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# SECTION MEETINGS

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at the age of 65 in 1971, Stevenson became secretary of the FACTS Engineering Committee and in that capacity continued to provide valuable service and advice to the television industry. Throughout his career, Stevenson was involved in many industry bodies and committees. He served as president of the Institution of Radio and Electronics Engineers in 1948 and on committees of that organization continuously until 1981. He was a founding member of the Australian Section of the SMPTE and has been active in the Standards Association of Australia and on general industry committees. Honors granted to Stevenson include Fellowships of the IREE and SMPTE and the FACTS Arthur Cowan Award in 1980. He was honored by the Queen in 1981 when he received an OBE.

**M. Michael D'Amore** has been appointed business manager, video recorders, Ampex Corp., Audio-Video Systems Div., according to Mark Sanders, vice-president and division general manager. D'Amore will be responsible for the complete line of Ampex videotape recorders, including the VPR-3, VPR-2B, VPR-5, and VPR-80 1-in. VTRs, and the ARC M-format products. D'Amore was previously midwest regional sales manager for the division. Prior to joining Ampex, he was with Hitachi Broadcast Systems Div.



**Christin Hardman** has been named product specialist within the Product Management Dept., CMX, Santa Clara, Calif. An accomplished videotape editor, she has been active in industry activities for several years. She joined CMX in 1981 and most recently was staff editor. CMX is a designer, manufacturer, and marketer of videotape editing systems used in PAL, SECAM, and NTSC facilities around the world.

**Gary Bradley** has been promoted to the newly created post of director of editorial services at VCA Teletronics, New York City, the production, post-production, and satellite broadcast division of Video Corp. of America. In addition to his new duties, Bradley retains his present position as senior editor. Supplementing his editorial duties, the Emmy Award winner's new functions will include interfacing between VCA Teletronics' editorial staff and the company's senior management to apprise management of the concerns and needs of the staff in areas of engineering and services.

**Nashville, July 12** — The meeting of the Nashville Section was held at Interstate Lighting and featured a film on the Clio Awards presentations. Following the film, Cathy Matthews gave a brief description of the services of Interstate Lighting and personally led a tour of the studio. — Duane Muir (Secretary/Treasurer), Nashville State Tech., 120 White Bridge Rd., Nashville, TN 37209.

**Nashville, August 16** — A larger-than-usual turnout was reported for the Dutch Treat Dinner before the meeting, with four members from the Louisville area attending. The meeting was held at Kingswood Studio and featured Paul Buff as speaker. His talk focused on the quality of light and emphasized the importance of color temperature to the film emulsion. His remarks stimulated a heated discussion on its relevance to picture quality in both film and television. — Duane Muir (Secretary/Treasurer), Nashville State Tech., 120 White Bridge Rd., Nashville, TN 37209.

**Ottawa, June 28** — The June meeting of the Ottawa Section was held at the Control Tower, RCAF Officer's Mess, and attracted a large audience. More than 65 members and guests were treated to an illustrated review of the early history of Crawley Films by Judith Crawley, now retired, and Rod Sparks, former chief engineer of that company. Bud Crawley, who was originally scheduled to make the presentation, was unable to attend because of illness.

Crawley's initial production, billed as his "first monochrome non-audible film," was a polished silent documentary on the Ottawa Technical High School in the mid-30's. It was the forerunner of thousands of documentary and industrial films, television series, and theatrical features by the Crawleys, including *The Man Who Skied Down Everest*, which won an Academy Award.

Tracing the early history of the company, the Crawleys' first production as man and wife was also screened — an ethnographical study of the Ile d'Orleans, a historic island below Quebec City. Its \$500 budget was considered generous at the time. Judith Crawley told the audience how their friendship with Marius Barbeau, the ethnographer, led to the recording of scores of Canadian cultural subjects and of interpreting others through popular short features.

Judith and Rod recalled the early struggles with Kodachrome film, early record-

ing techniques, live simultaneous narration and mixing using two disk players, the making of fades by hand-dipping shots into vials of dye and bleach, and the actual processing of film in the bathtub.

