles of game play, using implied vs. actual AI (artificial intelligence), and how to use cheat codes to deconstruct and learn from the designers of great games. Two very different games, both born from the vision of traditional Hollywood filmmakers, will be demonstrated and deconstructed. Conceived by Steven Spielberg, *Steven Spielberg's Director's Chair* is a full-motion video simulation game featuring Spielberg, Quentin Tarantino, Jennifer Aniston, and Penn and Teller. *Outlaws* is a real-time 3D action game from Lucas Arts. It is *possible* that cheat codes for both titles will be leaked at this session. **091**

Alternative Animation Forms

Gary Schwartz

DV

Be immersed in the theory and practice of animation. Attendees will experience the essence of animation as it was invented by moving from simple to complex techniques. Topics include Zoetropes, flip books, drawing-on-film, cut-out, and underlit sand animation. **092**

classes

Thursday, October 23 8:30-10:00 a.m. (cont.)

Legal Aspects of the Interactivity Business

Charles Kramer

InterActivity

The session will examine legal issues unique to interactive businesses, including: the special rules applicable to organizing and operating "virtual companies" whose employees work in different states and interact only electronically; how to obtain the rights you need to use pre-existing materials; problems of online distribution, including (1) trademark aspects of domain name disputes, (2) licensing aspects of multiplayer games, (3) licensing game demos, and (4) making "characters" reusable, protectable properties. **093**

An Inside Look at Avid

Eric Peters

VIDEOGRAPHY

As an insider's guide to Avid, this session will give attendees a look at the state of Avid and its future plans for this world-class non-linear film and video editing system. Tips and techniques for Avid editors will be covered as well as time dedicated to specific questions from the audience. **094**

Media 100 and After Effects in Film Effects

Robbie Robfogel

DV

Learn the tips and techniques used on the blockbuster *Batman & Robin*. Explore how CGI and miniatures are combined to get a realistic effect as well as the step-by-step process that was used to create the mattes for the effects department. This session will take you through the use of Media 100 and After Effects in the production of this film. It will specifically address Media 100 operation and After Effects matte generation during miniature effects photography. Media 100 was used to digitize footage directly on the set and the footage was then combined with files created with Alias inside After Effects. **095**

Thursday, October 23 11:00 a.m.-12:30 p.m.

Writing and Designing for Interactive Edutainment

Roger Holzberg

InterActivity

Gain an understanding of the issues faced when the writer and designer merge. Two award-winning edutainment titles will be demonstrated and deconstructed during this session. The first title will be the interactive version of *The Discoverers*, which utilizes the IMAX movie as a "table of contents," merging the movie with Pulitzer Prize-winner Daniel Boorstin's best-selling book. The second title, *My First Encyclopedia*, is a subject-based encyclopedia for 3-6 year olds. The session will break down the design and writing approaches of the titles, and examine relevant issues including "repurposing" existing content, and designing for the appropriate market. **101**

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Blue is for Business

James Locker

DV

Learn how to incorporate blue screen compositing into your interactive applications. Blue screen compositing is a technique in which foreground elements, like actors, are filmed in front of a bright, solid color backdrop (normally blue) and then composited against a new background. This process replaces all the blue background with another image or background plate. Blue screen technology was once limited to the special effects departments at Hollywood studios. This was primarily because shooting on a blue screen set can be extremely expensive and time consuming. Now, however, blue screen compositing has expanded to become a part of the video and high technology domains as well. This session is intended to show multimedia producers and directors that there are ways to do elaborate blue screen work within the budget and timeframe of an interactive business application. Topics covered will be how to shoot foreground elements without first fully establishing the background plate, how to develop a preliminary design strategy for an eventual background, how to incorporate full-screen design and interfaces within multimedia scenes, and how to direct using the "Acting in a Box" method to achieve high impact and realistic streamlined video. The session will appeal to all levels of multimedia producers and directors. **102**

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Thursday, October 23 11:00 a.m.-12:30 p.m. (cont.)

Timing Audio and Video

Chris Meyer

InterActivity

Today many still treat video and audio as two separate elements. Bad audio can ruin good visuals; good audio can cover for substandard visuals. Learn how to create a final experience that strongly resonates with the viewer and increases their desire to experience it again. This course covers how to create visual timing references from audio, how to use audio to provide hints for animation actions, and how musicians can use the "magic tempos" to make editing and animation easier. **103**

DeBabelizer

To Be Announced

DV

This session will introduce attendees to a myriad of product issues: cross platform compatibility, color theory, palettes, resolution, conversions between file formats, scripting, etc. This session will also cover techniques for cleaning up and preparing images for other applications and using DeBabelizer's automated features to create special effects. **104**

Make Your Web Site Move: Video and Animation Tools

Marc Eaman

DV

Take advantage of the current video and animation technology to produce increasingly effective web sites. This session demonstrates how to combine video, audio, animation, still images, and graphics to create movies on the desktop for output to the web. Advanced tools to produce and deploy real-time animation on the web are providing new ways to consolidate the process of creating animation files and saving development time. Also, advances in data streaming technology now make it possible to play video files on web pages in real time, thus expanding the ability to develop web sites into a more comprehensive communication tool—and a more interesting experience for users. The "play-as-you-download" technique allows site visitors to view video without waiting for the entire file to download first, and is a technology that is pushing major developers to create dynamic videostreaming plug-ins. Attendees will learn about current web tools and technologies, and review considerations of when, where, and how to best use them. **105**

Thursday, October 23 1:30-3:00 p.m.

Composing 2D and 3D Graphics for Music Videos

Sherri Sheridan

DV

This intermediate-to-advanced class will teach you how to create compelling music videos full of digital video compositing, and computer animations that synch perfectly with audio. How to use 2D audio-synched elements on 3D objects to create powerful music video computer animations will be demonstrated in detail using After Effects and ElectricImage. Firewire issues will also be discussed along with hardware and software considerations. Blue screening and compositing options will be explored using the Ultimatte After Effects plug-in to get the most professional looking compositing available in the industry today. How to use motion math in After Effects with audio files will also be explained and demonstrated. Creating realistic looking environments in 3D space will also be explored using third party plug-ins (TREE STORM) and 3D depth-of-field effects to match digital video. As a prerequisite, attendees should have a basic knowledge of digital video and 3D animation. **111**

Finding the Right People: The Art of the Interview

Pamela Kleibrink Thompson

DV

Learn how to hire the best and avoid the rest. This session is an introductory course for company owners, managers, and others who are involved in hiring employees. Selecting the right people is the most important aspect of a manager's job, yet few know how to do it well. The employee you hire today will be working with you for months and years to come, yet most hiring decisions are made after a few minutes of small talk. Every employee

classes

Thursday, October 23 1:30-3:00 p.m. (cont.)

represents a sizable investment by the company. How do you separate the resume inflaters from the potential stars? Learn how to screen applicants, identify team players, and improve your staff, while building your company's reputation and your own career. Learn techniques for getting the candidate to reveal his or her character, attitude, and suitability for the job. Learn how to get the information most interviewers miss. **112**

CD-ROM Schedules and Budgets

Philip Hopbell

InterActivity

Learn the elements needed to accurately schedule and budget any CD-ROM production. With an emphasis on understanding basic production processes and pathways, this session will be illustrated with sample schedules and budgets taken from actual productions. The session will pay special attention to the importance of responsible forecasting and reporting of real information and will discuss the role of the Project Manager/Line Producer. **113**

Digital Desktop Production

Margo Chase

DV

Get answers to real-world questions about what works when using digitized desktop production. This session will explore the pros and cons of digital desktop production and will address real-world questions surrounding how and what works, using Mac-based software such as Adobe After Effects, and non-linear editing systems like Media100. Content will be geared toward designers working in broadcast, film, and commercial production. **114**

Desktop Video Production Project Management

Dave Hofflich

DV

Take a behind-the-scenes look at a major television advertising campaign produced on desktop video. This session will cover the state of desktop production in the commercial industry. Topics include: advantages and disadvantages of desktop vs. Henry/Flame, standards for budgeting desktop productions, scheduling productions, labor pool/salaries, costs and requirements for setting up a digital desktop studio, and advertising budgets vs. website budgets. **115**

Thursday, October 23 3:30-5:00 p.m.

