

Industry News & Educational Activities



BKSTS Award Recipients: David Fisher (Screen Digest), President Award; Charles Smith (World Wide Pictures), Fellowship; Ian Bradbury (Cinephoto), Roland Chase Award; Denis Courtney (Director, SMPTE), Honorary Fellowship; Dennis Kimbley (Kodak), BKSTS President; Karel Staes (Agfa Gevaert), BKSTS Journal Award; John Aldred (Rank Laboratories), Fellowship; Laurie Atkin (Screen Electronics), Fellowship.

BKSTS Fellows Awards

The annual Fellows Dinner of the British Kinematograph, Sound and Television Society,

at which new Fellowships and other awards were presented by BKSTS President Dennis Kimbley, was held on 16 May at the Arts Club, London.

Among those honored were several familiar SMPTE names. Denis Courtney, SMPTE Executive Director, was awarded an Honorary Fellowship and Denis Robertson, Bell & Howell Ltd. and a member of the SMPTE International Relations Committee, received a President's Award. Four SMPTE members were awarded memberships in the British Society: John B. Aldred, Rank Film Laboratories; Ioan R. Allen, Dolby Laboratories; Edmund M. DiGiulio, Cinema Products; and Sidney P. Solow, Consolidated Film Industries.

Professor Colin Cherry DSc (Eng) M.I.E.E., the Henry Mark Pease Professor of Telecommunication at the Imperial College of Science and Technology, London, is the recipient of the Fourth Marconi International Fellowship. The presentation was made by H.I.H. Prince Hitachi at the Japan Academy in Tokyo. Professor Cherry is head of the Telecommunications Department at the Imperial College in London. The Department is active in the study of the psychological and sociological aspects of telecommunications, electronics, theoretical analysis of systems, computer-aided design, information theory and coding problems, signal processing and message switching.

Professor Cherry's early research was concerned with the theory of electric circuits and signals, but later he changed his research field to experimental psychology, especially the study of human speech and perception. As an educator he argues that telecommunication is not comprehensible if regarded solely as an exercise in physics and mathematics but only if it is examined within a social context.

RCA's PM-86SL: a sprocketed recorder/ reproducer with new features to keep you ahead.

Our new PM-86SL series multi-track magnetic systems are better than ever—as they need to be. The post-production needs of teleproduction and motion picture operations have changed, and so has the PM-86SL.

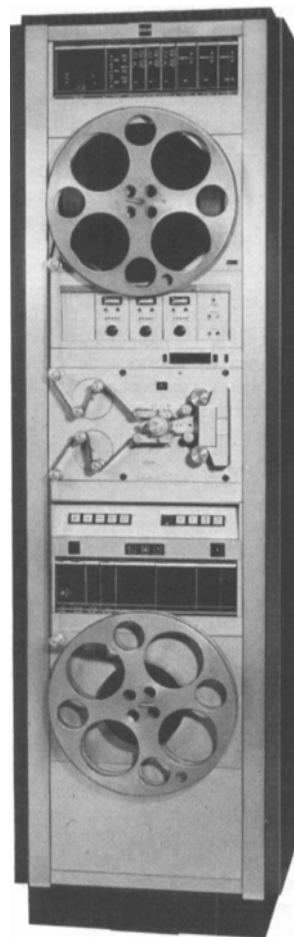
The servo-controlled PM-86SL is the perfect companion for film and tape machines that need to operate synchronously. Here's why:

- Servo-driven interchangeable sprockets for 16 and 35mm film
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- Selectable 24/25 fps operation

The PM-86SL is from RCA Photophone—the people with the broadest line of sound-on-film and sound-for-tape systems.

For information on the PM-86SL or the total RCA Photophone Systems product line, write RCA, 2700 W. Olive Avenue, Burbank, CA. 91505, U.S.A.

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Why did Anton Wilson choose the CP-16R/A as his only 16mm production camera?

Known for his daring and inventive camera work, independent producer/cinematographer Anton Wilson has done it all: documentaries, special feature stories for television, industrials ... most notably for ABC-TV's *Good Morning, America* and for industrial giants like AT&T, among others.

