

Industry News & Educational Activities

Rochester Institute of Technology's School of Photographic Arts and Sciences (SPAS) has announced a new degree in film and television open to students in the fall of 1980. SPAS previously offered courses in film and television but did not previously offer a degree in the subject area. Course requirements for the degree include a basic foundation year of photographic principles, such as materials and processes of photography and photographic design. The second year will cover introduction to filmmaking and conceptual film production, introduction to nonfiction film production and to fiction, dramatic documentary and film history. The third year will include visualization and commercial film production, film planning and studio operations, film project with synchronous sound, basic television production, studio production techniques for television and advanced television production techniques. The fourth year involves senior projects and a student choice of four out of five courses — directing, cinematography, sound recording, visualization and script writing.

The School of Photographic Arts and Sci-

ences is currently celebrating its 50th anniversary.

The new Los Angeles City College Communications Center, scheduled to open for classes in the fall of 1980, houses advanced training centers for television, film sound recording and radio. The \$4 million, 68,202 ft² center houses \$3 million worth of specialized recording and broadcasting equipment. The three-story building has an acoustical design identical to that of commercial broadcasting studios and allows many communications disciplines to be taught simultaneously. The wide variety of technical facilities in the new building includes areas for color television production, motion picture production, radio production, film and videotape editing, animation, and motion picture and videotape screenings. Los Angeles City College's broadcasting curriculum is one of the oldest in Southern California but the growing program has been without a permanent facility of its own for most of its 50-year history. The department has been operating in a one-story frame building that was not designed for tele-

vision and motion picture studios. The last of the 1929 campus structures, this building has been demolished and the space it occupied will be landscaped.

An integrated optical RF spectrum analyzer has been developed by Westinghouse Electric Corp.'s Defense and Electronic Systems Center, located in Baltimore, Md. With an overall bandwidth of 400 MHz and a resolution of 4 MHz, the analyzer is said to have great potential for electronic warfare applications. The project was supported by the Naval Research Laboratory in Washington, D.C.

The device utilizes the interactions of surface acoustic waves with optical radiation to transform frequency information into spacial information. This is done by focusing the optical beam onto separate elements on the photodiode array, each of which corresponds to 4 MHz. The unit demonstrates greater than 20 dB dynamic range. Since only about 5% of the optical radiation in the main beam is deflected into a given RF signal frequency it is anticipated that the device will be able to handle simultaneously from 10 to 20 different frequency signals thus providing real time readout of both frequency and analog signal levels. In addition to electronic warfare, this device is also applicable to radar and communications systems.

The LaserDisc[®] system, a laser optical videodisk system developed by Pioneer Electronics Corp., based in Moonachie, N.J., has been introduced in Dallas, Madison, WI, Minneapolis, and Syracuse, with the expectation that nationwide distribution will be ac-

RCA's all-new PM-85SL Dual Sprocketed Reproducer: quality and economy are only the beginning.

Say goodbye to time-worn conventional dual dubbers that have grown older but not much better.

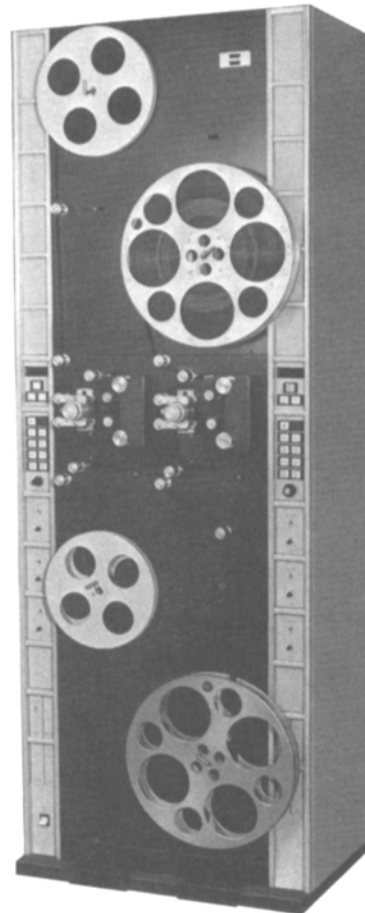
Say hello to the all-new PM-85SL Series Dual Magnetic Reproducer—a fresh approach to function, design and packaging. The result: quality, economy, versatility and performance that make the servo-controlled PM-85SL an outstanding value for film and tape post-production sound processing. Consider these advantages:

- Servo-driven interchangeable sprockets for 16 and 35mm film.
- Automatic speed and equalization change for 16 and 35mm film.
- Built-in electronic interlock facility.
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- Transfer capability at 2 times cine speed.
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- All-new audio electronics.