As production volume grew during the years following World War II, branches were opened in Toronto and Montreal. Production methods became more standardized, with producers sharing some of the creative responsibility. Crawley Films has maintained a complete production facility, including a laboratory, with an annual output of all types of films, for almost five decades. The audience contained several Crawley old-timers, including Tom Glynn and Bucky Wallingford, who enlivened the question period with many stories of the old days.

At a buffet dinner before the meeting, members of the section and SMPTE Governor Howard Wilkinson honored retiring Section Chairman Ross Mutton and thanked him for shepherding the Ottawa Section through its first formative years. Mutton is stepping down after three years of active service to assume the duties of past-chairman on the Board of Managers. — Vic Adams (Secretary/Treasurer), Adams & Associates, 1645 Bank St., Ottawa, Ont., Canada K1F 7Z1.

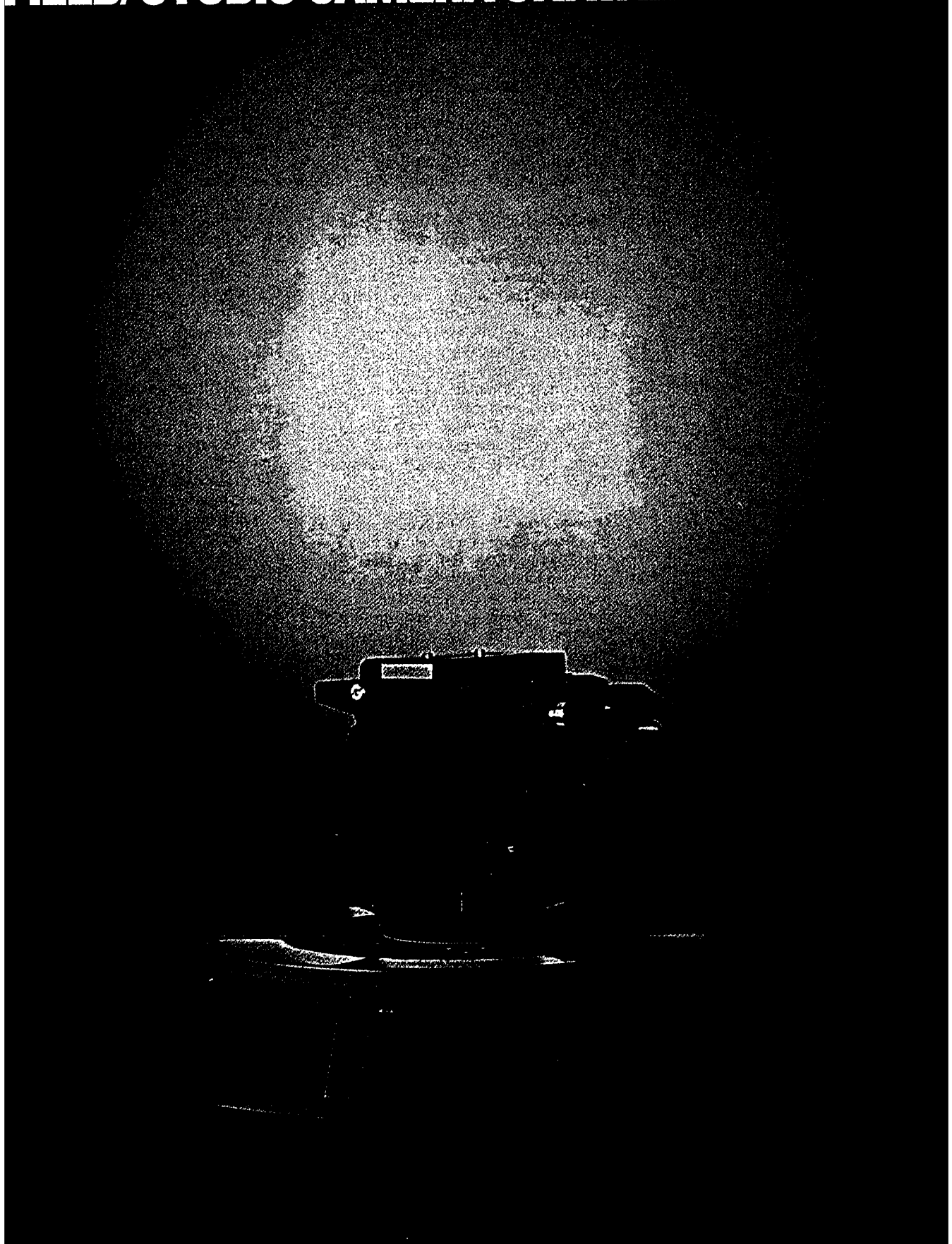
**San Francisco, July 27** — The meeting of the San Francisco Section was held at KXTV studios in Sacramento. Dave Poorte, KXTV, discussed the present use of Betacam equipment at the station and the planned use of Betacam 1/2-in. format in the near future.

