

Section Meetings

Chicago, 26 February — This was a joint meeting of the Chicago Sections of the SMPTE, the BPA and IFPA with participation by the Chicago Film Council. The meeting was held in the First Chicago Center with an attendance of 125 members and guests. Robert J. Ringer, President of Image Transform, Inc., presented a preview demonstration of ImageVision, which is regarded as a breakthrough in high resolution tape-to-film technology. Included in the presentation was a summary of tape-to-film recording techniques preceding the development of ImageVision. ImageVision is an ultra high resolution video photographic recording and transfer system which virtually doubles existing broadcast resolution standards and makes it possible for major motion picture producers to achieve 35mm film quality. The system was developed jointly by Compact Video and Image Transform, Inc. A lively question-and-answer period followed the presentation. The meeting was preceded by a wine and cheese reception through the courtesy of Image Transform. — Michael H. Bailey (Secretary-Treasurer), Allied Film Laboratory, Inc., 1322 West Belmont Ave., Chicago, IL 60657.

Dallas/Fort Worth, 5 March — The meeting was held at Eastman Kodak with an attendance of 21 members and guests. John Norris of Eastman Kodak presented two papers authored by Ron Uhlig entitled "A New Sound Negative Film" and "Factors Affecting Photographic Sound Quality." Both papers were well received and generated significant audience discussion. Features of the new film include improved image structure and audio quality.

Ken Rice of Angenieux reviewed the key design considerations involved in making zoom lenses for broadcast television cameras. Weight, magnification, and image quality were among the key factors highlighted in this interesting talk. Rice also described the camera setup device known as Diascope which represented a very difficult design challenge. — John C. Norris (Secretary Treasurer), Eastman Kodak Co., 6300 Cedar Springs, Dallas, TX 75235.

Detroit, 12 February — The meeting was held in the Theatre IV auditorium of Sandy Corp., Southfield, MI, with an attendance of 125 members and guests — one of the largest turn-outs in recent memory. The speaker was John Rusche of Sandy Corp. who spoke on the establishment and application of the MCA Model PR-7820 optical videodisk player as it was implemented by General Motors Corp. in its Dealer Training Network. The features of the unit, including a demonstration of dual language audio, freeze frame, slow motion, and random access of preselected frames highlighted the presentation.

A series of questions from the audience relating to field operations and problems that have developed in getting the system estab-

lished followed the formal presentation. Members of the audience were then invited to participate in a hands-on demonstration of the equipment. — R. Randolph Hippler (Secretary-Treasurer), General Television Network, 13225 Capital Ave., Oak Park, MI 48237.

Detroit, 11 March — The meeting was held in the conference room of Michigan Bell Telephone Co. with more than 50 members and guests who came to hear Bob Griffiths of Telemet Corp., Amityville, N.Y., present a paper entitled "Fiber Optics — A Tutorial Presentation." During the presentation he provided a demonstration of a "working" fiber optics system consisting of a transmitter, receiver, and a 300-ft cable. He covered the characteristics of fiber optics technology and indicated that it is possible to send a broadcast-quality signal up to a distance of 1½ miles. The advantage of the use of such technology in a broadcast application is that it eliminates interference from such sources as RF and lightning. The presentation was then opened to questions from the floor and the audience actively participated. — R. Randolph Hippler (Secretary-Treasurer), General Television Network, 13225 Capital Ave., Oak Park, MI 48237.

Florida/Caribbean, 28 February — The meeting was held at the Miami-Dade Community College where Frank J. Eberhardt of Eastman Kodak Co. treated the audience to a screening of the 1979 *Clio Awards*, a motion picture compilation of the most outstanding television commercials throughout the world. The *Clio* winners represent the best achievements in all segments of the industry including animation, editing, film effects, cinematography, music scoring, and other creative areas. Eberhardt discussed the purpose and criteria of the *Clio Awards* prior to the screening. Throughout the screening he kept an engrossed audience informed as to the particular category in which each commercial attained its award.

