Errata

Decision Making in Cinecamera Design

By ROGER W. SEYMOUR LEE APRIL 1973 JOURNAL, pp. 273–278

Page 274, center column, last paragraph it is stated: "Some cameras that have been tested by the author, which do not have (registration) pins and yet which had a steadiness of better than 0.00025 in, were the Eclair NPR, ..." Information from Eclair Corp. of America notes that this is in error. This camera *does have* a registration pin of the bench type. Two cameras from Eclair had been tested, the other being an ACL model, which has no registration pin.

Page 276, in the first column, under the subheading **Super 16,** fourth line of first paragraph, it is stated that "there are few, if any, lenses yet designed to cover this wider format." It appears, that between the time the paper was written in September 1972 and planned for presentation at the 112 SMTPE Conference and the time of publication in April 1973 this situation changed. The inference was made last year that no such lenses existed or were only in the testing stage.

At present, Eclair's information is that at least two lenses are now available for super-16 application: a Cannon 14 × 84 specifically designated for super-16, and a modified Angenieux 15 × 150.

AN ABSTRACT

Wide-Screen Stereoptics Without Special Glasses in a Normal Theater

By ROBERT B. COLLENDER MAY 1973 JOURNAL p. 409

The author has called to our attention several errors in the publication:

(1) The full paper can be found by the interested reader in two issues, not one as erroneously reported, of *Information Display;* they are: July/August 1972, pp. 18–25; and September/October, pp. 11–17.

(2) The abstract published says, in the second sentence of the second paragraph: "The frame rate per camera is the customary 24 Hz, ..." On this the author has the following advice:

"This paper describes the system as though it causes a 24-Hz refresh rate to the eye which is only one-half the rate of standard theater projection. In standard theaters, the film frame is stationary while it is shuttered twice. This 3-D system does not allow to bring the flicker rate to 48 Hz. The odd cameras are scanned in $\frac{1}{48}$th second and then the even cameras at the same rate. There is no bandwidth increase. In the projection, the multi-facet reflective screen elements rotate at 6 r/s instead of 3 r/s. The description in this paper stays with the 24 Hz only because of ease of explanation in not having to think about an interlace system."

(3) The last sentence of the *Journal's* abstract reads: "The practicality of synchronizing the screen to the film offers film splicing possibilities and eliminates the need for multiple picture integration at each eye, through the agency of electronically operated shutters." Unfortunately the comma in"...eye, through ..." should not have been there, because it changes the meaning of the sentence to just about the contrary of what was meant: that there was no need for multiple picture integration at each eye by means of the use of electronically operated shutters. The author has advised us that "The new system has nothing between the screen and projector or screen and eyes, but the 3-D data is space and time multiplexed to satisfy each person with a different but correct horizontal aspect of the original scene from his respective vantage point."

(4) The author may be addressed: Robert B. Collender, 709 Patterson Ave., Glendale, CA 91203.

JUNE 1973 JOURNAL, p. 505

The 11th International Congress on High-Speed Photography

For: "... will be held 15–21 Sept."
Read: "... will be held 15–21 Sept. 1974."

Engineering Committees Activities

Sound Committee Report

The SMPTE Sound Committee met on Thursday, 12 April 1973, during the 113th SMPTE Technical Conference held at the Hyatt Regency O'Hare Hotel in Chicago. The principal items discussed were Recording and Reproducing Characteristics for 16 and 35mm Film, Sound-Record Dimension Standards, Test Films, and Motion-Picture Time Codes. Because of the interest in Time Codes, the meeting included a large number of visitors.

The advent of the crystal-controlled motor for driving motion-picture cameras has made it possible to record a time code on both the picture film and the sound tape. Since such codes record the time of day, picture and sound sync are obtained by simply matching both to a given time. Such time codes also permit automation of many of the post-production film handling operations, since any point on the film is addressable in terms of time.

An ad hoc subcommittee, chaired by Bob Leonard of Ryder Sound Services, was formed at the 112th SMPTE Technical Conference. This committee was charged with the responsibility of:

(1) Defining the present and potential need for a motion-picture time code in terms of the jobs and operations, such a code would perform throughout the entire motion-picture production process.

(2) Identifying what codes are proposed or are in use in other countries.

(3) Identifying codes in different areas being proposed in the U.S.

Mr. Leonard and the subcommittee completed their work and presented a three-part report. The first part dealt with time codes proposed or being discussed by the EBU and others.

The second part included a description of motion-picture time codes proposed by Stefan Kudelski, by Loren Ryder, and by Cinema Products.

The third part of the report, containing material furnished by Robert Hufford, included many ANSI film standards and some miscellaneous notes on the SMPTE videotape time code.

Following Mr. Leonard's presentation, the Ad Hoc Motion-Picture Time Code Committee was restructured to include manufacturers of cameras, sound recorders, editing tables, and laboratory and peripheral equipment, as well as a representative group of large and small film companies to represent the interests of the users.

The committee was charged with the responsibility of determining a standard motion-picture time code that satisfies the needs of large users who will employ automated devices, as well as small users who will not. The committee was asked to furnish a first draft for presentation at the 114th SMPTE Technical Conference to be held in New York in October 1973.

Committee Chairman Petro Vlahos reported that good progress was being made on creating a new theater test reel. The old reel (ASTR-5) is no longer being printed, and there is a continuing need for a test reel of known quality which includes samples from motion pictures. Such a test reel provides assurance to the theater operator that his equipment is functioning in a normal manner. It was announced that a print of the new test film should be available at the October Conference.

PETRO VLAHOS
Chairman

16 and 8mm Committee Report

At the meeting of the committee during the 113th SMPTE Technical Conference, two major items received attention. First, the committee had balloted several proposals dealing with 8mm projector cartridges, cassettes and reels to be used with them. The balloting evoked many comments. Because of major uncer-