
INDUSTRY NEWS AND EDUCATIONAL ACTIVITIES

Conrad Scheetz — SMPTE Executive Director

Prior to his recent appointment to SMPTE's Headquarters staff as Executive Director, Conrad Scheetz was Executive Director of the Golf Course Superinten-

dents Association of America, a national organization having 4700 members. Formerly known as Greenkeepers, the members of GCSAA were responsible for everything green on a golf course—from the tee to the green. Activities of the association included conferences and seminars,



publishing a magazine, awarding scholarships and research grants.

Scheetz was born in Aliquippa, Pennsylvania. He attended the Drexel Institute of Technology in Philadelphia and was graduated in 1960 with the B.S. degree in Commerce and Engineering. Following graduation, he joined RCA, where he served as Project Administrator of government contracts that put radar installations around the world.

His next post was with the Educational Testing Service in Princeton, N.J., where he was Director of the Budget for the Data Processing Division. Later he was appointed Business Manager for the International Reading Association, an organization of reading teachers and curriculum supervisors, where he remained for more than seven years.

Scheetz, a Certified Association Executive (CAE), is greatly pleased to be a part of this dynamic, growing organization. "The SMPTE has steadily grown in members and prestige since its founding in 1916 and this offers a special incentive," he said. He added, "I hope to be a contributing factor in SMPTE's continued growth and effectiveness in the future."

Scheetz met his wife, Mariann, when they were both students at Drexel. She majored in Dietetics and is currently manager of food service for the University of Kansas' Student Union. They have four children: Cindy, who is attending the University of Kansas and majoring in Personnel Administration; Deborah, also at U of K, studying Petroleum Engineering; Joseph, in his second year at the University; and Jeffrey, who is still in high school and will be relocating with his parents to live in Ossining, New York.



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Century Plaza Hotel: October 27, 28 and 29

The BBC Television Broadcasting Industry Location Lighting Working Group has completed four documents under the heading of Film and Television Location Lighting. The announcement was made by N. W. Woodward, Vice-Chairman of the Group, British Broadcasting Corp., Broadcasting House, London W1A 1AA, England. The Working Group was formed in 1975 to recommend improvements to practices then current in the location lighting industry. There were four objectives: (1) to draw up a Code of Practice for the safe use of ac electrical supplies for location lighting; (2) to recommend a plug and socket connector to replace the Kleigl type; (3) to draw up specifications; (4) to take note of any relevant international standards including EEC regulations or directives that may be applicable.

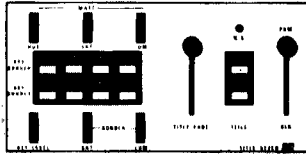
The problem was to obtain the best compromise between the often conflicting requirements of technical, operational, practical and safety considerations. In the end, multipin plugs and sockets were recommended for the 25 A and 45 A current levels. At high currents single pole connectors were recommended and a specification was written covering a safe connector to replace the Technicolor lug.

The four documents are entitled, "Code of Practice"; "Power Distribution Units"; "Plug and Socket Connector Multipole"; and "Single Pole High Current Connector."

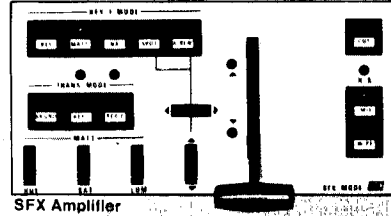


Video Centre International Laboratoire Video Professional, 13, Rue Beethoven 75016 Paris, France, announced that it has acquired a digital standards color converter NTSC/PAL-SECAM and PAL-SECAM/NTSC and that it is, at present, the only private French company to be equipped with a televideo standards converter. The newly acquired converter enables the conversion of all 2-in and 1-in broadcast tapes, type B or C, between the color standards of European television networks (PAL or SECAM) and American and Japanese standards (NTSC and PAL-M). It also enables the conversion of videocassettes by a time base corrector.

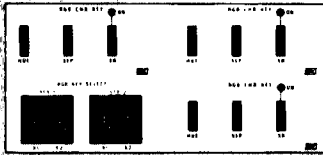
VCI can, moreover, by means of radio beam, be connected to all television stations in the world, thus enabling broadcasting and reception of any video signal by using its transcoders and converters in each of the color standards.