The PM-85SL is the newest from RCA Photophone Systems, the people with the broadest line of sound-on-film and sound-for-tape systems. For information, write RCA, 2700 W.

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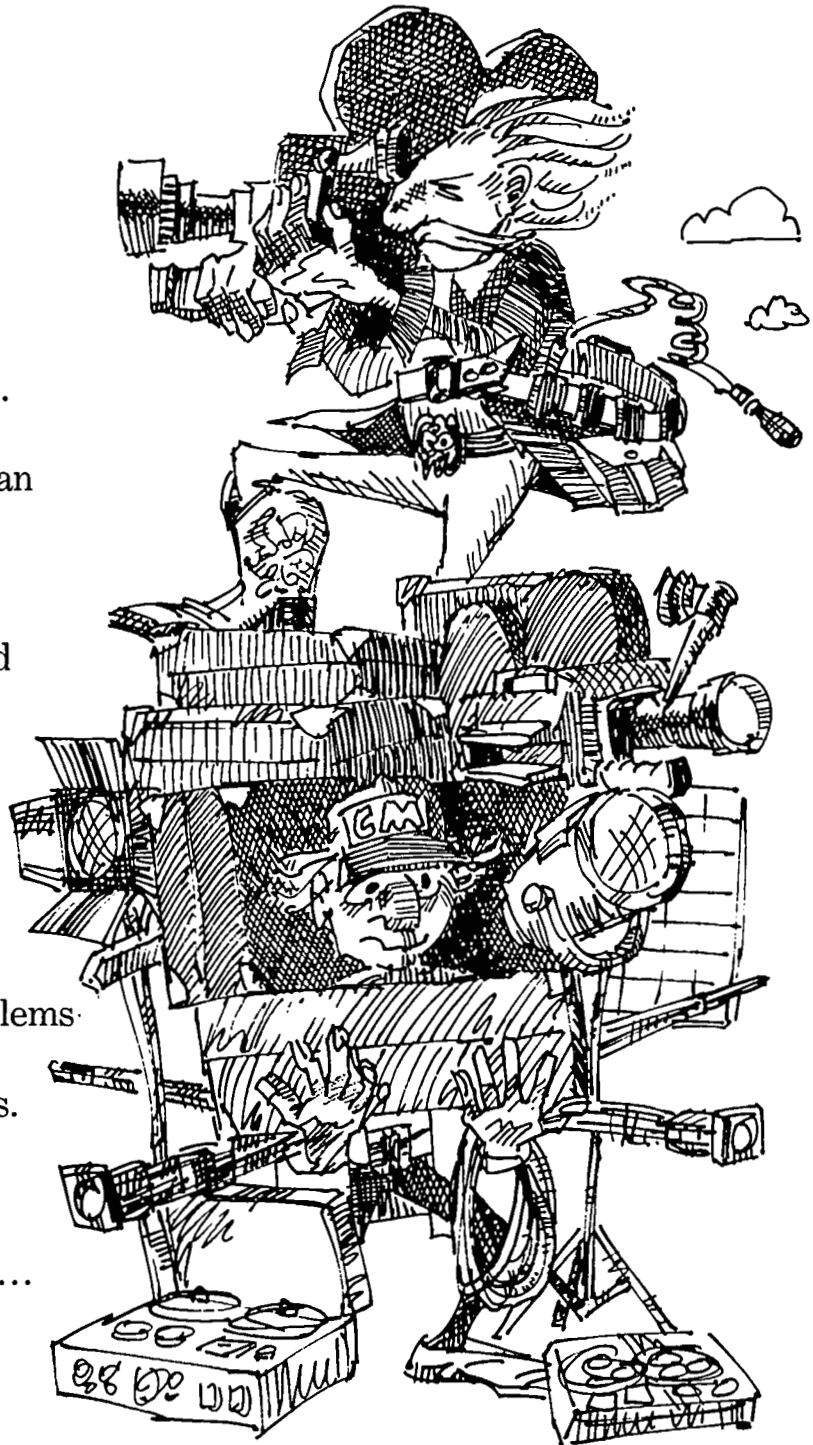


“We’re more than hardware.”