A former technical director for Arriflex, with a background in mechanical engineering, Wilson is also an authority on motion picture production techniques and equipment design. He is vice-president of Anton-Bauer, manufacturers of power supplies for film and video use, and a contributing editor to the *American Cinematographer* magazine.

"The quietest 16mm camera I've ever owned!"

"I first started out with an Arri 16BL, followed by an Eclair ACL," says Wilson. "Eventually I gave them both up. For various reasons, they just failed to satisfy my particular filming requirements.

"My assignments are so diversified and challenging, I need a versatile production camera that can do just about *everything!* And I find that the CP-16R/A is the only camera in existence versatile enough to do

everything I want — and need — it to do. Best of all... it is the quietest 16mm camera I've ever owned."

"CP-16R/A is the only game in town!"

"The studio-silent CP-16R/A is ideal for all double system work. Yet it is lightweight, compact, and has all the sophisticated features and accessories I consider indispensable: variable speeds, behind-the-lens metering, orientable viewfinder... you name it.

"Most important, the CP-16R/A also has a high-quality single system sound capability that is integral to its original design — not a modification, or an afterthought.

"When I add it all up: CP-16R/A is the only game in town!"

Modern production techniques require high-quality single and double system sound.

Says Wilson: "Single system capability is essential these days for most documentary, industrial and PR films, as well as TV commercials. Because modern production techniques frequently call for the editing to be done on videotape, and single system sound

(Above) Anton Wilson at the Panama Canal. "Filming an in-depth feature story about the upcoming canal treaty and its implications, we were able to move fast and reliably with the CP-16R/A, covering what would normally take two months in just ten days!

"The camera functioned flawlessly, even in the torrential rain that overtook us when we followed General Torrijos into the Panamanian jungles.

"This documentary was so successful it aired both as a two-part series on *Good Morning, America* and as a five-part series on the *ABC Evening News*."

makes video transfer real easy.

"That's why my CP-16R/A is frequently used much like a remote video camera... but with far greater flexibility and superior results. Production costs in the field are cut dramatically, and we are far less conspicuous and obtrusive than any EFP crew would be.

"Occasionally, we want the quality of double system sound as well as single system sound backup and editing ease. So we shoot both ways *simultaneously*, running an additional feed from the mixer into the CP-16R/A built-in amplifier, and recording single system sound on striped film. Incidentally, on a recent documentary shot this way, the single system sound quality was so outstanding that we never even used the sound from the Nagra tape!"



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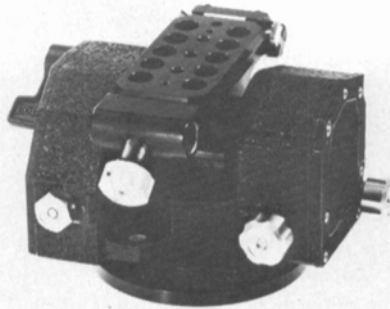
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Chadwell O'Connor, President of O'Connor Engineering Labs, announced a recall of all Model 30 fluid camera heads with Serial Numbers 308764175 or lower because of defective shoes used in the fluid for both pan and tilt action, which are below the manufacturer's standard for acceptable performance.

O'Connor will install new shoes in all Model 30s at no cost to the customer. In-plant turn-around time on these heads will not exceed three days. Freight charges on shipments by United Parcel, Blue Label will be paid by O'Connor. Special shipment by any other carrier will be at the customer's expense.

From the U.S. ship to: O'Connor Engineering Laboratories, Inc., 100 Kalmus Drive, Costa Mesa, CA 92626.

From Europe ship to: O'Connor Engineering Ltd., 11 Rue des Moraines, 1227, Carouge, Geneva, Switzerland.

From Canada, ship to: Cinequip Division, 41 Scollard Street, Toronto, Ontario M5R 1G1.

