

# COMING OVER THE HORIZON : IBC PART 1

By Sue Hall and John Hopkins of Fantasy Factory Video

IBC is the world's biggest PAL systems trade show. It's held in Brighton once every 2 years, organised by a consortium of professional organisations led by the I.E.E.E. and features only equipment manufacturers and their agents. Once an exclusively male domain with tits and bums on every stand, there's now a scattering of industry women; suits are on the retreat (somewhat), only Philips and Bosch have dancing girls. The sea front hotels overlook a satellite dish farm and you pay £3.00 for a limp egg sandwich at the Metropole.

IBC is where you see what's coming in the next wave of technological changes: HDTV, All-Digital VTR's and post-production, solid state cameras, computer controlled everything. With a show of this size it's impossible to even see it all, much less try it all out. So we concentrated on affordable highlights: this is a selection of some of them.

## Cameras

Sony showed the Betacam (105p), a 3 chip solid state broadcast camcorder which is still a lot heavier than the average shopping bag. JVC showed saticon tube versions of the BY110 (£3,650) and KY210 (£6250) with prism optics replacing mirrors and 10 times Zone lens. At the small end, Sony has a Video-8 PRO (£1500), it looks just like a tiny ENG camera: great till you see the definition--as bad as ever and no genlockable Video-8 VTR's yet available in PAL. Panasonic's F10 single chip camera (£1300) has an amazing 380 lines definition and an optional palm-size camera control unit: great till you look for the non-existent camcorder version.

## VTR's

Star of the show, though not affordable, Sony's digital VTR (DVR 10000) using metal 19mm tape in special cassettes. About the size of a large refrigerator. Quantel demonstrated an all digital editing centre with Harry, Paintbox, Encore + Mirage and just one Sony DVTR. You play out once from the VTR and only 25 generations later with no quality loss you record your finished commercial back onto the DVTR, great

if you only need the 80 seconds recording time Harry is capable of: cost: Half a million. Sony solved the problem with Betacam's 20 minute length limit for editing with the BVW75 (available late 87) which takes a special 90 minute Beta cassette about 12" wide; it's "SP"; i.e. upgraded from normal Betacam but compatible with it, for component or composite signals. So there will be feature length Betacam editing next year.

## Post-Production + DVE's

Abekas showed their A 64 video disc system which top facility houses are already buying. Editing with no VTR's at all, totally transparent, long enough for ads up to 60 seconds.

Paltex have a complete range of edit controllers from EDDI, yet another non-linear editor using 4 discs or 8 cassettes, the Esprit, Editstar Producer + Director, to Abner a "low cost" 3 machine controller for £11,000.

Sony's 900 Ampex's ACE micro and Grass Valley's System 31 are all new "middle range" 3 machine edit controllers in broadcast terms, all offering degrees of List Management. The Grass Valley looks particularly impressive.

But the dark horse was Videomedia's (VME's) Mickey, a mouse-driven 3 machine controller for only £3995. They claimed 64 orders by the end of day 3! Mickey is gonna shake up the low end of the industry as much as CEL did with their first framestore. Let's hope the breakdown rate is lower!

CEL's Maurice (£13350) is the only 2-channel DVE with zoom under £20,000. But under £30,000 there is a whole crowd of devices: Abekas' Edis, Gemini and Zeno, GML's Merlin, Scaliber, Microtime's Genesis 1 with ACT 1, Questche's 6101. Pyxix has a 2 channel digital framestore with built in vision mixing for £8,000 and For-A also has the MF2000P a single channel D V E for £7,400.

*In Part 2: TIMES THEY ARE A-CHANGIN' we'll look at DVE's in more detail, List Management programmes and overall industry trends.*