Case Study: *Journeyman 3*

Greg Uhler

InterActivity

Experience the grueling 18-month development process in only 90 minutes! This session will focus on the development process of the highly anticipated CD-ROM adventure game, *Journeyman 3*. We will journey through writing, design, modeling, texturing, animation, video, sound, and programming. By the end of the session, you will have a broad understanding of the tools and techniques used in the development process of an immersive CD-ROM game. **121**

What's New in Digital Video: QuickTime 3.0

Mitchell Weinstock

DV

Attend this session to see how QuickTime 3.0 provides workflow solutions for you. QuickTime 3.0 opens new vistas for the PC and Mac, with a new special effects architecture, built-in SMPTE effects, and Internet delivery options. **122**

Motion Capture in a 3D World

Thomas Tolles

DV

Find out about the basic history of motion capture as well as its integration into the 3D environment via typical 3D software packages. After a sample scene is created in class, motion data will be integrated, giving attendees a real-world example that is relevant to a wide variety of digital video projects. The session will utilize House of Moves data converted to the "Acclaim" file format, which can be read into 3D Studio MAX. 3D Studio MAX will be used to demonstrate the concepts and techniques of integration. As a prerequisite, attendees should have a basic knowledge of 3D software and some computer operation skills. **123**

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Thursday, October 23 3:30–5:00 p.m. (cont.)

Film, Photography, and After Effects

Avi Hoffer

DV

Explore the unique look of photo-roto animation. This session will cover the use of photocollage techniques in animation with After Effects compositing. Attendees will learn about matteing 2D and 3D elements, the aesthetics of film grain, digital proxies, photoCD, D1 exabyte transfers, file management, and motion tracking through the use of commercial case studies. **124**

FireWire Video Compositing with 3D Sets

Nathan Vogel

DV

Make compositing and 3D sets easier to create and more compelling to view. This intermediate-to-advanced level class will cover acquiring video from a firewire source and then integrating it, via color keying and masking, into a computer-generated 3D environment. Hardware used to acquire digital video and to produce 3D sets, including camera and PCI cards (DV MAX and RenderPix), will be presented and demonstrated. The production environment needed to create these effects, including 3D and digital video software, will also be discussed. Special high-end, third party plug-ins for ElectricImage (TREE STORM, Dante, Image2Mesh, and Tenderizer) and After Effects will be demonstrated. Blue screening, using the Ultimatte plug-in, will be demonstrated in terms of getting the cleanest mattes and best alpha channels to produce the highest quality compositing. As a prerequisite, attendees should have basic knowledge of digital video and 3D animation. **125**

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Technical Advisory Board

Harry Mott, Conference Chair Harry Mott is the owner of Mott 4 Productions (http://www.primenet.com/~mott4), where he designs for the web, broadcast, interactive and feature film fields; produces motion graphics; and consults on digital video, blue screen, imaging and interactive solutions to the film, broadcasting, advertising, multimedia, and Internet communities. His clients include Touchstone Pictures, Warner Brothers, Documedia, Avnet Productions, Badham Productions, Barking Weasel, BBD&O, US West, Sony, and Paramount. He has also developed interactive prototypes for Michael Jackson, Panolog, United Leisure, and The Eames Foundation. He's currently an instructor and curriculum consultant at Otis Parsons College of Art and Design and was the first education director for The American Film Institute's Professional Training Division where he played a key role in the growth of its Advanced Technology Programs. Mott is a contributing author for Verbum's *Multimedia Power Tools* book and CD-ROM project and a columnist for *Computer Artist* magazine. He holds a MFA/MBA from the Peter Stark Motion Picture Producers Program at USC.

Jim Feeley is *DV* magazine's features editor (http://www.dv.com/). When he's not editing text, he produces and edits cycling and documentary videos. When he's not doing that, he tries to find funding for his projects.

Scott Gentry has been in front of and behind the camera almost all his life, appearing in over 100 television commercials and appearing regularly on *All My Children.* Before graduating with a degree in broadcasting, he was hired by the ABC television network as a production associate for several different shows. He also worked as a cameraman for The New York Jets and Giants games, and at various concert and arena events before being promoted to director. He is currently associate publisher for *DV* magazine (http://www.dv.com/).

Brian McKernan has been the editor of *Videography* magazine for the past ten years. He is also the editorial director of Miller Freeman PSN's Video Group, which includes *Television Broadcast, Government Video,* and *TVB Europe*. A former broadcaster, McKernan joined *Omni* magazine in 1980 and left as assistant editor six years later to join *Broadcast Management/Engineering* as television editor. He has written for several publications and recently edited and packaged *The Age of Videography*, a commemorative history of the professional video and teleproduction industries.

Dominic Milano is the editorial director of *DV* magazine. Before deciding that spending 20 years in print publishing was an okay thing to do with his life, Milano studied electronic music at Chicago's Roosevelt University. He dropped out in 1975 to help launch *Keyboard* magazine. When he's not watching the NBA playoffs or playing guitar, Milano burns the midnight word processor as editorial director of Miller Freeman's Entertainment Technology Group, publishers of *DV, InterActivity, Alpha VisualFX, Keyboard, Guitar Player, Bass Player, How To Play Guitar*, and *Music & Computers* magazines (http://www.eyemedia.com/).

Rick Popko is *DV* magazine's news editor (http://www.dv.com/). He joined the publication in 1996 after a two-year stint as assistant editor at *Multimedia World* magazine. In addition to writing and editing for *DV*, he is also president of Future Films, a San Francisco-based production company. Future Films' first feature, *To Hell with Dracula,* is currently in production in the beautiful Napa Valley.

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Marcie Begleiter is a storyboard artist and educator who has worked extensively in the film, television, and interactive industries. She is owner of Filmboards, Inc. where she has worked on projects for Paramount, Tristar, New Line, and ABC and has consulted with various interactive corporations on communications and storyboarding for non-linear media. She is currently on the faculties of Art Center College, American Film Institute, and the new Filmschule in Cologne, Germany. FD1

Scott Billups' award-winning work as a director of digital production has secured him a reputation in both the entertainment and technology communities as a knowledgeable and leading innovator. In the past 20 years, Scott has written, produced, directed, shot, and created more than 40 broadcast shows, 200 television commercials, 40 music videos, 75 industrial films, 18 feature documentaries, 80 network ID's and show titles, and more than a thousand visual effect sequences for a diverse client roster. 014

Jeff Bortz is high trapexe for 3 Ring Circus in Hollywood, CA. 011

Patrick Brennan has worked as a cinematographer and editor since 1983, including four years at KUED in Salt Lake City, where he worked on nationally distributed, award-winning PBS documentaries. Patrick also has extensive experience in multimedia production and CD-ROM development through his work with the University of Utah's Department of Education and its athletics department. Brennan is familiar with Macintosh-based CGI development for digital video and has worked on many non-linear editing systems including Avid, Media 100, and Scitex Digital Video. Currently he is an editor/applications specialist with Scitex Digital Video (http://www.scitex.com), manufacturers of the Sphere family of non-linear editing systems. 065