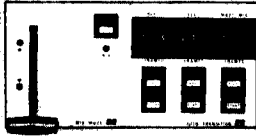
Title Keyer



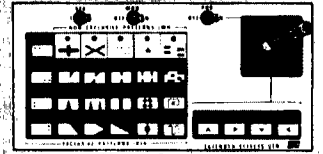
SFX Amplifier



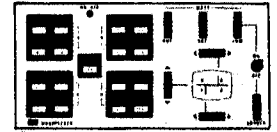
Chroma Keyers... RGB and Encoded



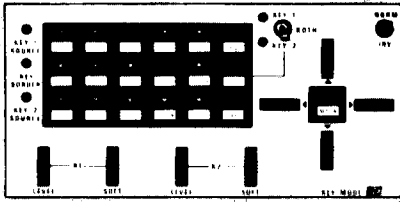
Master Mix & Auto Transitions



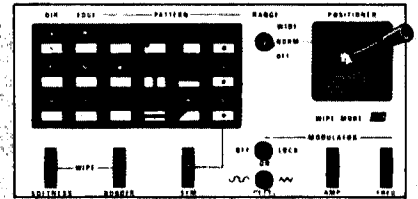
Extended Effects Generator



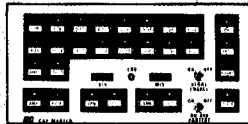
Quadplexer



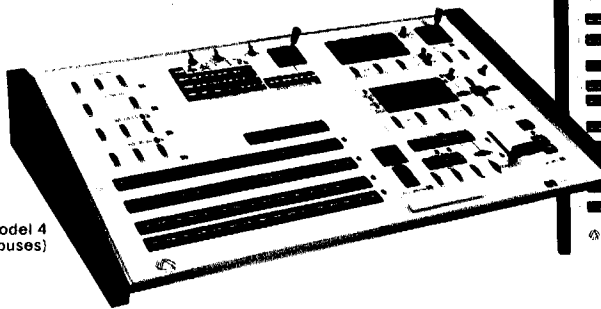
Key Module



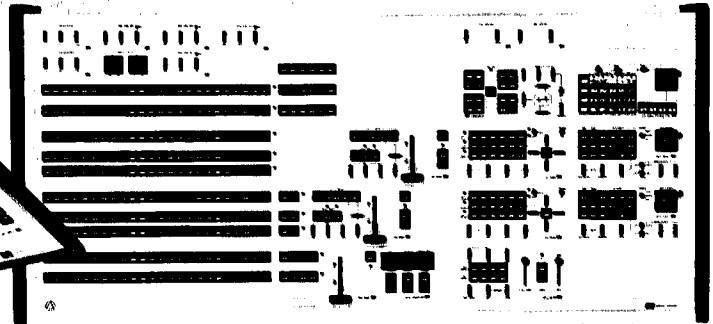
Wipe Module



CAP... Computer Assisted Production System



CD-480 Model 4
(1 SFX, 4 buses)



CD-480 Model 10 (2 SFX, 10 buses)

CD-480... the most powerful and modular production switcher available today.

The 480's proven superior performance, reliability and flexibility has evolved from these powerful video production modules.

That's why you can customize a 480 to your specific production requirements... within your budget. And because of the 480's modular design we can deliver the largest model within 90-120 days.

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That's why over 300 users call the 480 the most powerful and flexible new generation switcher available today.

Start designing your new CD-480 now so you can have the competitive advantage. Call or write for literature or our complete CD-480 Design Kit.

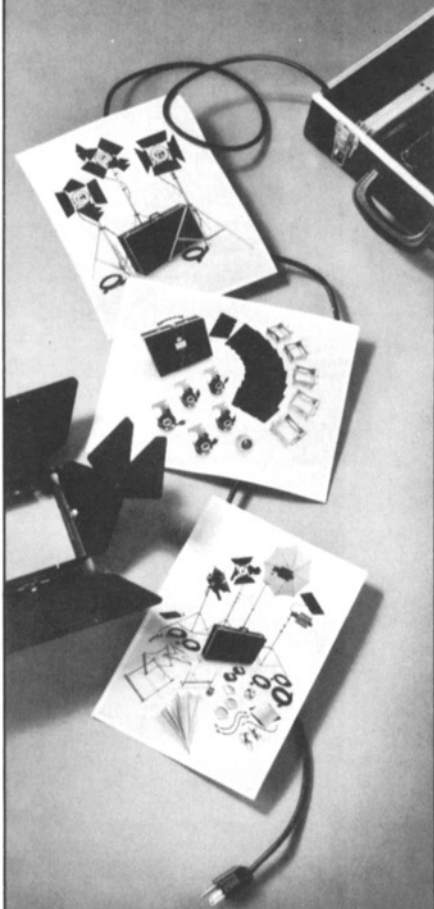
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The Independent Broadcasting Authority, jointly with the Independent Television Companies Association and the University of Southampton, has published what is believed to be the first set of guidelines for the subtitling of television programs, by means of teletext, for the deaf and hard-of-hearing. Author of the 18-page publication entitled *Guidelines for the Subtitling of Television Programs* is Robert G. Baker, a post-graduate research fellow engaged on this project at Southampton University. It includes detailed recommendations on the display, editing and preparation routines for captioned programs. The importance of this work is recognized as extending beyond its immediate value for teletext. The techniques may have relevance to second language captioning of television and film material. Further information is available from IBA Engineering Information Services, Crawley Court, Winchester, Hampshire SO21 2QA, England.