The second speaker was Wendie Siford, a student from the University of Central Florida in Orlando. Wendie is actively involved in the Florida Motion Picture and Television Advisory Council's student internship program. The Advisory Council offers industry internships for outstanding students enrolled in participating Florida colleges. As an intern, Wendie explained how students seeking degrees in motion pictures and television can earn college credit while receiving on-the-job experience with participating media and production companies. The Council tries to match student needs and interests with openings among companies such as film laboratories, media equipment and production houses, media public relations and developments, and media advertising and promotion.

The media managers and producers in the audience were excited about the prospect of sharing their expertise with the students and

most of them signed up for Council consideration.

It was an entertaining and educational evening for all involved. — James Bloch (Secretary-Treasurer), American Bankers Life, 600 Brickell Ave., Miami, FL 33131.

Hollywood, 20 February — The meeting was held at the Eileen Norris Cinema Theater, University of Southern California. In spite of inclement weather 125 people heard Suzanne Landa, a computer scientist with Bunker Ramo Corp., give an informative and entertaining talk on "Computer Technology and the Movie Industry." She discussed the use of computers in all aspects of the motion picture industry from preproduction all the way through distribution. Ms. Landa illustrated her talk with filmclips, slides, and tapes from motion pictures in which computers played important on-screen roles.

The meeting opened with the showing of a 35-mm dye-transfer print from the People's Republic of China which was supplied by Julian Hopkinson of Agfa-Gevaert. — Gary L. Borton (Secretary-Treasurer), Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood, CA 90038.

Hollywood, 13 March — An SRO crowd of 525 attended the exciting presentation conducted by Don Iwerks, Project Team Manager, Walt Disney Productions, assisted by David English, David Snyder, and Steven Crane, at the Walt Disney Theater. The presentation was on the Automatic Camera Effects System (ACES) and the Matte Specialized Camera Automated and Numerical (Matte SCAN) System, the camera systems used to achieve the spectacular effects in *The Black Hole*. The program began with a filmclip from this picture showing many of these effects, followed by a detailed explanation of each system configuration. The program concluded with demonstrations of both systems given on the effects stages, evoking a number of perceptive questions from the audience.

The meeting was preceded by a dinner at Chadney's Restaurant. — Gary L. Borton (Secretary-Treasurer), Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood, CA 90038.

Houston, 24 January — The meeting was held in the facilities of the W.B.S. Post Production Services. Some 40 members and guests were treated to a three-pronged program designed to entertain and educate the attendees and to satisfy their curiosity. Harris Milam announced the appointment of Bob Poimbeau as Test Materials Advisor for the Section after which a slide program describing the SMPTE Test Materials was shown and narrated.

The second part of the program was the showing of the *Clio Awards* 16-mm films for 1979 and 1978, courtesy of Eastman Kodak. The top international television commercials that were shown proved to be interesting, informative, and very entertaining. The group was receptive and everyone seemed to enjoy the presentation.

The third part of the program was a tour of the W.B.S. facilities. The post production facilities include a wide variety of audio, video, and film capabilities providing a comprehensive overview of many areas of interest to SMPTE members and guests. Also provided was a display of antique cameras, lights, and