Nominations are open for the Eduard Rhein Prize, 1978, for an outstanding contribution to television technology. The prize, to be awarded annually, was established in 1976 by the Eduard Rhein Foundation of Hamburg, Germany, and is in the amount of DM 100,000 (approximately \$50,000). No award was made for 1977, since none of the nominations was considered sufficiently outstanding to be worthy of the first award. Interested persons may apply for more complete information regarding the Eduard Rhein Prize to the Eduard Rhein Foundation, Klöpperstieg 3, 2000 Hamburg 67, Federal Republic of Germany, or the United States member of the scientific Advisory Board, Dr. James Hillier, 22 Arretton Road, Princeton, NH 08540. All nominations and suggestions should be submitted immediately, but postmarked no later than 15 August 1978.

CINE (Council on International Nontheatrical Events) announces the following new officers for 1978-79 and new members of the Board of Directors, elected 7 April 1978: President: Frank Kavanaugh, Executive Producer, Airlie Productions; First Vice President: Guilford C. (Dan) Kater, Vice President and General Manager, Modern Talking Picture Service; Vice President, Finance: James G. Damon, Manager, Visual Communications, IBM Corporation; Vice President, Festivals: John B. Kuiper, Director of Films, International Museum of Photography; Vice President, Information: Barbara B. Legg, Executive Secretary, International Quorum of Motion Picture Producers; Vice President, Selections: Lois A. Kane, Coordinator of Special Services, Arlington (Va.) Public Library; Secretary: Daryl I. Miller, Director, Bureau of Audiovisual Services, American Dental Association; Treasurer: Harriet Lundgaard, Executive Director, Educational Media Council.

Carl Lenz, President, Modern Talking Picture

Service, was voted Chairman of the Executive Committee.

Seven new members were elected to the Board of Directors, to fill vacancies: John Irwin, Senior Advisor, Public Affairs, Exxon Corporation, New York; James W. Moore, Director, Audiovisual Archives Division, National Archives, Washington, D.C.; George Griswold Jr., Film and CCTV Manager, American Telephone & Telegraph Company, New York; David Parker, Technical Officer, Library of Congress, Motion Picture Section; Karen Loveland, Director, Exhibits/Motion Picture Unit, The Smithsonian Institution, Washington, D.C.; Stuart Finley, President, Stuart Finley Films, Falls Church, Va.; Robert B. Hudson, former Senior Vice President (ret.), National Educational Television, Reston, Va.

Honorary Life Board Memberships have been voted to former officers: John Flory, Spacefilms, Rochester, N.Y.; Emily Jones, Acorn Films, N.Y.; Edward Oglesby (ret.), Virginia State Dept. of Education, Richmond, Va.; Reid H. Ray (ret.), Rochester Institute of Technology, Tucson, Arizona.

The deadline date for the next CINE Competition is 1 August 1978. For further details, write or call the CINE Office, 1201 16th St., N.W., Washington, D.C. 20036. Phone (202)-785-1136.

Over 200 administrators, educators and media specialists attending the 11th Symposium on Research and Utilization of Educational Media for Teaching the Deaf at the Nebraska Center for Continuing Education, in Lincoln, Nebraska, witnessed the first demonstration of an MCA DiscoVision videodisc utilizing closed caption material designed especially for the hearing impaired, it was announced by John W. Findlater, president of MCA DiscoVision, Inc.

Archie C. Purvis, Jr., DiscoVision's director of industrial marketing, demonstrated the feasibility of the optical videodisc medium as an instructional resource for deaf students. Closed captioning is a system whereby written translations (or captions) are converted to electronic codes and inserted in the regular television signal in a portion of the picture that is normally hidden. In order to see the captions on a home television receiver, the viewer must use a special decoder. The system operates through the imposition of encoded visual subtitles on line 21 of the TV vertical blanking interval. It is expected that this technology will provide a wide variety of educational and entertainment opportunities for all hearing-impaired persons.