Michael O. Felix, Director of New Product Technology for Ampex Corporation, is the recipient of the 1981 Alexander M. Pontiatoff award, the company's highest honor for technical achievement given to employees. Felix was cited for his 21 years of extraordinary contributions to the development and design of magnetic recording systems. Felix has been involved in the conception and development of several Ampex products including the VPR-2 helical scan videotape recorders, ESS (electronic still store) system, the parallel transfer disk drive and super HBR (high bit rate) recorder.

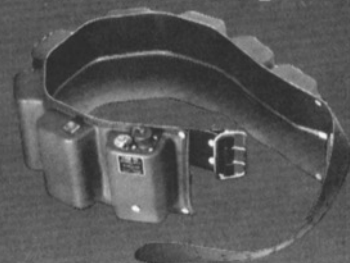
Image Transform, North Hollywood, Calif., has adapted its tape-to-film image and color enhancement system to tape-to-tape use according to a recent announcement. The process, called Improved Image Submasters, makes it possible for videotape to undergo color correction in a tape-to-tape process which has more speed and color latitude that film-to-tape procedures for scene-to-scene corrections.

The Professional Video Show '81 (formerly know as the Video Tradex International Exhibition) will be held November 17-21, 1981, at the Wembley Conference Centre. The show is sponsored by *Video Magazine*, Link House, Dingwall Ave., Croydon CR9 2TA, England. The title of the show was changed to reflect the on-going expansion in program production for videocassette, videodisk and cable distribution. Emphasis at the 1981 show will be on program origination for videocassette and videodisk as well as processing and distribution equipment. The exhibition will be restricted to professional video equipment manufacturers and importers. The exhibit will not include companies selling pre-recorded software. Further information is available from *Video Magazine* at the address above.

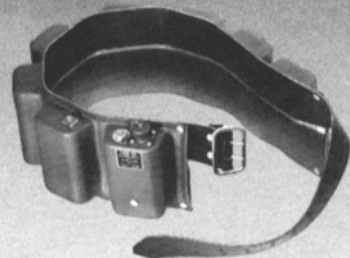
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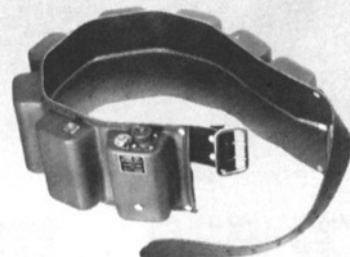
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So we've made the transition to tape long before I ever thought we could. And we've