Lisa Brenneis has served as production manager at Churchill Films, involved in projects ranging from animation to live action, from verite documentary to poetic fantasy. Her subsequent production credits in interactive digital media cover the same

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type of breadth, everything from Nintendo games to museum exhibits. In 1992, she was a founding member of the Los Angeles-based group IEX. She was commissioned by the American Film Institute to develop and teach a two day symposium "Interactive Fiction: Transformation of Classic Structure," and "Writing for Interactive Multimedia," offered at AFI. In 1996, she conducted a graduate seminar in new media design and production as a visiting professor at the UCLA School of Film. She has written articles on interactive story and character development for *Morph's Outpost,* and on the future of virtual reality for *IS Journal.* 073

Robert Brenner is the author of 19 books including *Pricing Guide for Web Services, Pricing Guide for Desktop Services, Pricing Tables: Desktop Services*, and *Desktop Production Standards.* He also writes a business column for *Micro Publishing News* and speaks at conference and group meetings throughout the country. He is president of Brenner Microcomputing, Inc., an information research and content provider, and is the publisher of its Brenner Information Group division. He holds a Master's degree in electrical engineering from the Naval Postgraduate School and a Master's degree in systems management from the University of Southern California. He has also written TV spots for *Computers Today,* the PBS television program. 035

Linda Buzzell, M.A., MFCC is a psychotherapist and a top professional career counselor specializing in the entertainment industry. She is the author of *How to Make It in Hollywood* (HarperCollins), now in its second edition. At the Entertainment Industry Career Institute in Beverly Hills, Linda consults with thousands of people each year about their work in film, TV, and other media. 083

Michael Cahlin is a highly respected feature writer, online columnist, book author, and lecturer. His hi-tech articles demystifying computers and cyberspace appear regularly in magazines like *PC Novice, Smart Computing,* and *PC World.* His weekly column on Prodigy is seen by more than 3 million subscribers. He is also responsible for co-creating *The Official XTree Handbook,* one of the first computer books published by IDG Books to ever hit the best-seller list. A self-proclaimed and certified "webhead," he has been teaching about electronic screenwriting for more than five years. 042

Margo Chase is the owner/principle of Margo Chase Design, a Los Angeles-based graphic design studio specializing in print, web, and film. Margo Chase Design's motion graphics earned both a Gold and Silver award at the 1997 Promax/BDA Conference. Margo has been using After Effects for motion graphics for the past two years and has recently created an After Effects demo for Adobe Systems, which premiered at NAB 1996. Margo works solely on an Apple PowerMac using Adobe After Effects, Adobe Photoshop, Adobe Illustrator, and a Media 100 nonlinear post production system. Margo Chase Design was selected as one of *I.D.* magazine's "I.D. Forty" for 1996 and was featured in the January/February issue of *Graphis Magazine.* 114

Steve Cohen has been editing motion pictures for over twenty years. He recently completed *Blood and Wine* for director Bob Rafelson. He has worked regularly with director Martha Coolidge, cutting such pictures as *Rambling Rose, Three Wishes, Angie,* and Neil Simon's *Lost in Yonkers.* Having edited for years on KEMs and Moviolas, Cohen became an early pioneer in the use of digital tools (both Montage and Avid). *Lost in Yonkers* was the first studio feature ever to be edited digitally. He also edited *Crazy in Love,* one of the first digital long-form projects of any kind. He demonstrated the Avid to the technical wing of the Motion Picture Academy—which led to Avid's Academy Award®. He has written the book, *Avid Media Composer Techniques and Tips,* which is in use all over the world. Cohen won an Emmy for his editing of *LBJ: The Early Years*, and was nominated for a CableACE award for *The Image.* He is chairman of the editing department at the American Film Institute, and has taught at institutions around the country. He is a member of the Board of Directors of the Motion Picture Editor's Guild. Cohen holds a B.F.A. from Yale and a Master's in psychology from Pepperdine. 071

Eames Demetrios (http://www.eamesoffice.com/) has worked freelance for many production companies in various capacities, including shooting and editing segments for ABC's *20/20* and a Universal Pictures feature. Since 1985 he has made about 20 films and videos of various lengths and types including *Carpool: August 21, 1992, Breakthrough: Portrait of Artistides Demetrios, Malibu/Old Topanga Fire Time Lapse Loop,* and *901: After 45 Years of Working* which appeared at Sundance in 1992 and received the coveted 1995 Earthwatch Award. His films have received numerous honors, including the CINE Golden Eagle, "Pick-of-the-Week" from *LA Weekly,* and Best of the AFI Film Festival from the *LA Reader*. Currently he is completing a CD-ROM based on the classic film *Powers of Ten*. Demetrios has a B.A. from Harvard University. 052

Marc Eaman (http://www.scitex.com) is the program manager of global sales tools, graphics division of Adobe Systems Incorporated. 105

John Geyer is the vice president of marketing for Terran Interactive (http://www.terran-int.com). In working with the digital media developers that make up Terran's clients, John is closely in touch with the realities of the digital media marketplace. He has most recently spoken at Internet World and the Progressive Networks Developer's Conference. 034

Darren Giles is the technical director of Terran Interactive (http://www.terran-int.com). He was responsible for the development of Media Cleaner Pro, a multimedia compression tool. He has been involved in many sides of the digital media industry, from service work and title development to the development of new codecs. 045

Benoit Girard is president of Digital Dimension, a 3D motion graphics and computer visual effects shop. Having recently relocated to Hollywood, Ben has created many movie titles and trailers. His work can be seen in features such as *Jingle All the Way, Speed 2, Mortal Kombat 2,* and *Scream*. He's been an in-house animator for Electric Image and also served as Electric Image's demo artist at NAB and SIGGRAPH. Ben is from Montreal, Canada and attended Royal Roads Military University in applied and military psychology. 084

Taz Goldstein is an Emmy-nominated producer/director and co-owner of Built-d Media in Venice, CA. His recent clients include Miramax Films, Columbia/Tristar Motion Picture Studios, The CBS Television Network, and Sony Electronics. He recently served as supervising producer for the Archive of American Television, a newly formed division of the Academy of Television Arts and Sciences established to collect and preserve interviews with the pioneers responsible for the first 25 years of television. Taz teaches several classes at the American Film Institute and lectures around the country. It's also been rumored that he makes a mean macaroni and cheese. 021, 043, 051

David Hays was selected to head up a separate division of Las Palmas Productions in December of 1992. The new division, EFILM, has set new standards for the film industry. As executive producer and vice president, David is in charge of all marketing efforts and oversees day-to-day production issues. In addition to EFILM, he has also worked at MotionServo, which designed and built background/target projection systems for the Boeing Company in Seattle. David's work as project manager with MotionServo resulted in two flight simulators being built for the Advanced Technical Fighter (ATF) which are now operated by the U.S. Air Force. 082

Dale Herigstad has been a director/designer in the field of motion graphics for television and film since 1978. Beginning with early computer graphic work with Harry Marks, he moved on to work at most of the major production and TV design firms on the west coast, including Robert Abel &

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Associates, Digital Productions, Pacific Data Images, Rezn8 Productions (http://www.rezn8.com), and Rhythm and Hues. He has designed packages for the major networks, including the 1992 and 1994 Winter Olympics for CBS. Since 1991, Dale has also been active in interactive design, having designed the interfaces for two major interactive television projects, as well as kiosks and websites. His work has won numerous BDA and commercial awards, as well as an Emmy. 072