Harrow College of Technology and Art announces a new three-year, full-time course, commencing September 1978, in Applied Photography Film and Television, open to men and women and leading to a BA degree with Honors. The new course is being conducted jointly with the Middlesex Polytechnic, and offers students a choice of one of three main study options: The Cultural and Commercial Applications of Photography, the Cultural and Commercial Applications of Film and Television, or the Scientific and Industrial Applications of Photography Film and Television.

Applications should be made as soon as possible for places in the course to: The Head of the School of Photography, Harrow College of Technology and Art, Northwick Park, Harrow, HA1 3TP, England.

Requests for interviews and further information should be made to: Dennis Boxall, Head of the School of Photography, Harrow College

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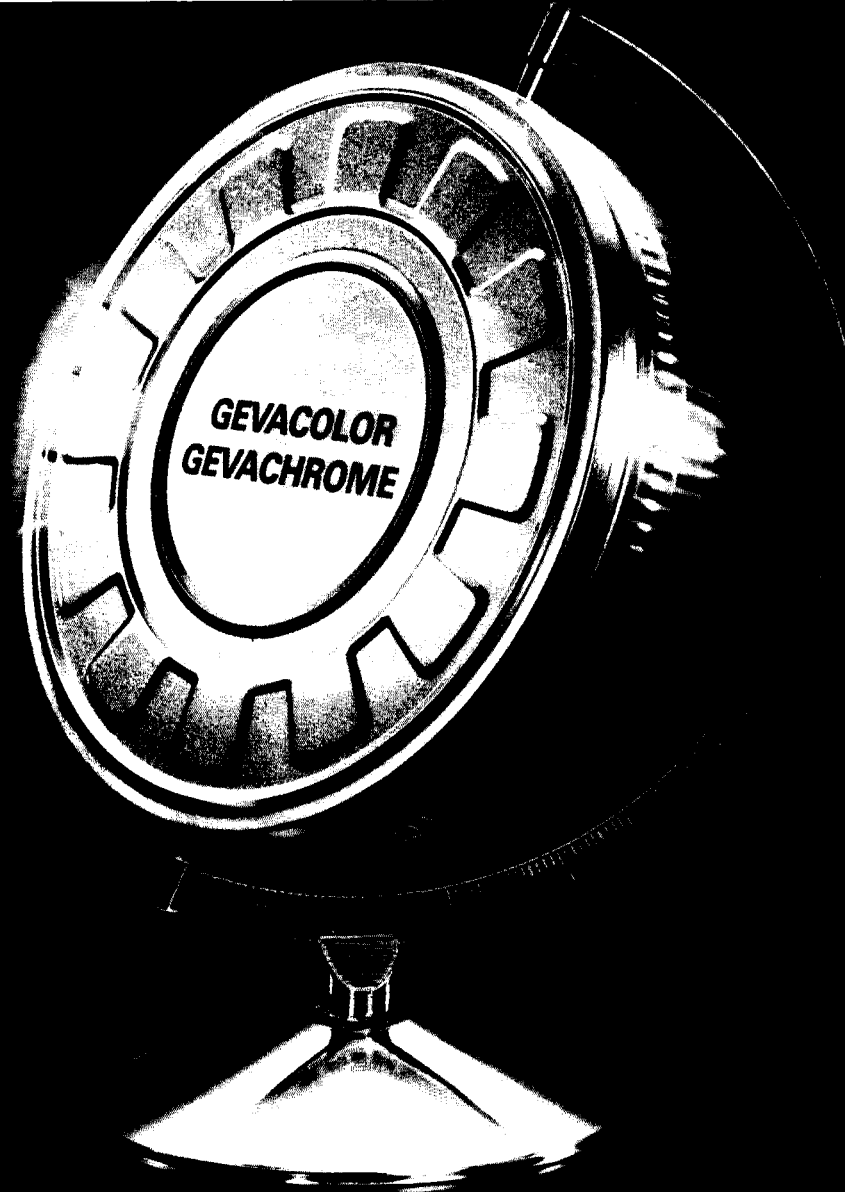
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Announcing the professional automatic editing control unit professional editors have been waiting for. The Sony Broadcast BVE-500A.