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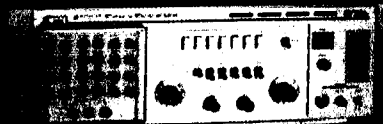
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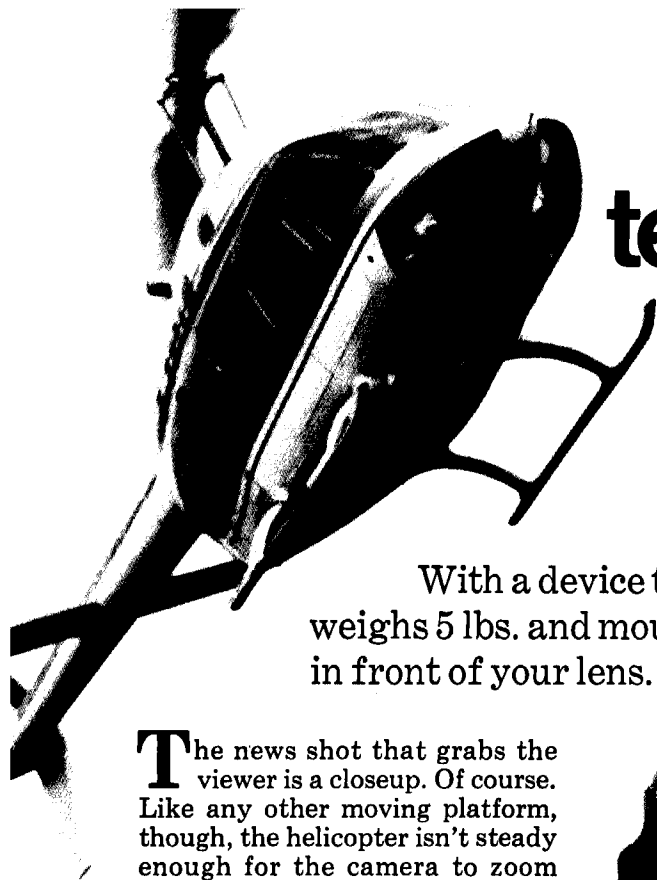
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How to get steady telephoto shots of the news action from 300 feet up:



With a device that weighs 5 lbs. and mounts in front of your lens.

The news shot that grabs the viewer is a closeup. Of course. Like any other moving platform, though, the helicopter isn't steady enough for the camera to zoom in tight. Needless to say: at the long end of the lens, vibration is magnified.

You pay good money for that helicopter. You should get high-quality images.

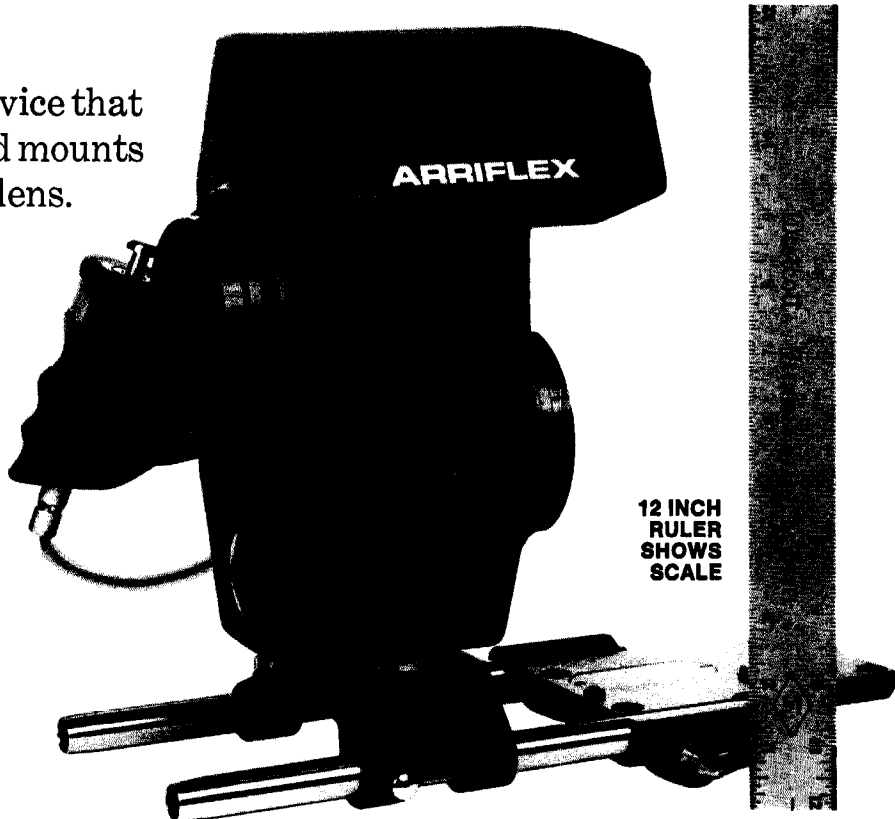
The police, the F.A.A. and the pilot all quite rightly want you to keep a safe distance from the action on the ground. *But you need close shots.* You're paying for the helicopter to make your news operation look good. Shaky pictures don't help.