Avi Hoffer has been owner of Red Herring Pictures, a digital media production company located in Venice, CA, for the past five years. The studio focuses on interactive content development, digital non-linear video post- production, and motion graphics design. In 1997, Avi joined Acme Filmworks, producers of animated commercials, as director of digital production. Since joining the company he has supervised digital production on spots for Nabisco, Nike, and Rhino Records. As a broadcast designer, he has worked with such clients as BBDO, Muse Cordero Chen, Asatsu America, Amgen, Turner Movie Music, FOVA West, The Telemundo Group, Rebuild LA, Rock the Vote, Xerox Corporation, and BMG music. As a multimedia producer, he has developed cross-platform CD-ROM products as well as Internet sites. As an animator and technical director, he has worked on commercials and special effects for clients including Foote Cone & Belding, Disney Interactive, Life Watches, Israeli Sesame Street, Playboy Entertainment, and Concorde/New Horizons Films. He also writes on digital video, animation, and multimedia topics for *MacWorld, MacWeek, DV, In Motion,* and *Interactive Jumpstart* magazines. He has also been a featured speaker at industry conferences on video technology issues. 124

David Hofflich is a freelance producer and post-production supervisor. He has over seven years experience in the field of visual effects/motion graphics. For the past three years, he has concentrated heavily in the field of motion graphics for the Macintosh, first as producer and then executive producer at Kampah Visions, in Venice, CA and most recently for Rita/Hayden director Luca DeCarlo. While at Kampah Visions, he was involved in one of the first television campaigns to be produced and designed on the Mac and output as uncompressed D1 files. 115

Roger Holzberg is currently creative director of Disney Interactive Entertainment, where his product focus includes single player and multi-player PC, CD-ROM/on-line hybrids, and on-line stand alone games. In 1996, he was responsible for executive producing and designing *Steven Spielberg's Director's Chair* for Dreamworks Interactive. He is also the executive producer/ director for *Pyramids: Challenge of the Pharaoh's Dream,* a co-venture between Knowledge Adventure and McGraw Hill Home Interactive. Roger serves on the advisory boards of the Computer Game Developers' Conference, *InterActivity* magazine, and the Writer's Guild of America's CMAT (Creative Media and Technology) committee. He is a graduate of the California Institute of the Arts. 091, 101

Philip Hopbell is production manager at Disney Interactive in the entertainment division. He started in 1968 as an apprentice motion picture editor and has edited over 200 short documentaries and 10 features. In addition, Philip has worked as a unit production manager and line producer on many features for both theatrical and television exhibition. In 1980 he was instrumental in bringing interactive videodisc technology into *National Geographic* and between 1984 and 1987 he managed a studio producing over 100 level 3 videodiscs for the U.S. Department of Defense. Between 1987 and 1993 he was responsible for the design and startup of the two flagship studios for Philips Interactive Media, managing the production of all 75 of Philips' CD-i launch titles. 113

Mike Jennings is a prominent member of the video editing community on the Internet. In five years with the Radius digital video engineering team, he has collaborated closely with hardware manufacturers, software vendors, and users to create a more friendly and consistent environment for desktop QuickTime video editing. While developing the VideoVision line of products at Radius (http://www.radius.com), he has become a primary source of information about QuickTime, digital video, and Radius video products. He has contributed to numerous magazine articles, and is currently writing a book about animation for broadcast video. 053

Nels Johnson is president of Download Recordings (http://www.downrecs.com), a San Francisco-based software development company specializing in desktop video production and consulting. He is the author of *How to Digitize Video* (Wiley, 1994), *Web Developer's Guide to Multimedia and Video* (Coriolis, 1996), and *Web Developer's Guide to Multicasting* (Coriolis, 1997). He also writes *DV* magazine's monthly "Video Solutions" column. FD3, 022

Flavio Kampah Biography not available at press time. Please see our website for up-to-the minute submissions: www.dvexpo.com. 031

Charles B. Kramer is a member of the New York and Illinois bars, and has practiced law in New York since 1982. His practice includes corporate, copyright, and trademark law, with clients including game developers, game publishers, and information service providers. He has graduate law degrees in intellectual property (New York University, LL.M. 1984) and international law (McGeorge European Program 1983). He has written numerous articles on interactive legal issues, including articles for Miller Freeman's *InterActivity* magazine, and is a regular speaker at the annual Computer Game Developers' Conference. 093

Joe Lambert Biography not available at press time. Please see our website for up-to-the minute submissions: www.dvexpo.com. 025

Jerry Lewis is presently responsible for cradle-to-grave product development and management of Adobe Premiere (http://www.adobe.com), the non-linear desktop digital video editing application. Jerry is focused on expanding Premiere's use in both multimedia and high-end digital video markets. He has helped develop and market video editing products at the Grass Valley Group (Tektronix) and ImMIX (Scitex Digital Video) before joining Adobe. He earned a double major at the University of North Carolina, Chapel Hill: B.F.A. in radio, TV, and motion pictures and B.A. in journalism. 015

Van Ling is an active voice in the call for integrating digital technology into all areas of filmmaking. He is president and creative director for Banned from the Ranch (BFTR) Entertainment, a digital production company specializing in computer graphics, visual effects, and DVD/laserdisc production. A veteran member of the creative teams of *The Abyss* and *Terminator 2*, Ling also produced the special edition versions of both films and was the writer/director of their accompanying special laserdisc supplements. He served as head of production for James Cameron's Lightstorm Entertainment for many years before forming BFTR with partner Casey Cannon. In addition, he created the supplement for MCA's *Field of Dreams* laserdisc and designed graphics for *Congo, Twister, The Relic, Dante's Peak, Starship Troopers,* and *Spawn,* and served as BFTR's visual effects supervisor on the latter two films. 054, 085

James Locker is the principal/creative director of Red Dot Interactive (http://www.reddot.com/). He is an award-winning filmmaker, producer, director, and cameraman. Some of Jim's award-winning films include the educational documentary *Condom Sense* and the feature length *Spirit of Crazy Horse* aired on PBS's *Frontline.* Jim is a talented interactive designer who combines high-end creative design with leading-edge technological prowess. Jim is responsible for overseeing the technical design strategy and helps develop intuitive user interfaces that compel a viewer to become involved with the interactive message. 102

Alex & Harold Mann are principals of Mann Consulting (http://www.mann.com/), a 20-person firm based in San Francisco. The company's multimedia division has

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been producing display graphics for motion pictures since 1993, for films such as *The Lost World: Jurassic Park, Flubber, Air Force One, The Net,* and *Home Alone III.* At any given time, Alex and Harold can be found on the set of feature films, commercials, or the TV show *Nash Bridges,* which is shot right in their backyard in San Francisco. Mann Consulting also creates multimedia products and behind-the-scenes production software for motion picture studios. Alex and Harold are both graduates of U.C. Berkeley. 041

Todd Marks is a display graphics supervisor who oversees the 24-frame synched computer graphics and on-screen video display needs of a film. Todd is currently working on Dreamworks' new feature, *Deep Impact.* Todd supervises the computer graphics artists, video editors, and the display graphics sync technicians to ensure the highest quality images make it to screen. Todd's credits include: *The Lost World: Jurassic Park, The Net, Species, Drop Zone,* and *Metro*. 041

Charles McConathy is president and founder of ProMax Systems (http://www.scsidisk.com), a VAR that specializes in turnkey non-linear digital video editing systems. Charles' experience includes many years of computer technical support, product management, product development, marketing, and pre-press and advertising production. His background has helped him become an expert in the configuration of computer systems for video, desktop imaging, and graphic design. He has been a speaker at SMPTE, Seybold, CONCEPPTS, Color Connections, Macintosh Summit Conference, and Publishing Conferences sponsored by Apple Computer. 062