Greg Pine, Sony Corp., presented sample tapes of productions done at KXTV and showed 1/2-in. tape to 16 and 35mm film transfers. He then discussed the merits of cameras, recorders, players, and recorder/editors using the 1/2-in. format. A question-and-answer period followed concerning maintenance, size of field production crews, and results with different tapes.

This meeting was held in conjunction with the Society of Broadcast Engineers and was the first SMPTE meeting to be held in Sacramento. — John A. Carlson (Secretary/Treasurer), Monaco Labs, 234 Ninth St., San Francisco, CA 94103.

**San Francisco, August 25** — The meeting was held at the Pacific Film Archive in Berkeley. Nancy Goldman, film librarian for the Archive, presented a short history and explanation of its activities. The Archive has a vast collection of 16 and 35mm films, both shorts and features, and offers

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**INTRODUCING THE SONY BVP-360. ON MAY 1, 1985, THE REMARKABLE BECOMES AVAILABLE.**

When we previewed this camera at NAB, the response was tremendous. Which, considering Sony's considerable reputation for high performance broadcast portables, wouldn't normally seem so surprising. Except for one detail.

The BVP-360 isn't a broadcast portable. (Although at 50 pounds it's certainly the most portable camera in its class.)

What the BVP-360 represents, however, is the culmination of Sony's work in tube technology, in innovative mechanical design and in High Definition Video Systems. A highly sophisticated, automated camera that promises to usher in a new era in price/performance for cameras in the Field/Studio category.



Sony-developed 2/3-inch Mixed Field Saticon™ (Plumbicon™ tubes also available.)

**THE 2/3-INCH IMAGE FORMAT COMES OF AGE.**

For those of you unable to get through the crowds for a close look at the BVP-360, there are two explanations for the exceptional image quality you saw on the monitors overhead.

First, the BVP-360 employs the remarkable, Sony-developed 2/3" Mixed Field\* tubes. The first real challenge to big tube performance. Because they deliver twice the registration and geometric accuracy of conventional 2/3" tubes. Plus greater depth of modulation. And thanks to the special Sony-developed FET that is built into the tube and yoke, an extraordinary signal-to-noise ratio. (MF Plumbicon™ or MF Saticon™ tubes are available.)

Secondly, the Sony BVP-360 is equipped with a breakthrough F1.2 prism design that single-handedly results in sensitivity and depth-of-field comparable with

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25mm image formats. And vastly superior to any current 2/3" Field/Studio camera at any price.

And, naturally, when you combine these factors with the extensive signal processing technology Sony has engineered into the BVP-360, you get specs which could only be described as spectacular.

**A SUPERHUMAN FEAT OF HUMAN ENGINEERING.**

Many of the experts who were able to get their hands on the camera at NAB were even more impressed by how it performs from a human standpoint.

Some were moved to comment by how easy the BVP-360 is to move around. Its smoothly integrated handles. Low weight. The highly maneuverable viewfinder. And the shortest lens-front-to-viewfinder distance in the industry.

Others cited the uniquely pragmatic approach to automation. An approach that concentrates the camera's considerable microprocessor-based intelligence on the most difficult setup operations; functions such as digital registration, B/W balance, flare and gamma.

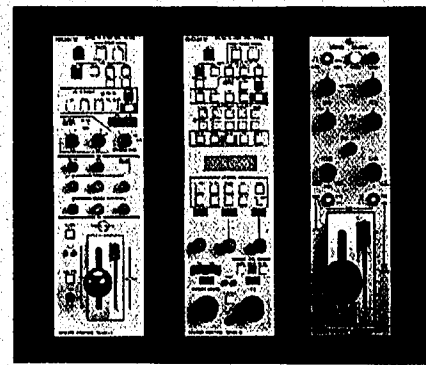
And still others referred to the BVP-360's extensive camera head memory, which can store up to sixty-four scene files, eight setup files, sixteen lens files and three reference files.