Get 3 times closer.

Without stabilization, you can't go longer than about the 50mm focal length on your ENG camera. With the Image Stabilizer, depending on air turbulence, you can get smooth shots at 150mm or longer.

No special training needed. It's just another (astounding) accessory.

The Image Stabilizer comes with its own Support Plate and bracket. You mount your camera on the Plate and position the Stabilizer in front of your lens. Switch on the Stabilizer. Switch on the camera. Shoot. Any competent cameraman can use it. It works with any camera and with any prime lens longer than about 35mm. (With zoom lenses, the widest focal length varies slightly.)



The new Arriflex Image Stabilizer

an important ENG/EFP accessory.

At focal lengths wider than 35mm, the Stabilizer vignettes. A small price to pay for getting *three times* closer. And if you need a panoramic shot, that's easy: Pull the helicopter back.

How it works:

The entering light rays are reflected off a front-surface mirror mounted on two gimbals powered by a battery-driven gyroscope. The mirror is effectively floating in space, as though on two trapezes — one oriented N-S, the other E-W. The image from this

mirror is reflected onto another (fixed) mirror and thence into the camera's lens.

Aerospace technology.

A gyro's directional stability makes it resist off-axis movement — such as panning the camera. If you insist, it tumbles in that direction. British Aerospace, the designers, have turned this tendency to advantage. A precession brake causes the gyro to *lean with* the panning motion, steadily. This is military aerospace technology, ingeniously adapted.



The British Aerospace Steadyscope uses the same stabilization method.

Above: surveillance from a NATO army helicopter.

British Aerospace is a company very much involved with high-precision technology. Military missile systems, orbital satellites...

One of their products is the Steadyscope. It uses the same gyro-stabilization as our Image Stabilizer, whose moving parts are also made by British Aerospace.

How well does it work?

In the November 16, 1978 issue of the British magazine **NEW SCIENTIST**, there's an article by Guy Parker on stabilized binoculars. Referring to the Steadyscope, Mr. Parker writes:

Anchored in space

"On pressing the uncage button there is an immediate transformation which is both psychological and optical. The impact is of course greater if one is being shaken in a helicopter, but even on land the image appears in an almost uncanny way to anchor itself in space, even if the instrument is deliberately jiggled about."

Detail resolution

"An optical phenomenon now becomes apparent," writes Mr. Parker. "After the initial pleasure at the disappearance of jitter, the eye seems to demand needle-sharp resolution, now that the visibility of detail is determined mainly by the quality of the optical design. *There is no future for a stabilizer which does not give the highest resolution under all conditions of use.*"

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IMAGE STABILIZER SPECS:

Length (Image Stabilizer alone): 6 5/8 ins. Width: 4 11/16 ins. Height: 9 1/4 ins. Weight (Image Stabilizer alone): 5 lbs. Weight (on Support Plate with 9 1/2 inch rods and with cable-release handle): 7 lbs. 4 oz. Maximum panning speed: approx. 4 degrees/second. Maximum accelerative force: 6g. Equalizes vibration frequencies 1 Hz and higher. Camera lens focal lengths usable with ENG/EFP format: 35mm and longer.



Rear view of Image Stabilizer shows Support Plate with threaded camera mount. Custom brackets are available for various cameras. Stabilizer can be removed from camera in less than two minutes.

No light loss, no image degradation.

There are no lenses or prisms in the Stabilizer. Light rays pass through optical flats front and rear, and reflect off two front-surface mirrors. If you meter the light at the exit port, it measures the same as the light entering.

Doesn't perform miracles. Does work in a car, though, or any other moving base.

The Stabilizer is for making shaky shots smoother, *not* for simulating a rock-steady tripod. Its low mass is vital in the unwieldy g forces inside a helicopter. But that's useful in a car, too, or on horseback... You can get out of the car and continue shooting with a body-brace. And the Stabilizer is quiet enough to shoot sync sound out of doors.