Chris Meyer is a graphic artist and chief sound designer for the Los Angeles-based motion graphic studio CyberMotion. He has spent over a decade designing and using electronic musical instruments, audio samplers, and digital audio recorders for companies such as Sequential Circuits and the Roland Corporation. He has also created several sound design-oriented extensions to the Musical Instrument Digital Interface used by most electronic instruments today. Chris likes to share what he has learned, and is a prolific author, most recently penning the "Frames of Reference" column for *InterActivity* magazine. 103

Trish Meyer is a principal partner of the Los Angeles-based motion graphic studio CyberMotion, one of the original development sites for Adobe After Effects. She has parlayed her background as a musician and magazine art director into creating graphics for clients including Apple Computer, HBO, NBC, Iwerks, and New Line Cinema, including one of the first major release motion picture opening title sequences ever created on desktop computers. Trish teaches After Effects at the Hollywood branch of the American Film Institute. FD2, 061

Harry Mott See biography under Technical Advisory Board at the beginning of the Faculty section. 055, 075

Mossimo For more information about this speaker go to www.well.com/user/sfdmc. 025

Nina Mullen For more information about this speaker go to www.well.com/user/sfdmc. 025

Tim Myers is the director of audio and video products marketing at Macromedia (http://www.macromedia.com/). Before joining Macromedia, Tim was at Adobe Systems for six years. He was the original product manager for Adobe Premiere through version 4.0. Before working on Premiere he was a member of the Photoshop and Illustrator teams. Tim has an extensive background in integrating computers into both print and video. Prior to Adobe, Tim has worked at Quark Inc., run a small desktop publishing consulting business, and consulted in television and computer integration. 032

Tom O`Reilly is editor of *DVD Report.* Tom previously served as managing editor at Simba Information, where he edited a weekly trade newsletter, *Multimedia Business Report,* and wrote market research reports on the multimedia CD-ROM industry. He has been quoted in publications including the *New York Times* and *USA Today,* and has spoken at conferences including Electronic Entertainment Expo (E3) and REPLItech. He is a graduate of Farifield University. 074

Lori Pate Biography not available at press time. Please see our website for up-to-the-minute submissions: http://www.dvexpo.com. 023

Eric Peters has been employed as principal engineer at Digital Equipment Corporation's corporate research and development group and as principal and consulting engineer at Apollo Computer in Chelmsford, MA (now part of the Hewlett Packard Corporation). Eric is a co-founder of Avid Technology (http://www.avid.com). At Avid he has served as chief engineer, vice president of engineering, and most recently as chief technology officer and senior vice-president of technology. In these roles, he has directly contributed much of the basic technology underlying Avid's products. In 1991, he conceived and developed Avid's first hardware, a realtime JPEG encoder and decoder, which has been the basis of most of Avid's products since. In 1993, along with five colleagues, he received an Emmy for his work on the Avid media composer. In 1995, he and Bill Warner were awarded Oscars® for conception of the Avid Film Composer. He has a B.S. in electrical engineering and computer science from Cornell University. 094

Robbie Robfogel is a professional digital video/3D designer at the Huntington Beach, CA-based Double "R" Productions (DRP) Digital (http://www.doublerprod.com). Coming from a career in radio, as a disc jockey and news anchor, he formed DRP in 1994. Some of his recent work includes serving as Media 100 operator for the Warner Bros. release of *Batman & Robin,* where he provided The Chandler Group with Media 100 digitizing and After Effects matte generations during effects photography. Other recent projects include an animated 3D logo package he created for Dick Clark Productions/World Productions' *American Bandstand Retrospective* utilizing ElectricImage and output to Betacam SP via Media 100. In addition to his studio work, Robbie teaches courses on Media 100 at the American Film Institute in Hollywood. He also was the co-host and co-producer of the only authorized Media 100 training video, *Starting Point: Media 100 Guide & Digital Video Newsmagazine*. He has taught Media 100 classes to corporations around the world. 064, 095

Josh Rosen heads up Macromedia's (http://www.macromedia.com/) award-winning sound team. He has worked to develop computer-based audio tools for 10 years, and has been involved in the design and creation of numerous Macintosh sound applications, including Passport's Alchemy, Digidesign's Pro Tools, and Avid Technology's MediaMix. His previous company, OSC (which he owned with partner Mats Myrberg), created DECK II, which was *MacWorld* magazine's top audio product choice for 1996. OSC was acquired by Macromedia in December of 1995. Along with the Macromedia sound team, he is currently working on new digital multitrack recording, editing, mixing, and mastering systems. With a background in professional music, Josh is also a working sound designer and editor and is co-owner of Outpost, a San Francisco digital picture and sound post-production facility specializing in independent films. His recent feature film credits include Rafal Zalinsky's *Fun,* Michael Seitzman's *Farmer and Chase,* and Finn Taylor's *Dream with the Fishes.* 032

Gary Schwartz is an award-winning animator, director, artist, filmmaker, and instructor. Through his company Single Films, he has produced, designed, and directed animation for Disney, Fox Television, Sesame Street, MTV, and the Corporation for Public Broadcasting. Gary received an M.F.A. from the California Institute of the Arts in 1981. He currently teaches at Cal Arts, U.S.C., and the American Film Institute. 092

Leslie Sfarik is a partner at StudioSoftware Multimedia (http://www.studiosoftware.com), a Los Angeles-based design and production company. She holds a B.F.A. and an M.F.A. from California College of Arts and Crafts (1982, 1984). In 1996, she was honored as one of the "Top 100 Multimedia Producers of

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1996" by *A/V Video and Multimedia Producer* magazine. As a producer for StudioSoftware, Leslie is responsible for management of project development. In addition to project management, Leslie is responsible for digital audio and video production. 012

Sherri Sheridan is the creative director at Minds Eye Media in San Francisco. She has spent the last five years making 2D and 3D animated CD-ROMs, videos, films, and web sites using the most cutting edge tools available. Before joining Minds Eye Media, Sherri worked at Macromedia as a member of the original Shockwave development team and made the first Shockwave movies on the web. She is currently working on a feature film, creating groundbreaking music videos, a DVD title, and various animated websites. 111

Barry Silver is the president of Trakker Technologies (http://www.trakkertech.com/) in Los Angeles, CA and is the developer of Slingshot, the first film matchback software for most digital video editing systems. He has served as an editor in Hollywood for five years, working on award-winning feature films, movie-of-the-weeks, and episodic TV. With a Master's in editing from the American Film Institute, Barry has trained editors in the world of digital non-linear film editing. Focusing for the last two years on special effects films and television, he has had the privilege of working with some of the best effects cinematographers in the business. Additionally, he has served as senior editor of the first network TV show to be finished entirely on the desktop. 024

Pamela Kleibrink Thompson is an independent recruiter specializing in executives, artists, and producers for the top special effects, animation, and interactive companies in the country. Former clients include Disney Feature Animation Studios, DreamQuest Images, Fox Animation, and other leading interactive and entertainment companies. As manager of art at Virgin Interactive Entertainment, she hired 24 animators and artists in a year. Before Virgin Interactive Entertainment, she worked on animated projects such as Paramount's feature *Bebe's Kids*, the Fox television series *The Simpsons*, and the original episode of *Family Dog* for Amblin Entertainment. Thompson is a founding member of Women in Animation and an active member of ASIFA. Pamela teaches courses on animation, new media, and the Internet at UCLA Extension and Learning Tree University. 112

Laurence Tietz is a partner at StudioSoftware Multimedia (http:/www.studiosoftware.com), a Los Angeles-based design and production company. He holds a B.S. in engineering from Pratt Institute (1977) and an M.F.A. from the San Francisco Art Institute (1988). In 1995, he was honored as one of the "Top 100 Multimedia Producers of 1995" by *Multimedia Producer* magazine. Laurence is responsible for engineering, technology, and programming management for StudioSoftware. 012