We’re not knocking hardware. When you’re making a film, you need the best equipment money can buy—or rent. You name it, we’ve got it. Cameras, lighting, grip, everything you need for shooting, recording, editing. We’re equipped to help you all the way to post production.

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Nicolas Downie
Semmering, Barnet Road
Arkley, Herts
Great Britain

August 4, 1980

Herewith my qualifications, or lack of them, for making the sweeping generalisations on the next two pages.

Before becoming a cameraman, Nick Downie was a professional soldier for 6 years, which included 3 1/2 years in the SAS and active service on four campaigns. He is now an independent film-maker, specialising in guerrilla warfare.

So far he has spent 3 months with the Pesh Merga guerrillas in Iraqi Kurdistan, 3 months with the Eritrean guerrillas, 6 weeks with Polisario in the Western Sahara, 6 months with the Rhodesian Army and, most recently, 4 months with the guerrillas in Afghanistan.

In 1977 he won The Royal Television Society's News Feature Award for Polisario, and in 1978 he won it again for Rhodesia. The Rhodesia film was also the ITV Nomination for Monte Carlo.

Overheard on location : German sound-recordist, pointing at my Aaton, “What sort of camera is that?” German cameraman, “The best”.

On my first day in Afghanistan we marched for fifteen hours non-stop. It was August and very hot. We crossed two passes — a total of 5000 feet going up and 6000 feet coming down. Throughout that time my Aaton perched comfortably on my shoulder, and I know of no equivalent camera which is so easy to carry. It is a tribute to the Aaton’s ergonomic design that I ended the day just with blisters and not a heart attack.

Aaton magazines are child’s play to load and unload. Too many other cameras leave you struggling in the changing bag with a roll of film that is liable to uncoil as it comes off the spindle. Normally that only results in irritation all round and a few minutes’ delay, but get caught like that as a helicopter gunship clatters over the brow of a hill and the delay is liable to be permanent.

It is a common misconception that the camera best-suited to filming a war should be built like a tank. The trouble is, those cameras make a noise like a tank on the sound-track. Even in the middle of a battle there are moments of quiet when a well-blimped machine is just as important as on location in the home counties. One of the most valuable qualities of the Aaton is its silence.

When filming a battle, there is no worse experience than seeing one’s companions making a hasty exit. Men carrying just a rifle and a bandolier can disappear with unnerving rapidity, and it is a grave disadvantage to be left lugging a heavy or unbalanced camera, trailing battery cables. The Aaton is light, neat, and easy to run with, even with legs that are turning to jelly.

With all the other cameras I know, the day you drop the thing in a river in the middle of nowhere, is the time to go behind a rock and quietly cut your throat. With an Aaton you simply produce half-a-dozen Allen Keys, strip it down, and give it a good clean. Blow the electronics, and it takes five minutes to replace them with a set of “Red Spares”.

When you’re freelance, and about to invest thousands of hard-earned pounds in a camera, you think for a long time before chatting-up the bank manager. I bought my Aaton after I’d tried all the other comparable makes, usually under fire, and the Aaton was the only one which met every specification.

An Aaton is like a good woman : some of the best qualities only emerge after prolonged acquaintance.

We hope to see you in Booths 145 through 152 (The Bryant Suite)

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completed by the end of 1981, according to a recent announcement. The system, which operates through any standard television receiver, offers such innovative features as freeze frame, slow motion, stereophonic sound and individual frame access, the announcement stated, noting that the laser technique does not wear out the videodisks. Each videodisk contains 108,000 individual frames providing education and reference capabilities as well as entertainment applications.

Image Transform Inc., 4142 Lankershim Blvd., North Hollywood, CA 91602, has developed System III, a tape-to-film system that not only transfers in real time but also interfaces with standards conversion for PAL, SECAM, Image-655 and ImageVision.™ Although Image Transform has been converting the PAL broadcast standard directly to film without the need for an intermediate standards conversion, System III allows access to the firm's proprietary scene-by-scene color correction previously unavailable on PAL transfers, the announcement stated.

Republic Corporation has announced a \$7.5 million construction program involving its Glen Glenn Sound and Consolidated Film Industries (CFI) divisions. Glen Glenn's operations will be relocated into an entirely new structure in Hollywood and CFI will expand its complex by occupying the present Glen Glenn structures and constructing an additional building. The new Glen Glenn facility will be the only operation of its kind devoted entirely to motion picture and television sound. The CFI expansion will include extensive space devoted to high speed film printing for theatrical release as well as a consolidation of vault and service facilities, the announcement stated.