Elegant proof of low mass space-hardware sophistication: a gyroscope powered by one flashlight battery.



To improve a gyroscope's effectiveness, you can increase either its mass or its RPM. For military purposes, British Aerospace had to make it small, light and efficient.

High speed with low mass requires exact dynamic balance, of course. Eccentricity and bearing friction would impair accuracy and soak up power. One measure of the phenomenal precision of this device: The gyroscope — with its double gimbal and mirror — will run about four hours on a 1.5 volt D cell!

Low mass saves money.

A low mass device is likely to be compact. With this one, you can rent a 5 place helicopter at \$300 an hour, and get steady shots from inside. No need to hang out of the open door. And no need, either, for a 7 place helicopter at \$400 an hour, or more. The Image Stabilizer, incidentally, rents for about a tenth of that.



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IMAGING EQUIPMENT SINCE 1917

sound equipment. — Leonard M. Hart (Secretary-Treasurer), 2002 Holcombe Blvd., Houston, TX 77211.

Houston, 20 February — Pearlman Productions was the locale for the exciting and provocative program arranged and MC'd by Roger McNally. Over 50 people were present.

The first part of the program consisted of an informal panel discussion and presentation of the latest in 1-in videotape equipment and utilization. The panel of experts consisted of engineers from local broadcast stations, production companies, and independent producers. They were: Dave Stickley, KPRC-TV; Wendell Wyborny and Joe Maggio, KRIV-TV; John McIntyre, Gulf Coast TV; and Mike Amatto of Mike Amatto Productions. The pros and cons of the new 1-in format were introduced by videotape before the panel proceeded individually to give their assessments of these new tools. Equipment was shown and demonstrated, as was a mobile van from Gulf Coast TV with the 1-in recording system. A lively question-and-answer period followed.

After a coffee break, Ben Van Bentham, Sr., Manager, R&D Engineering, Thomson CSF Laboratories, conducted a demonstration of a telecine color correction system that he had designed as Project Manager. The system is designed to compensate for color film and tape color mismatches. The device either manually or automatically changes the color balance of the output for a film chain or a videotape playback. The system can correct for such lighting situations as fluorescent lights, outdoor film shot indoors (and vice versa) providing many color correction uses.

Incidentally all of the proceedings were videotaped and we hope that somehow a trade-off with other sections will start the ball rolling toward sharing programs with other sections.

Following these two presentations, a conducted tour was made of the Pearlman Production facilities. Their film and particularly their new video facilities received a lot of admiring comments. — Leonard M. Hart (Secretary-Treasurer), Veterans Administration Hospital, 2002 Holcombe Blvd., Houston, TX 77211.

Montreal/Ottawa/Quebec, 14 February — The meeting was held at the National Film Board, St. Laurent, Que., with an attendance of 28 members and guests. The speakers were Attila J. Szanto, President of Foundation Instruments, Ottawa, Ont., whose presentation was entitled "Fiber Optics in Communications," and Michael Gourgon and Richard Knowles of CBC, Montreal, who discussed "Peak Program Meters."

Szanto discussed some of the different applications for fiber optics such as heavy RFI environment, radar or terrestrial microwave installations, law enforcement facilities, hazardous locations (explosive, corrosive, and toxic), shipboard intercommunications including television, radio, telephone, etc. Some advantages accruing from the use of the fiber optics technology are that it has a broad-band coverage, very low differential specifications, and it can be tailored to meet customer requirements. Following the presentation, Szanto demonstrated a fiber optics link-up between a 3/4-in video player and monitor. Samples of the fibers were available and related equipment was displayed.

Gourgon and Knowles discussed CBC's use of the Peak Program Meter (PPM) in some of the newer audio installations. A videocassette demonstration effectively illustrated the static and dynamic performance characteristics for both the PPM and conventional VU meter on various types of audio signals ranging from short transient tone bursts to a range of typical program material. The relative advantages of the PPM vs. the VU meter were discussed both from an operations point of view and from a more philosophical point of view, especially in light of the considerable capital expenditures that would be required by a complete changeover. A lively question-and-answer period followed the presentation. — Grant Dearnaley (Chairman), National Film Board of Canada, P.O. Box 6100, Station "A," Montreal, P.Q., Canada H3C 3H5.