Thomas Tolles is the principal founder of House of Moves (http://www.lainet.com/motion/exp.htm). He graduated from Stanford University with a Master's in engineering and began working with computer graphics in the early 80's and with SGI machines by 1985. Utilizing Alias/Wavefront's software and other computer graphics tools, he developed the computer animation department for FTI, specializing in litigation and commercial animation. Most recently, Tolles was the general manager of west coast operations for Viewpoint DataLabs. 123

Tim Tully has written about music, audio, video, and technology in publications ranging from *Pro Sound News* to the *New York Times* for over ten years. He is the former editor of *Electronic Musician* magazine; former digital media editor of *NewMedia* Magazine; and has contributed to such publications as *Keyboard, Boot, MacUser, PC Computing, Compuserve, NetGuide, Mix,* and *EQ*. He is co-author of two books: *MIDI for the Professional* (Amsco) and *The Audible PC* (Sybex). Tim has produced music and sound effects for many computer games; produced audio for the Grammy Awards; composed music and produced the audio and video for *The New Media Toolguide CD-ROM*; and created and produced the Internet radio show, *Radio Hyperstand* (http://www.hyperstand.com). 013, 044

Randy Ubillos is the vice president of video product engineering at Macromedia (http://www.macromedia.com/). He was recently named one of the 20 most important people in the history of video by *Videography* magazine. Prior to joining Macromedia, Randy was the lead engineer and inventor of Adobe Premiere. Under his leadership, Adobe Premiere became the standard open-system product for editing digital video in the QuickTime and Video for Windows markets. Before joining Adobe, Randy worked at SuperMac where he wrote a number of applications. 032

Greg Uhler is a producer and co-founder of Presto Studios, Inc. (http://www.prestostudios.com/), a renowned multimedia developer of CD-ROM games for Mac, PC, and Playstation platforms. He was the lead Macintosh programmer for *The Journeyman Project* and *Buried in Time* CD-ROM adventures. Currently, he is the producer responsible for managing the talented production team creating Presto's upcoming CD-ROM title, *Journeyman 3*. He holds a film and video degree from UC San Diego. 121

Paul Vlahos is the son of Petro Vlahos, who invented the blue screen process. In 1976, Paul and his father started Ultimatte Corporation (http://www.ultimatte.com) where he is currently president and one of their chief inventors. Both he and his father have received technical Oscars® for their continuing work with blue screen technology. 033

Nathan Vogel is the 3D special effects director at Minds Eye Media in San Francisco. He has spent the last five years making 3D animated videos and films using the most cutting edge compositing and special effects tools available. Nathan's work is featured on all leading industry reels including SIGGRAPH, Silicon Graphics, The Minds Eye, and Alias/Wavefront. His latest projects include music videos using 3D/2D animation with digital video special effects and directing a 3D feature film. 125

Mitchell Weinstock, senior QuickTime product manager in the interactive media group, is responsible for product marketing, and management and technology alliances for QuickTime on Windows, Macintosh, and alternative platforms. He joined Supermac in 1990 and was present during the birth of QuickTime. As the national marketing manager for advanced products, he helped launch the first QuickTime products (VideoSpigot, Cinepak, DigitalFilm) as well as a variety of critical color publishing products such as PressView, Thunder24, and ProofPositive until 1993. He joined Apple in 1996 (http://www.apple.com/). Weinstock has a broad background in media creation. He has taught classes in IBM connectivity, Apple connectivity, the marriage of computers and video, introduction to digital film, making money in multimedia, color publishing, and QuickTime. 122

Michael Wiese (http://websites.earthlink.net/~mwp/) is a producer/director/consultant with over 27 years experience in film, television, and home video. He was formerly vice president at Vestron Video where he developed, produced, and/or acquired over 200 programs grossing over $100 million in sales. He was also a director at Showtime/The Movie Channel. His producer credits include the newly released *Hardware Wars: Special Edition* and the best-selling *Shirley MacLaine's Inner Workout Video*. His PBS specials include *Dolphin Adventures* (producer/director), *Diet for a New America* (executive producer), and *Kids on the Internet* (director). As a marketing executive/consultant, he has been responsible for helping launch seven major home video labels. FD4

Guy Wright (http://www.eyemedia.com/) is currently technical editor at *InterActivity* magazine. He has been writing and speaking about the computer industry since the late 70's, has published five books (two computer reference, two desktop video, and one sword and sorcery novel); published over 300 articles, reviews, and editorials; and produced a dozen commercial CD-ROM titles. 063, 081

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Call the Burbank Airport Hilton directly to make your reservations. **To secure your discounted conference room rate, be sure to confirm your registration by September 15, 1997 and mention that you are attending DV Expo.**

The hotel for the person who wants to do everything, the Burbank Hilton gives you access to it all. Located across the street from the Burbank-Glendale-Pasadena Airport and just 45 minutes from Los Angeles International Airport, The Burbank Hilton is in an ideal location for travelers visiting the Greater Los Angeles area. Minutes from Walt Disney Studios, Warner Bros., NBC, Universal Studios, and Citywalk, the Burbank Hilton defines convenience. The hotel is centrally located near the San Fernando Valley, Glendale, Pasadena, and downtown Los Angeles, while also being nearby other exciting venues such as The Autry Museum of Western Heritage, Hollywood Mann's Chinese Theater, and Pasadena's Rose Bowl.

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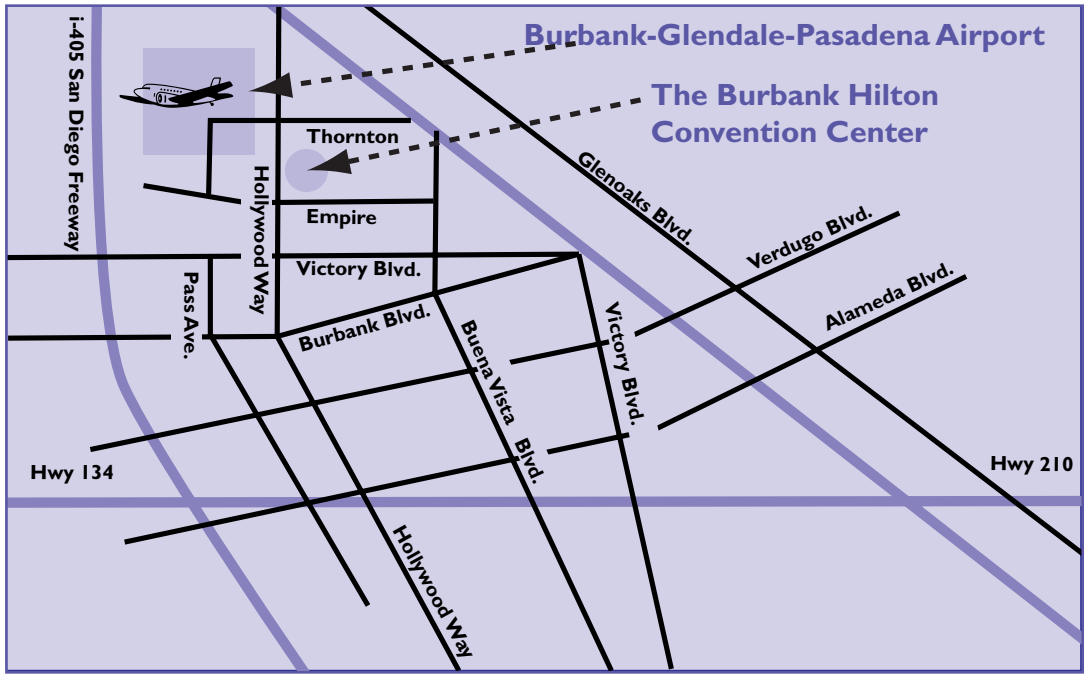

5-step registration

YES, I WANT TO REGISTER FOR THE DIGITAL VIDEO CONFERENCE & EXPOSITION!