Plus the advantages of being able to choose from three remote operational panels.

**NOT JUST A CAMERA. A CAMERA SYSTEM.**

But perhaps the most striking aspect of the BVP-360 is its "building block" design concept. An arrangement that makes it particularly easy to customize the camera for various production situations.

It starts with a



BVP-360 Remote Control Panels: (left to right) a flexible Field unit, a highly sophisticated Creative Production panel and a simple Studio unit.

camera head able to transmit component signals via Triax or Multicore. Or function as a stand-alone camera.

Then, on the technical front, alignments are handled at the Camera Control Unit. With each camera able to be tweaked individually. Or addressed as part of up to an eight-camera chain linked to one Master Setup Unit.

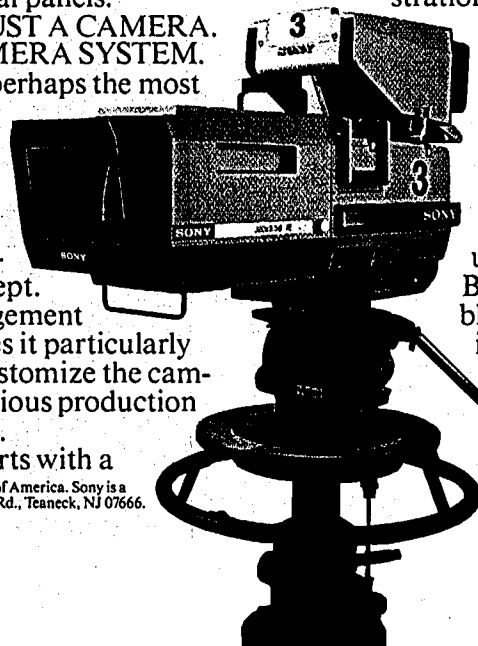
And finally, on the operational front, all control during production may be directed from one of three types of Remote Control Panels—a simple Studio model, a flexible Field unit, or a highly evolved Creative panel with extensive memory and scene-painting facilities.

**ADOPT A WAIT-AND-SEE ATTITUDE.**

Of course, as we said at the outset, the BVP-360 isn't ready for delivery tomorrow. But that doesn't mean you have to wait until May to see it. There are units here right now for demonstrations and evaluations.

And of course, by the time you're finished testing it, raving about it and getting a budget for it (although that last part may go faster than you're used to thanks to the BVP-360's incredible price/performance), it won't be tomorrow. It'll be closer to May 1.

**SONY**  
Broadcast





Fung Lam takes over as the chairman of the Toronto Section and expresses thanks to the past chairman, Jerry Zaludek.

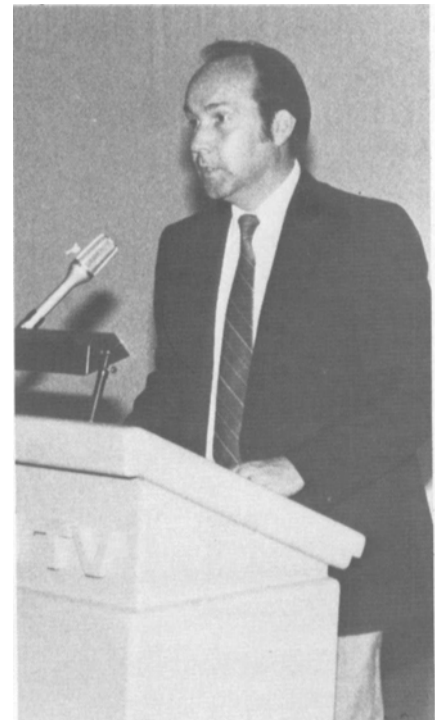


Part of the large audience at the Toronto Section meeting.