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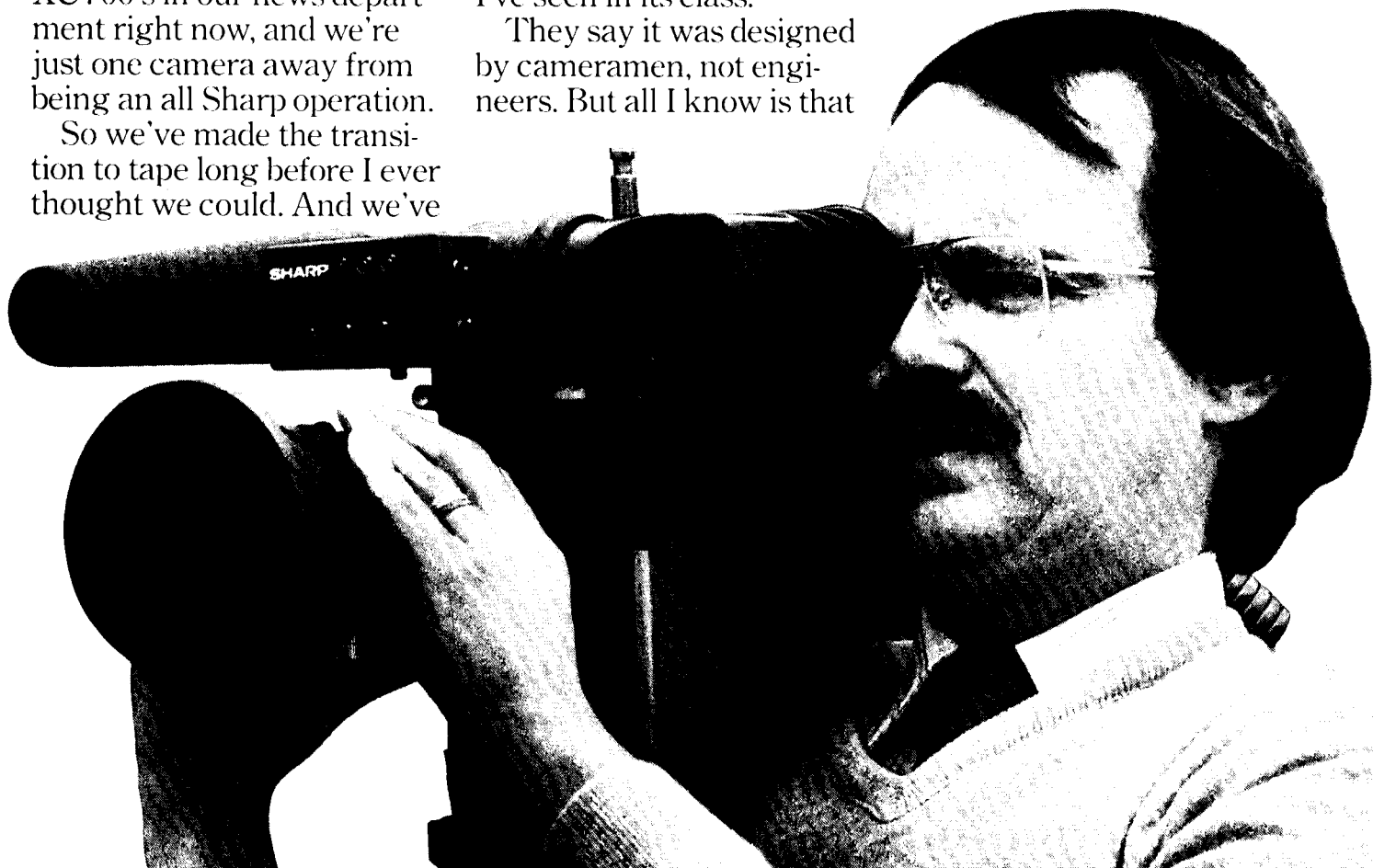
They say it was designed by cameramen, not engineers. But all I know is that

the XC-700 has given our station a lot more for its money.

For \$44,000, we didn't just get a lot of camera. We got a lot of cameras."

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"What we do for a living is make miracles."

Producer Charles H. Schneer has amazed the world with more than a dozen fantasy adventure films. Working with special visual-effects creator Ray Harryhausen, they have just completed Clash of the Titans. It promises to become as much a classic as their Jason and the Argonauts, Mysterious Island, and their Sinbad series.

"We're probably the pioneers in what is known as special visual-effects pictures. We try to bring to the screen all the visual excitement—all the magnificent vistas—described in millions of words and countless drawings and paintings by all the world's great storytellers.

"In *Clash of the Titans* (our most recent film), we recreate the 2000-year-old citadel of Argos in ancient Greece, we restore the rich Phoenician city of Joppa to its grandiose splendor, and we depict the celestial sanctuaries of Mt. Olympus. All of this takes more than unearthing long-forgotten, dusty reference books and calling on production designers' skills. It takes creating magic. And, for that, it takes film.

"At our operation, we create our special magic by passing a piece of Kodak film through the camera for several exposures. Certain scenes go through the camera five, six, even seven times to get

the one image we need. There's a catch to this type of filmmaking—that's to make sure the audience still thinks it's seeing just one image. It's not easy. But we keep doing it until we get it right.

"That's how we reconstruct the marvelous images of the past and bring them to life. We try to give our cinema audience a passport to the thrills and excitement of bygone days. You could say, what we do for a living is make miracles. We let our cinema audience relive, experience, and share the exploits of legendary heroes and heroines.

"If we had one criterion, one statement to make...we make the unreal look real. If we lose the reality of the unreal, we have lost our theatrical and dramatic impact. We have lost our miracle.

"While there may be certain basic moviemaking requirements, such as actors' makeup, hairdressing, a cinematographer's distinct lighting technique, etc., our requirements extend even further. We must have the raw materials, the film, that's capable of matching our special needs and imagination. It becomes an on-off situation with us when the shadows, highlights, densities must be absolutely right.

"Much of our actual filmmaking must be described as trial and error. Along with the help of Eastman Kodak Company, we are constantly trying to

improve our product: remove the grain, match the color, make the audience never mindful that they are 'only' watching a movie.

"Our final creation is the result of the dedicated concentration of hundreds of film technicians and Eastman Kodak Company. Kodak has been our partner in making miracles for more than a quarter of a century."

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