OCTOBER 20-23, 1997
BURBANK, CA

STEP 1: NAME AND ADDRESS

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Do not remove or obliterate label. Make corrections or changes below. By tracking our mailings, we can mail more efficiently, save paper, and reduce "junk" mail.

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Title

Company

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City State Zip

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Phone ( ) Fax ( )

Email

STEP 2: SELECT REGISTRATION OPTION

Select the registration option you'd like by circling the appropriate fee. Please note that payment must be received by deadline dates to receive discounted fees.

	On or Before 9/1/97	From 9/2/97 - 10/15/97		On Site
VIP (Includes 3-Day Conference, Full-Day Session, and Exhibition)	$795	$995		$1195
Conference (Includes Exhibition)	$645	$745	web and phone registration close 10/15/97	$845
Full-Day Session Only (Includes Exhibition)	$395	$495		$595
Product Exhibition Only (October 21-22, 1997)	$0	$30		$40

STEP 3: METHOD OF PAYMENT

Refund requests must be in writing and to show management by 10/15/97. No-shows liable for the full fee.

❑ Check enclosed (payable to DV Expo)
❑ Government PO drawn on US Treasury Bank (Company POs not allowed)
❑ Charge my credit card
❑ VISA ❑ MasterCard ❑ AMEX

Credit card number Exp. Date

Name as it appears on card

Signature

STEP 4: QUALIFICATION

(Must be completed in order for your class selection to be confirmed.)

1. What is your company's primary business? (check one only.)
❑ a. Broadcast TV or cable
❑ b. Corporate video production
❑ c. Independent producer/independent production company
❑ d. Post production facility
❑ e. Print publishing
❑ f. Game development
❑ g. Graphic design/art/photo/service bureau
❑ h. Audio recording/engineering
❑ i. Dealer/retailer/distributor/VAR/VAD
❑ j. Advertising/marketing/public relations
❑ k. Computer software/tool development
❑ l. Education/training
❑ m. Government/military
❑ n. Other corporate
❑ o. Other (Please specify:_____)

2. What term best describes you job function? (check one only.)
❑ a. Video production
❑ b. Video post-production
❑ c. 3D animation/modeling
❑ d. Multimedia authoring (web, CD-ROM, kiosk)
❑ e. Programming
❑ f. Education
❑ g. Sales/marketing
❑ h. Management
❑ i. IT/MIS
❑ j. Graphic design
❑ k. Other (Please specify:_____)

3. What is your involvement in the purchasing of digital media and/or video products? (check one only)
❑ a. Final selection or authorization/approval
❑ b. Specify or recommend vendors/products
❑ c. Influence or determine need
❑ d. All of the above
❑ e. None of the above

4. During the next 24 months, what is the approximate budget for digital media and/or video technology products in your company/division? (check one only in each column.)

Hardware/peripherals	Software and services
❑ a. $1,000,000 or more	❑ b. $1,000,000 or more
❑ c. $500,000 to $999,999	❑ d. $500,000 to $999,999
❑ e. $250,000 to $499,999	❑ f. $250,000 to $499,999
❑ g. $100,000 to $249,000	❑ h. $100,000 to $249,000
❑ i. $50,000 to $99,999	❑ j. $50,000 to $99,999
❑ k. $25,000 to $49,999	❑ l. $25,000 to $49,999
❑ m. $10,000 to $24,999	❑ n. $10,000 to $24,999
❑ o. $5,000 to $9,999	❑ p. $5,000 to $9,999
❑ q. Less than $5,000	❑ r. Less than $5,000
❑ s. None of these	❑ t. None of these

5. Which of the following operating systems are in use at your location? (check all that apply.)
❑ a. DOS
❑ b. Windows 3.x
❑ c. Windows 95
❑ d. Windows NT
❑ e. MAC OS
❑ f. OS/2
❑ g. UNIX
❑ h. Amiga
❑ i. Other (Please specify:_____)

6. In the next 12 months, do you/does your company plan to purchase: (check all that apply.)
❑ a. Digital video effects software
❑ b. Digital video effects boards
❑ c. Non-linear editing software
❑ d. Non-linear editing turnkey system
❑ e. Linear editing suite
❑ f. Digital camera/camcorder
❑ g. 3D animation/graphics software
❑ h. Audio editing software
❑ i. Character generator/titling software
❑ j. Video compression/storage drives
❑ k. Video capture card
❑ l. 3D accelerator board
❑ m. Computer workstation
❑ n. DVD/CD-ROM/new delivery media
❑ o. Other (Please specify:_____)

STEP 5: COURSE SELECTION

Enter first and second choices for classes in each time slot. Use course codes (not full titles).

We'll make every effort to accommodate your first choices on a first-come, first-served basis.

	1st choice	2nd choice
Monday, Oct. 20		
Full-Day Session 9 a.m. - 5 p.m.		
Tuesday, Oct. 21		
8:30 a.m. - 10 a.m.		
10:30 a.m. - 12 noon		
1 - 2:30 p.m.		
3 - 4:30 p.m.		
Wednesday, Oct. 22		
8:30 - 10 a.m.		
11 a.m. - 12:30 p.m.		
1:30 - 3 p.m.		
4 - 5:30 p.m.		
Thursday, Oct. 23		
8:30 - 10 am		

Feel free to photocopy this form for your colleagues!

Registration Information

4 easy ways to register for DV Expo!

By phone (until 10/6/97)
800-789-2223
or 972-419-7949
if outside the U.S.

By Mail
DV Expo Registration
13760 Noel Road, Suite 500
Dallas, TX 75240-4332

By Fax
972-385-9003

By Web (until 10/6/97)
www.dvexpo.com

Program Changes

The technical classes and/or events of DV Expo are subject to change should unforeseeable circumstances arise.

Payment Instructions

Payment must be made either by check (payable to DV Expo) or credit card. Government POs drawn on US Treasury Bank are acceptable. Payment must be received by 10/6/97 for preregistration, after which payment will not be accepted until registration begins on-site. Note: class selection will not be confirmed without payment.

Refunds

All refund requests must be made in writing (faxes acceptable) to show management no later than 10/6/97. No-shows are liable for the full registration fee. Fax: 972-385-9003 Mail: DV Expo Registration 13760 Noel Road, Suite 500, Dallas, TX 75240-4332

ADA Accommodations

If you require special accommodations as outlined under ADA, please contact Andrew at 415-278-5235 by 9/22/97 so that we may adequately meet your needs.