Nashville, 26 February — The meeting was held at the WDCN-TV studios in Nashville with an attendance of 31 members and guests. Stan Gerendasy, Director of Engineering and Technical Development for the National Captioning Institute, Inc., discussed the closed caption system to be utilized by ABC, NBC and PBS beginning in March. The system utilizes line 21 of each television field to transmit captioning information for hearing-impaired persons. A relatively inexpensive, simple to install decoder is readily available, he said. Viewers who do not have decoders are not aware that captions are being transmitted.

Gerendasy talked about the equipment and techniques used to caption a program after it has been produced and the method by which the caption signal is encoded on line 21. Also discussed was the decoder, including the integrated-circuit chip set developed especially for this system. Gerendasy answered questions from the audience and demonstrated the reception of the caption signal using a home decoder unit. This was a very interesting program especially impressive because of the potential benefit to hearing-impaired viewers. — Michael S. Arnold (Secretary-Treasurer), WDCN-TV P.O. Box 120609, Nashville, TN 37212.

Ohio, 16 October — The meeting was held at the Cleveland Engineering Society Building with an attendance of 34 members and guests. James Holbrook of Eastman Kodak Co. gave a slide presentation entitled "Return on Investment From Audiovisual Training." The program covered various aspects of audiovisual training including slides, motion pictures, and multimedia. It was shown that the return on investment depends on many different things including purposeful planning, objectives desired, and whether the production can be done by in-house personnel. The meeting was preceded by a dinner in the Cleveland Engineering Society dining room. — George F. Golden (Secretary-Treasurer), Filmlab Service, Inc., 4117 Prospect Ave., Cleveland, OH 44103.

Ohio, 12 December — The meeting was held at QUBE Studios in Columbus with an attendance of 58 members and guests. The meeting opened with a slide and tape presentation of QUBE facilities and operations in the area of cable television and programming. The speakers, all on the QUBE staff, were Tom Kreig, Manager, Systems Engineering, Steve Fry, Manager, Technical Operations, and

David Vaughn, Studio Technician. Kreig provided a clear-cut explanation of the computer controlled system in terms that could be understood by those who were not engineers. Fry gave a detailed description of the Cable Plant. Great interest and enthusiasm was shown by the audience of engineers and filmmakers, many of whom had never seen such a facility. The program was followed by an interesting and enjoyable tour of the plant. The entire program provided an illuminating insight into the world of computer controlled, audience response cable television. — George F. Golden (Secretary-Treasurer), Filmlab Service, Inc., 4117 Prospect Ave., Cleveland, OH 44103.

Pacific Northwest, 29 February — The meeting was held at the BCTV Broadcast Studios in Vancouver B.C. with an attendance of 85 members and guests. The program was on the British Columbia Direct-to-Home Satellite Program. The first speaker was John B. Thwaites, Socio-Economic Advisor, Pacific Region, Department of Communications, Government of Canada, whose presentation was entitled "The Department of Communications Experiment via Anik 'B.'"

Following Thwaites' presentation, Tak Negoro, Assistant Vice-President, Engineering, British Columbia Television System, Burnaby, B.C., Dave Currie, Regional Engineer, Canadian Broadcasting Corp., Vancouver, B.C., and Bill Robertson, British Columbia Institute of Technology, presented "The Users Point of View" in relation to the Direct-to-Home Satellite Program. — Stephen D. Kerman (Chairman), Tektronix, Inc., P.O. Box 500, Beaverton, OR 97077.

Rochester, 12 March — The meeting was held at the Hilton Inn on the Campus. Earl Houseknecht, Chief Engineer, People's Cable Company, Rochester, spoke on "Satellites and Cable Television." He provided an excellent explanation of the cable television system and the use of the satellite receiver. He answered many questions from the audience pertaining to the future and what services are now available and what probably will be available on cable. He described many new sources of programs being made available by satellite. — K. Gerald Evans (Secretary-Treasurer), WHEC Inc., 191 East Ave., Rochester, NY 14604.