Orrox Corp., 3303 Scott Blvd., Santa Clara, CA 95050, has announced plans for a manufacturing and marketing development program on antenna systems for use in satellite-to-ground communications. The program will be known as Sat Com/Orrox. The announcement stated that the company has prototype satellite-to-ground television signal converters in the 12 to 14 GHz bandwidth for demonstration in the United States and other countries with the exception of Japan, France and the United Kingdom. The company announced that it has obtained a patent license from NHK Television Laboratories, Tokyo, Japan, for the manufacture and sale of products using this technology.

Audiotronics Corp., 7428 Bellaire Ave., North Hollywood, CA 91605, has announced that its Video Display Division has completed a move into a 100,000 ft² building in Spring Lake Park, a Minneapolis/St. Paul, Mn., suburb. The new facility is located on 7½ acres and provides for substantial expansion in the future. The division produces 17 models of closed circuit television monitors and over a dozen models of CRT data displays for worldwide distribution.

Fred A. Niles, President of Fred A. Niles Productions, Chicago, is the recipient of the Gold Hugo presented by Intercom '80, the industrial branch of the Chicago International Film Festival, on 12 September. The award was presented to Niles for his "30 years of contributions to the communications industry."

EYE-OPENERS

Just when everyone had their eyes wide open to the outstanding line of Ikegami broadcast and production color cameras, Ikegami introduced its color and B&W monitor line, engineered with the same innovative technology as its cameras. A great tradition of eye-opening continues with precision, quality and beautiful images.

The Ikegami color monitor line consists of the High Resolution Series RH Color Monitors and the High Performance Series 8 Color Monitors. The High Resolution Series RH Color Monitors are available in the 14" TM 14-2RHA and the 20" TM 20-8RH. Both provide precision color reproduction at 600 plus lines for professional studios, control rooms, remote vans, etc., and feature a high resolution CRT with High Density Dot Matrix, a switchable comb filter in the decoder, and the AFPC (Automatic Frequency Phase Control) system to maintain exceptional color reproduction. Both models are rack-mountable, with the TM

14-2RHA featuring plug-in circuit boards for easy maintenance.

The High Performance Series 8 Color Monitors are available in the 14" TM14-8RC, 20" TM20-8R and 25" TM25-8. The Series 8 monitors offer high quality color reproduction, a Shadow Mask Dot Matrix CRT, Pulse Cross Circuit, Active Convergence Circuit, low power consumption, and more.

The B&W Monitors are engineered to the same exacting Ikegami standards and are available in Triple 5", Dual 9", 5", 9", 12", 17" and 20" sizes.