Conference at a Glance

Monday, October 20

9 a.m. to 5 p.m.
- FD1 Interactive Storyboarding
- FD2 After Effects for Film and Video
- FD3 Producing Video for the Web
- FD4 Independent Video Production: Creative Financing and Marketing Techniques

Tuesday, October 21

8:30 a.m. to 10:00 a.m.
- 011 Type: Not Just for Reading Anymore
- 012 Creating and Managing Digital Video for CD-ROM Titles
- 013 Audio Basics
- 014 Pay no attention to the man behind the computer…
- 015 Repurposing Animation and Video for the Web

10:30 a.m. to 12 noon
- 021 Introduction to After Effects
- 022 Multicasting
- 023 Approaching 2000: The Way We Work
- 024 The Ins and Outs of Successful Digital Non-Linear Film Editing
- 025 Digital Storytelling

1:00 to 2:30 p.m.
- 031 Broadcast Design Basics
- 032 Digital Video Primer
- 033 Blue and Green Screen Fundamentals
- 034 Put Your Video on the Web
- 035 Pricing Tactics for Professionals

3:00 to 4:30 p.m.
- 041 24 Frame Display Graphics for Film and Video
- 042 The Electronic Screenwriter: Writing Tools for the 21st Century
- 043 Nissan Pathfinder: A Case Study
- 044 Audio on the Internet
- 045 Optimizing Video for CD-ROM

Wednesday, October 22

8:30 to 10:00 a.m.
- 051 Introduction to Media 100
- 052 Case Study: *Powers of Ten Interactive*
- 053 Designing Computer Animation for Broadcast Video
- 054 The Digital Artist/Filmmaker Interface
- 055 Tools for the Designer: A Review of the Best Tools for 2D, 3D, Digital Video, Web, and Interactive Media

11:00 a.m. to 12:30 p.m.
- 061 Digital Compositing on the Mac
- 062 Hardware Configuration of Digital Video Editing Systems
- 063 Understanding Color Space from YUV to Palette Management
- 064 Creating *American Bandstand*'s Logos with ElectricImage and Media 100
- 065 3D Digital Video Effects Workshop

1:30 to 3:00 p.m.
- 071 The Changing Face of Film Post-Production
- 072 The Art and Philosophy of Broadcast Design
- 073 Writing for Multimedia
- 074 DVD-ROM Title Development—The Real Story
- 075 Where and How to Learn More About Digital Video, Multimedia, and the Web

4:00 to 5:30 p.m.
- 081 CD-ROM Project Management
- 082 Outputting Computer Graphics to Film—Pitfalls and Problems to Avoid
- 083 Preparing for Job Interviews
- 084 Creating and Integrating 3D/2D into Film and Video
- 085 DVD and Laserdisc Production: The Art of the Special Edition

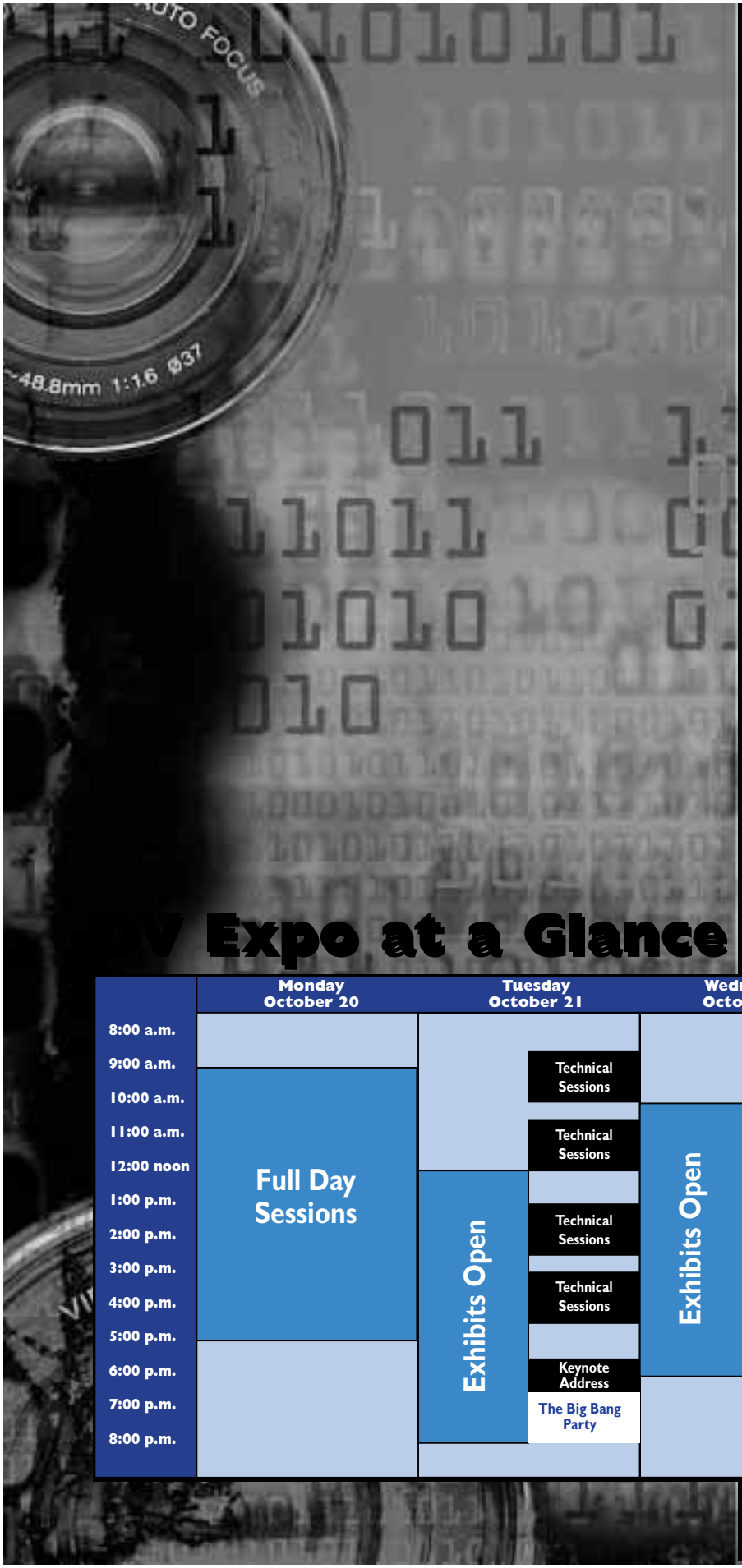
Thursday, October 23

8:30 to 10:00 a.m.
- 091 Writing and Designing for Interactive Entertainment (Games)
- 092 Alternative Animation Forms
- 093 Legal Aspects of the Interactivity Business
- 094 An Inside Look at Avid
- 095 Media 100 and After Effects in Film Effects

11:00 a.m. to 12:30 p.m.
- 101 Writing and Designing for Interactive Edutainment
- 102 Blue is for Business
- 103 Timing Audio and Video
- 104 DeBabelizer
- 105 Make Your Web Site Move: Video and Animation Tools

1:30 to 3:00 p.m.
- 111 Composing 2D and 3D Graphics for Music Videos
- 112 Finding the Right People: The Art of the Interview
- 113 CD-ROM Schedules and Budgets
- 114 Digital Desktop Production
- 115 Desktop Video Production Project Management

3:30 to 5:00 p.m.
- 121 Case Study: *Journeyman 3*
- 122 What's New in Digital Video: QuickTime 3.0
- 123 Motion Capture in a 3D World
- 124 Film, Photography, and After Effects
- 125 FireWire Video Compositing with 3D Sets



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Expo at a Glance

	Monday October 20	Tuesday October 21	Wednesday October 22	Thursday October 23
8:00 a.m.				
9:00 a.m.	Full Day Sessions	Technical Sessions	Technical Sessions	Technical Sessions
10:00 a.m.		Technical Sessions	Exhibits Open	
11:00 a.m.				Technical Sessions
12:00 noon		Exhibits Open	Technical Sessions	
1:00 p.m.				Technical Sessions
2:00 p.m.		Technical Sessions	Technical Sessions	
3:00 p.m.				Technical Sessions
4:00 p.m.		Technical Sessions		
5:00 p.m.			Technical Sessions	
6:00 p.m.		Keynote Address		
7:00 p.m.		The Big Bang Party		
8:00 p.m.				