Washington, D.C., 19 February — The meeting was held at Capital Film Laboratories with an attendance of 35 members and guests. Paul Lyons, Vice-President of Capital Film, was first on the program. He presented an overview of a typical film laboratory's role in the filmmaking process and provided information on a variety of reference materials available to film people to enable them to keep up with technical trends and advances.

Jack Hall, Capital Film's Laboratory Manager, conducted the second part of the program which consisted of comparison tests of two ways of working through to release prints as an example of the varying approaches laboratories can take to solve film problems or enhance a specific type of film project. The group was then conducted on a tour of the laboratory to observe the process exposed film-stock goes through, including demonstrations of the types of corrections or changes possible in the varying processing steps. — James Messenger (Secretary-Treasurer), Charlie/Papa Productions, Inc., P.O. Box 2213, Rockville, MD 20852.



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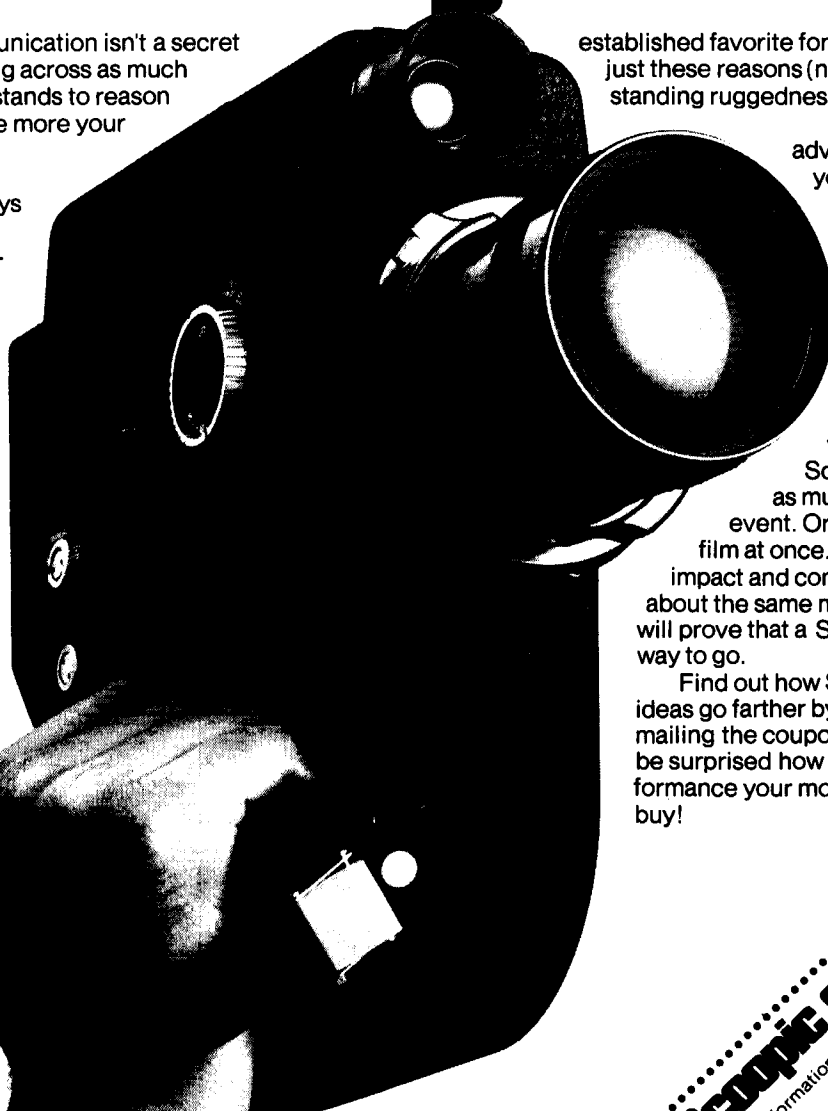
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