Already, the earlier BVE-500 has been accepted as the state of the art in control track editing by broadcasters around the world. In the new BVE-500A, we've made substantial improvements that increase the speed, versatility, and convenience of the editing process.

Compare these editing advantages with existing equipment, and consider the added creative capabilities you get with the Sony Broadcast BVE-500A.

1. BIDIREX control. The big news in the BVE-500A is BIDIREX: two self-return search dials that take the place of ordinary pushbutton search controls. Many control instructions have been built into these BIDIREX dials to allow an operator to shuttle tape in forward and reverse direction at various speeds.

BIDIREX eliminates mode selection error. And it gives Sony U-matic editing a true "film" feeling ordinary editing systems can't match.

2. Decision Prompter. The new BVE-500A uses lamps to prompt the operator to the mode and progress of all editing decisions.

Function lamps blink until the edit commands are made, then go automatically to "steady on." Even in a busy newsroom, with many interruptions, an operator can tell at a

glance the status of his last instruction as the BVE-500A prompts him for the next command.

3. Automatic Entry. The BVE-500A saves valuable time with a feature that automatically enters the "IN" point when the preview button is engaged.

If the operator has already selected an "IN" point, this auto mode has no effect; the editor may preview without disturbing his pre-selected "IN" point.

4. New Full Time Counter. The BVE-500A counts control track pulses from -79 minutes through 0 to +79 minutes. An operator need not concern himself with the count when he initiates an editing sequence.

5. Short Pre-Roll. When used with external sync, pre-roll is reduced from five seconds to three seconds, a further time-saving advantage.

6. Cue Control. The BVE-500A features built-in cue record and erase. This 1kHz tone is recorded on Audio 1, and is useful for both auto control systems and pre-cueing the tape to air.

These are just a few of the new BVE-500A features.

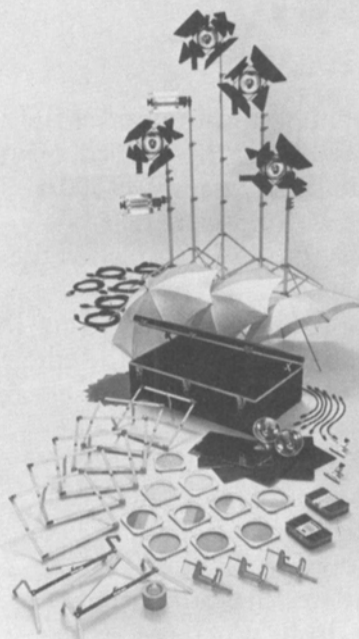
Others include auto shut-off, external interface of control logic, manual edit capability, and more. You can see them all in action when you ask for a demonstration of this versatile new editing control unit. To do that, just contact your nearest Sony Broadcast office.

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of Technology and Art, Northwick Park, Harrow HA1 3TP, England.

A. C. Nielsen's Television Audience 1977 annual report estimates as of 1 September 1977 that of the 74.7 million households in the U.S., 98% have at least one television, 75% have a color television, and almost 50% have two or more televisions. One household in six now has cable. Color and multi-set ownership is highest in urban areas, CATV in rural areas. Color and multi-set ownership is highest in families with five or more members, incomes of \$15,000+, children, and higher levels of education. These are also characteristics associated with PTV households.

The adult population continues to increase, while the non-adult is declining, growing at a slower rate than that of TV households, resulting in a decline in the number of persons per TV households, as of September 1977. The greatest growth is in the 18-34 age group.

PTV stations account for the 96% growth in the number of television stations during the past 10 years, from 120 to 256, while commercial stations increased 4%, from 700 to 728. Almost two thirds of households with televisions have a choice of at least seven stations, compared to one quarter twelve years ago.

For information on viewing trends in *Television Audience 1977*, contact the Corporation for Public Broadcasting, Office of Communication Research, 1111 16th St., N.W., Washington, D.C. 20036.

Video One, Inc., of Scottsdale, Arizona can offer national and local advertising agencies and production companies broadcast quality, portable, one-inch television production services. The system includes an RCA TK-76CP color camera, a Bosch BCN-50 studio videotape recorder (VTR) and the Bosch BCN-20 portable VTR.