Enjoying the coffee break at the Toronto meeting.

public access to its library of artifacts, books, and periodicals. Her talk was followed by a question-and-answer period and an hour-long show of rare films, including Chaplin's *Behind the Screen*. — John A. Carlson (Secretary/Treasurer), Monaco Labs, 234 Ninth Street, San Francisco, CA 94103.

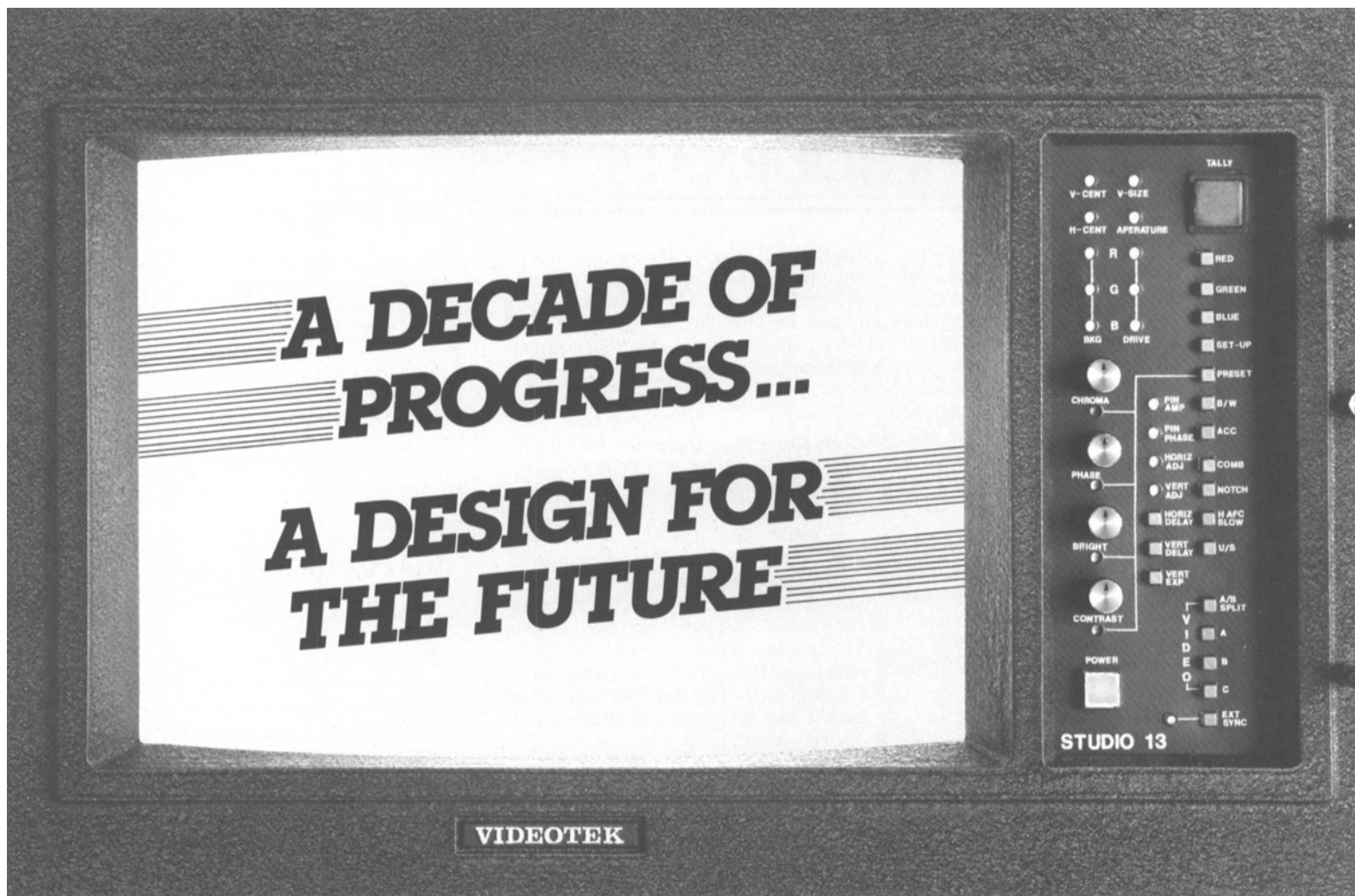


Jim Mercer addressing the meeting of the Toronto Section.