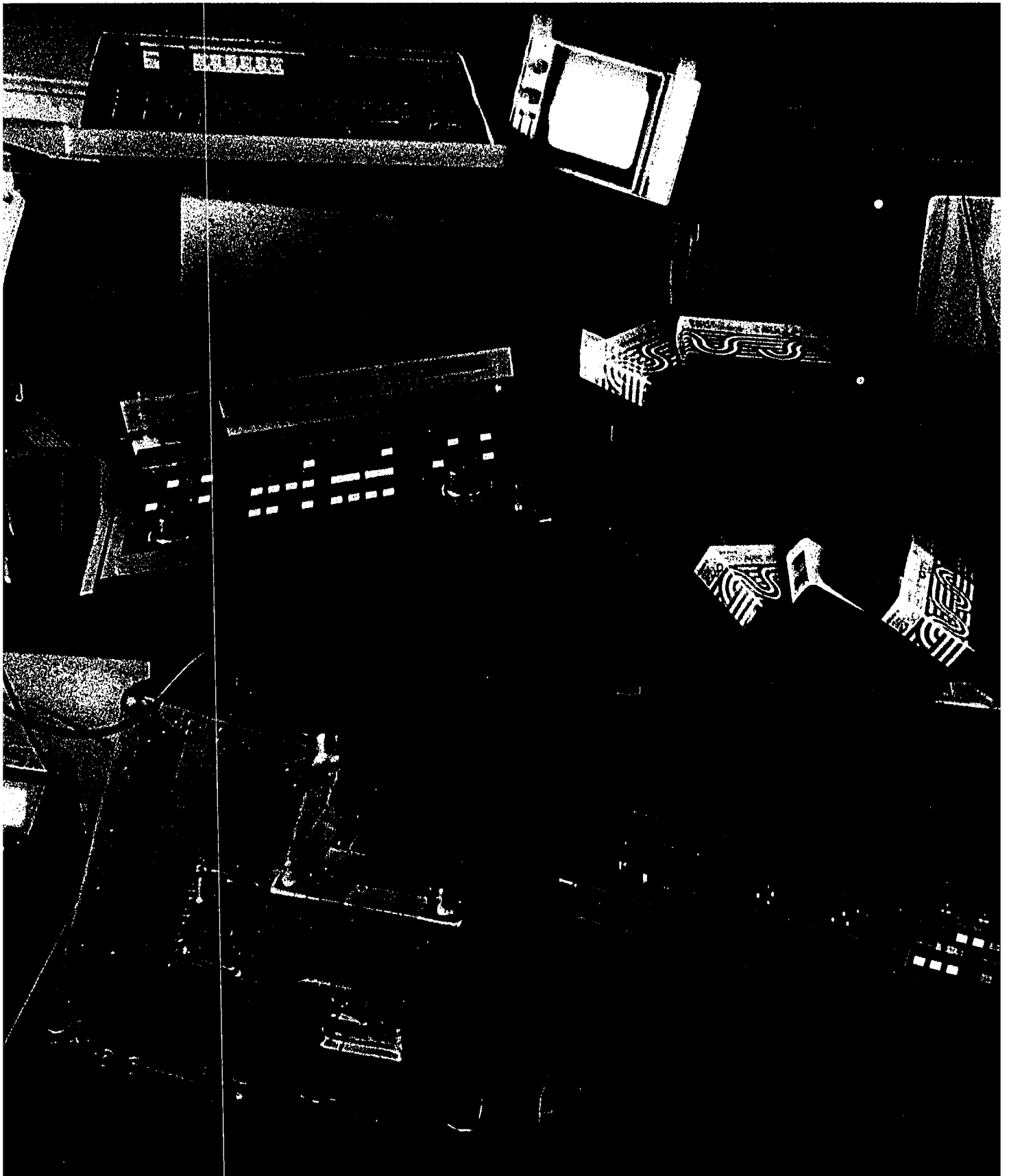
Ikegami's Eye-Openers are available at most dealers. For details and additional information, contact: Ikegami Electronics (USA) Inc., 37 Brook Ave., Maywood, NJ 07607, (201) 368-9171; West Coast: 19164 Van Ness Ave., Torrance, CA 90501, (213) 328-2814; Southwest: 330 North Belt East, Suite 228, Houston, TX 77060, (713) 445-0100; Southeast: 522 So. Lee St., Americus, GA 31709, (912) 924-0061.

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Jim Kitchell, CABLE NEWS NETWORK



"I chose Sony for its advanced technology, but also because I knew I could get maximum performance out of it," says Jim Kitchell, Senior Vice President of Operations and Production for Cable News Network.

CNN has its headquarters in Atlanta, with bureaus in major cities in the U.S. and abroad. All bureaus have Sony equipment. In fact, CNN owns about 53 BVU-200A editing recorders, 17 BVE-500A editing consoles, and 28 BVU-110 field recorders.

"Our 200A's and 500A's get a real workout in the studio," says Kitchell. "We run them 24 hours a day, week after week. And they're trouble-free. Occasionally we send 200A's out on the road, and they take even more of a beating, knocking around in the back of a truck for hundreds of miles. But we haven't had any problems.

"As for the field recorders, the 110's, Sony equipped them with more functions at a lighter weight than anything previously available. They're the mainstay of our ENG operations.

"Another thing I like about Sony is that the equipment is operator-oriented. Easy to use without a lot of super-technical know-how.

"Sony's U-matic technology is state of the art. That's because the company responds rapidly to the needs of broadcasters. When I have an idea on how to develop the equipment further, I talk to Sony. And Sony listens. That's good news in our business."

Of course, Sony makes a full line of 3/4" and 1" broadcast equipment, including cameras, recorders, editors, and the BVT-2000 digital time base corrector.

For more information, write Sony Broadcast, 9 West 57th Street, New York, N.Y. 10019. Or call us in New York at (212) 371-5800; in Chicago, (312) 792-3600; or in Los Angeles, (213) 537-4300.

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