The BCN-20 portables (40 pounds) are capable of operating on ac or battery power. The one-hour, fully packed, assemble-edited tapes can be played back and edited on any other BCN portable or studio VTR.

Video One, Inc., 2940 North 67th Place, Scottsdale, Arizona, was established in September 1977. Contact L. Baxter.

William Orr, President of Orrox, and Harold Goldman, Chairman of the Board of Vidtronics, have announced an agreement to jointly manufacture and market Videola (TM Vidtronics), a system which collects time code and other information from an edit controller and converts it into a CMX-compatible edit decision list.

The new system is easy to learn, easy to operate, and can easily interface with other existing edit controllers. Videola is priced at \$10,000 and first deliveries are scheduled for the third quarter of 1978. For further information, please contact: CMX Systems 3303 Scott Blvd., Santa Clara, CA 95050.

Hilary Lloyd has been appointed to direct and coordinate the development program for new cinema-television facilities at the University of Southern California, it was announced by Dean Grant Beglarian of the USC School of Performing Arts. Lloyd was formerly director of media programming in the USC Center for the Humanities and was associated with KCET-TV. She will work with a special task force of members of the school's Board of Councilors, and will

direct a major campaign for the construction of new facilities for the USC Division of Cinema/Television, and for equipment, endowments and scholarships.

Gordon Yoder, veteran television news cameraman and a regular exhibitor at Radio & TV News Directors Association meetings for many years, is closing his film equipment sales and rental business in Dallas. Persons interested in price quotes on his used film equipment can contact Yoder at Box 20296, Dallas, TX 75220.

Media Equipment Center, at 795 South Main Street, Memphis, Tennessee, has been purchased by William M. "Bill" O'Rork for sales and rental of professional motion picture equipment. O'Rork formerly managed Motion Picture Laboratories, of the same location.

O'Rork, who received his MA in Cinematography from USC, has spent many years in motion-picture production in Oklahoma, Nashville, and Memphis, and took charge of MPL's equipment sales and rental in 1974.

The company is a member of Professional Motion Picture Equipment Association and the Society of Motion Picture and Television Engineers.

Bruce L. Elle, manager, project design, consumer products engineering, Kodak Apparatus Division, will be responsible for movie products, still projectors and viewers, current and future, according to a recent announcement from Eastman Kodak Company, KAD, Rochester, N.Y.

Elle, formerly of Portland, Oregon, joined Kodak in 1940. He holds BS and MA degrees in physics from Oregon State University, and is a member of the Society of Photographic Scientists and Engineers and the Society of Motion Picture and Television Engineers.

dbx, Inc., Newton, Mass., announces the appointment of James L. Camacho as International Sales Manager of dbx, Inc.'s export business. Camacho will be responsible for all aspects of international sales and administration, as well as communication between the Newton headquarters and dbx's many agents abroad.

John Harrow, recently named Professional Products Sales Coordinator for dbx, will be responsible for the audio firm's program to license major record labels' titles for its dbx-encoded disc process, which offers noise-free, full dynamic range musical playback. These records can be played on any standard high fidelity system which includes a dbx disc decoder component.

Milton Laikin of Laikin Optical Corporation, Los Angeles, California, will teach a course in Geometric Optics starting 19 September 1978 at UCLA. There will be 12 meetings on Tuesday evenings from 7-10 PM, Room 5440, Boelter Hall. The course, X437.21, Engineering 4 units, will cover: Design of optical systems, emphasizing geometric design aspects; first-order or Gaussian optics, image formation, third-order aberrations, prisms, and mirrors, spherical and aspheric surfaces, pupils, and optical materials; application to telescopes, microscopes, photographic lenses, projectors, and other devices. Prerequisite: BS in engineering or science or consent of instructor. Text: Warren Smith, *Modern Optical Engineering*. Students may register at first class meeting.

For additional information, call the instructor, Milton Laikin, at (213) 640-0470.