

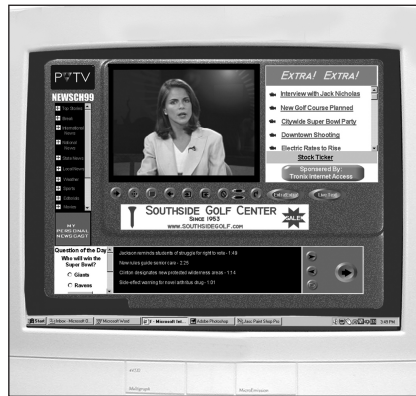


The D1 SYNC+ synchronizer from Prime Image.

space. Operational control is from the faceplate, or with optional rackmounted or handheld remote controls. Video is fed into the unit through a serial digital interface and distributed through four serial digital interface outputs. D1 SYNC+ automatically selects for 525 or 625 format. Controls include video, color, and set-up levels; hue; and a freeze selector that lets the user choose field one, field two, or frame.

Webstation

ParkerVision has announced the **PVTV Webstation for News**. Using this product, producers can automatically create broadcast and internet versions of the same newscast. The internet version can contain “bonus material,” much like DVD often includes a film’s out-takes or inter-



Parkervision's Webstation for News PC Monitoring.

views with key cast and crew members. PVTV can be utilized in two configurations: integrated with ParkerVision's PVTV Studio News, to maximize the level of streaming automation; or as a standalone system for streaming program output from standard production systems. Webstation integrated with PVTV Studio News requires only one production employee to handle the jobs of up to nine crewmembers, allowing broadcasters to reallocate personnel to more critical and profitable station responsibilities.

Cineric Inc., 630 Ninth Ave., New York, NY 10036; tel: (212) 586-4822; fax: (212) 582-3744

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Maxell Corporation of America, 22-08 Route 208, Fair Lawn, NJ 07410; fax: (201) 796-8790

ParkerVision, Inc., 8493 Baymead-ows Way, Jacksonville, FL 32256; tel: (800) 532-8034; fax: (904) 731-0958; e-mail: cameraman@parkervision.com; website: www.parkervision.com

Prime Image, 662 Giguere Ct., #C, San Jose, CA 95133; tel: (408) 867-6519; fax: (408) 926-7294; e-mail: primeimagein@earthlink.net; website: www.primeimageinc.com

RGB Spectrum, 950 Marina Village Pkwy., Alameda, CA 94501; tel: (510) 814-7000; fax: (510) 814-7026; website: www.rgb.com

Telemetrics Inc., 6 Leighton Place, Mahwah, NJ 07430; tel: (201) 848-9818; fax: (201) 848-9819; website: www.telemetricsinc.com

Xytech Systems Corp., 3500 N. San Fernando Blvd., Burbank, CA 91505; tel: (818) 767-7400; fax: (818) 767-7430; e-mail: hheinsohn@xytechsystems.com; website: www.xytechsystems.com

Books, Booklets, and Brochures

SMPTÉ NOW STOCKS THESE RECENT TITLES:

Hollywood's Conversion of All Production to Color Using Eastman Color Professional Motion Picture Films by John Waner is relatively non-technical and somewhat autobiographical. The history, beginning in 1947, briefly discusses Kodak's ongoing research programs for the production of color motion pictures in three-color photography. It discusses the progress of the specially designed color print film for use by Technicolor and introduces the color negative into this program, followed by discussion of the design and development of the films necessary to duplicate the color negative—all of which became known as Eastman Color Motion Picture Films. Stories include the

introduction of these films to the trade and installation at laboratories, including each of the Hollywood 35mm motion picture laboratories. The background of the sales and service of Eastman's motion picture films, related use items, and a calendar of improvements of these films are detailed. Over 150 illustrations are included.

Producing and Directing the Short film and Video, Second Edition by Peter Rea and David K. Irving clearly illustrates all the steps involved in pre-production, production, post-production, and distribution. Its two-fold approach looks at filmmaking from the perspective of both producer and director, and explains how their separate energies must combine to create a successful short film or video—all the way from script to final product. This

guide offers extensive examples from two award-winning short narrative films (*Lunch Date* and *Truman*) and one short documentary (*Mirror, Mirror*), and includes insightful quotes from the filmmakers, describing the problems they encountered and how they solved them.

