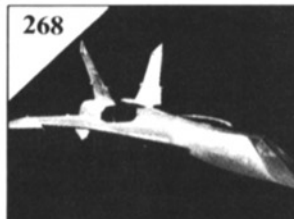


The Use of Sealed Lead-Acid Battery Systems in ENG/EFP Applications

D. Schneider

Over the past five years, sealed lead-acid battery systems have gained wide acceptance for use in broadcast and industrial/documentary applications as power supplies for video cameras and recorders, motion picture cameras, and portable lights. Outstanding features include no "memory" development, worry-free charging, and excellent cold weather operation, as well as a sealed design which will not leak fluid if punctured, and a self-resealing safety valve. They also have the advantage of long life and low cost. Large quantities of these battery systems have also been released by the U.S. Government for use in high-speed applications.

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Reverse or Negative Bluescreen Traveling Matte Process

J. Erland

This article outlines a new approach to the production of motion picture traveling matte photography. A solution is demonstrated to overcome the problems encountered when photographing models, i.e., aircraft, space ships, etc., when these incorporate surface finishes such as specular metallic or glossy paint, or when they include thin sections such as struts or antennae.

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Mobile Electric Power Sources for Location Lighting

L. J. Mages

In the absence of conventional supplies, the problems of finding alternate electric power for location shooting are explored, together with the advantages and limitations of the various options available. Topics discussed include mobile electric power supplies, the different types of storage batteries and their characteristics, devices to convert ac to dc, and problems relating to the particular systems used. The article gives a basic description of the power sources needed to operate any style lighting system, the kW capacity required, and the technical parameters needed to deliver power equal to that of commercial utility company sources.

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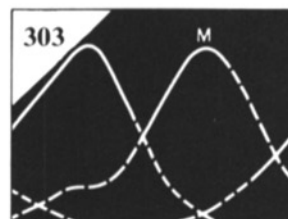


Videotape Editing Suite Design

D. M. Winkler

Two problems traditionally ignored in the design of videotape post-production editing suites are room acoustics and overall system integration with an editing computer. This paper offers a solution to each of these problems. A method of system design, used to create Teletronics' Edit Suite B, is presented. A physical overview of the editing suite is described including acoustic requirements and a system control and integration scheme.

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The Interface of Color Negative Film and Telecine

K. Staes and W. Markie

Interest is growing in the use of color negative film as the primary recording element in the film plus telecine system, rather than the traditionally used color reversal film. This article discusses the interface between color negative film and telecine systems, reviewing basic facts about the negative-positive process, and the spectral responses of telecines and color print film. Figures and equations are provided in a discussion of appropriate interface corrections in color reproduction using different films with different telecines. The article gives details of a telecine alignment that provides a reproducible, easy-handling method yielding excellent color reproduction quality.

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IMAX® and OMNIMAX® Theatre Design

W. C. Shaw and J. C. Douglas

Theatre design for IMAX® and OMNIMAX® presentations opens up a variety of new possibilities and presents a host of problems, some old, and many new. Many traditional concepts of theatre design, such as clear sight-lines to the bottom of the screen, are no longer justified, or even desirable.