**Toronto, June 12, 1984** — A record-breaking audience of 70 members and their guests attended a pre-meeting dinner at the Tiffany Restaurant. The meeting, held at station CHCH-TV in Hamilton, was arranged by Paul Hoffmann. Following an opening speech by Jerry Zaludek, Hoffmann introduced speaker Jim Mercer, director of engineering for the station.

Mercer gave a detailed account of the setup of the new CHCH-TV facilities, including a brief history of its operation since 1954. The new premises occupy a total of 47,000 ft<sup>2</sup>, with three floors and a basement. In addition to the new studio, the facilities include five editing booths, five screening booths, a teletape room, central equipment room, audio post-production room, maintenance room, and mechanical room. The old building has been designated as a historic site for executive use.

A guided tour was arranged to inspect the facilities, and refreshments were provided by the studio. The members enjoyed the evening and were impressed by the modern facilities of the station. — Fung F. Lam (Secretary/Treasurer), Sony of Canada Ltd., 1325 Melton Dr., Mississauga, Ont., Canada L4Y 1L6.



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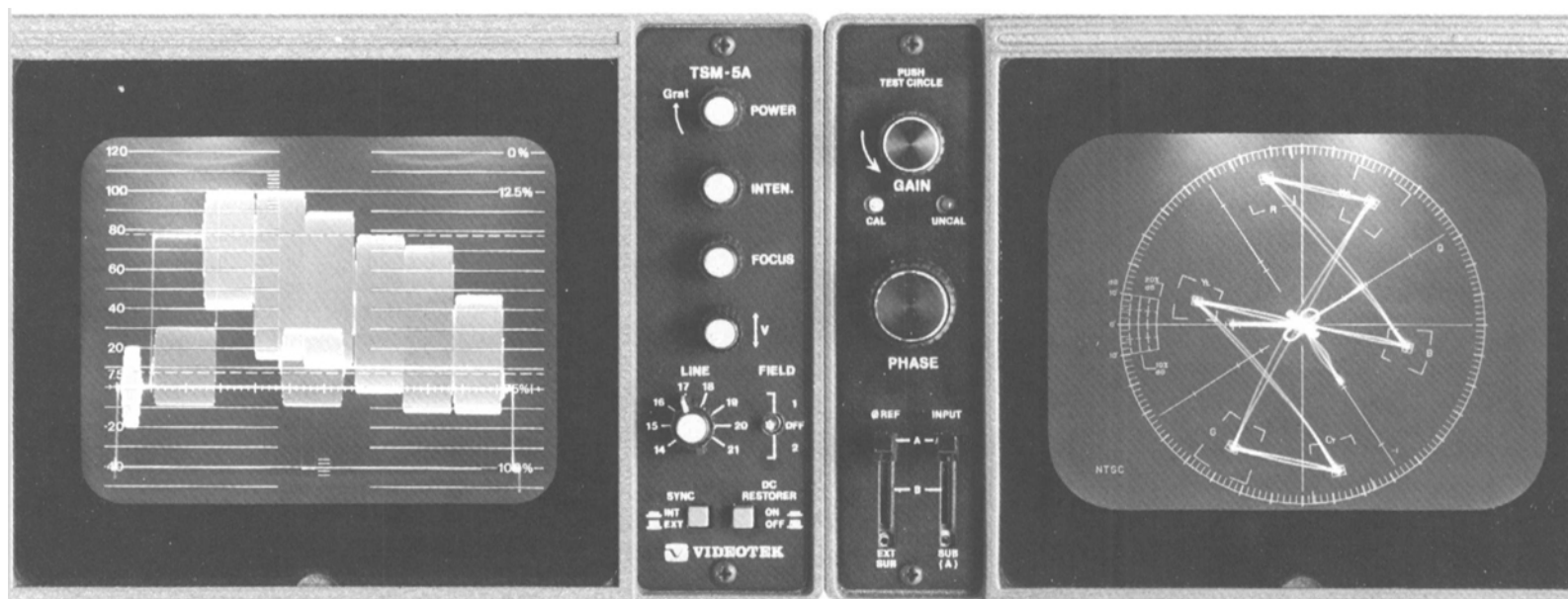
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