Video Compression Demystified by Peter Symes addresses the major compression standards—JPEG, MPEG-2, etc., starting with the very basics and then dealing with compression tools, performance considerations, transmissions/storage quality, transport schemes, and audio considerations. While discussing these issues and the popular applications they make possible, the book also provides a full troubleshooting program for compression-related bugs and problems. It

includes a CD-ROM that allows readers to actually experiment with MPEG, JPEG, wavelet, and fractal compression algorithms.

The Camera Assistant's Manual, Third Edition by David E. Elkins is a nuts and bolts guide offering beginning camera assistants and film students information on all aspects of this unique position within the film industry—from cinematography basics to interviewing for the job. It provides complete descriptions of all aspects of the first and second assistant cameraman positions, as well as complete sections on tips for the first and second assistant. This new edition also features an expanded camera section, which lists and illustrates new cameras, as well as specialized camera and lens accessories. A chapter outlining positions within the camera department will help beginners make informed decisions and understand the various responsibilities and duties department members perform. Numerous examples of the types of problems the camera assistant may encounter help readers develop problem-solving skills.

Steadicam Techniques and Aesthetics by Serena Ferrara features an interview with Garrett Brown the inventor of the Steadicam. It covers both creative and practical issues of the use of Steadicam and includes important safety aspects. Steadicam has freed-up the camera operator to follow a film's movement, wherever it

is happening. Ferrara explains the principles by which the camera is operated and the impact it has on filmmaking, including the effects it can produce on screen, on a film's narrative, the audience, and the director's creativity.

For additional information about engineering titles from SMPTE, and to place an order contact: Beverly Blakemore, Sales, e-mail: bblakemore@smpte.org; tel: (914) 761-1100 ext.121, fax: (914) 761-3115, or website: www.smpte.org.

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Completely alphabetized and computerized. ANSI and SMPTE Standards, Recommended Practices and Engineering Guidelines for Television.

Television Standards

Additions to Television CD-ROM Volume 6 (TV6) dated February 1, 2001

- RP 209-2000, Format for Transmission of HD-D5 Compressed Video and Audio Data over 360 Mb/s Serial Digital Interface
- SMPTE 55-2000, Motion-Picture Film -- 35- and 16-mm Television Release Prints -- Leaders and Cue Marks [Replaces 1992 version]
- SMPTE 305.2M-2000, Television -- Serial Data Transport Interface (SDTI) [Replaces 1998 version]
- SMPTE 334M-2000, Television -- Vertical Ancillary Data Mapping for Bit-Serial Interface
- SMPTE 342M-2000, Television -- HD-D5 Compressed Video 1080i and 720p Systems -- Encoding Process and Data Format

The following previous proposals have been approved:

- RP 211-2000, Implementation of 24P, 25P and 30P Segmented Frames for 1920 x 1080 Production Format
- SMPTE 297M-2000, Television -- Serial Digital Fiber Transmission System for ANSI/SMPTE 259M Signals [Revision of 1997 version]
- SMPTE 305.2M-2000, Television -- Serial Data Transport Interface (SDTI) [Revision of SMPTE 305M-2000]
- SMPTE 344M-2000, Television -- 540 Mb/s Serial Digital Interface
- SMPTE 346M-2000, Television -- Time Division Multiplexing Video Signals and Generic Data over High-Definition Interfaces
- SMPTE 348M-2000, Television -- High Data-Rate Serial Data Transport Interface (HD-SDTI)
- SMPTE 351M-2000, Television -- Transporting MPEG-2 Recoding Information through High-Definition Digital Interfaces
- SMPTE 353M-2000, Television -- Transport of MPEG-2 Recoding Information as Ancillary Data Packets

- EG 36-2000, Transformations Between Television Component Color Signals
- RP 203-2000, Real Time Opportunistic Data Flow Control in an MPEG-2 Transport Emission Multiplex
- RP 204-2000, SDTI-CP MPEG Decoder Templates
- RP 205-2000, Application of Unique Material Identifiers in Production and Broadcast Environments
- SMPTE 330M-2000, Television -- Unique Material Identifier (UMID)
- SMPTE 337M-2000, Television -- Format for Non-PCM Audio and Data in AES3 Serial Digital Audio Interface
- SMPTE 338M-2000, Television -- Format for Non-PCM Audio and Data in AES3 -- Data Types
- SMPTE 339M-2000, Television -- Format for Non-PCM Audio and Data in AES3 -- Generic Data Types
- SMPTE 340M-2000, Television -- Format for Non-PCM Audio and Data in AES3 -- ATSC A/52 (AC-3) Data Type
- SMPTE 341M-2000, Television -- Format for Non-PCM Audio and Data in AES3 -- Captioning Data Type

TO ORDER

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