

SECTION MEETINGS

Atlanta, December 5, 1983 — The main event on the program was the screening of the 1983 Clio Awards film showing the television commercials judged as outstanding examples of the art. The meeting was also a social event, due to the generosity of several local firms which provided a catering service for section members' wives and families. — John F. Swanson (Secretary-Treasurer), Cox Communications Inc., 1601 W. Peachtree St., N.E., Atlanta, GA 30309.

Chicago, December 13, 1983 — WLS-TV hosted the meeting at which Joe Kresnicka, WLS vice-president, engineering, and Bill Resch, technical spokesman for Harris Corp., presented a program on circular polarization for TV.

Although the first studies of RF wave propagation analysis date back to 1948, they pointed out, significant practical applications of antenna technology did not reach the general public until General

Motors successfully used a horizontally oriented receiving pole for autos 15 years later. Antennas designed for transmitting circular polarized signals improve reception for home television sets, and reduce ghosts or reflected signals. VHF broadcasters are able to radiate their signals to a wider and better defined area.

More than 60 stations in the U.S. now use CP technology. In New York City, a single CP antenna multiplexes signals to transmit for three VHF and six FM channels simultaneously. A similar arrangement serves several Chicago broadcasters atop the Sears Tower.

The audience of 40 members and guests was then shown the film and video quality comparison that was shot at the November meeting. Plans are to refine this comparison and to reshoot with more control reference data. — Paul R. Markun (Secretary-Treasurer), Skylite Communications Inc., 625 N. Michigan Ave., Chicago, IL 60611.

Chicago, January 10, 1984 — The new GE Watt Miser Quartzline lamp was described by Charles Clark, General Electric Lighting Div. Clark reviewed the history of lighting, leading up to development of the Watt Miser.

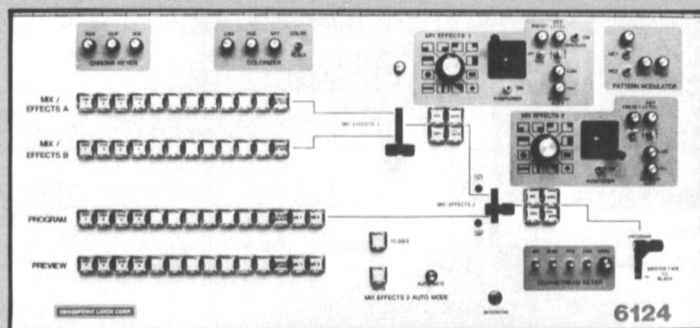
In an incandescent lamp, he explained, the tungsten atoms boil off the filament and deposit on the inside of the envelope, causing darkness and a loss of efficiency. The tungsten-halogen lamp avoids this problem with the halogen regenerative cycle which requires a very high temperature to work. Therefore, the quartz envelope and the small size help to concentrate the heat back on the filament.

Advantages of this technique include higher light output and improved optical efficiency. The main drawback of the quartz halogen lamp is that 50% of the energy is given off as heat. With a special external optical envelope coating, the Watt Miser transmits visible light, but reflects the IR heat back to the filament, thus increasing the efficiency of the lamp by 40%. The 650-W FWM Watt Miser lamp has a 3200° color temperature and the same 400-hr life and comparable light output to the FCM lamp. It is fully dimmable. Use of the new lamp results in substantial savings. — Paul R. Markun (Secretary/Treasurer), Skylite Commu-

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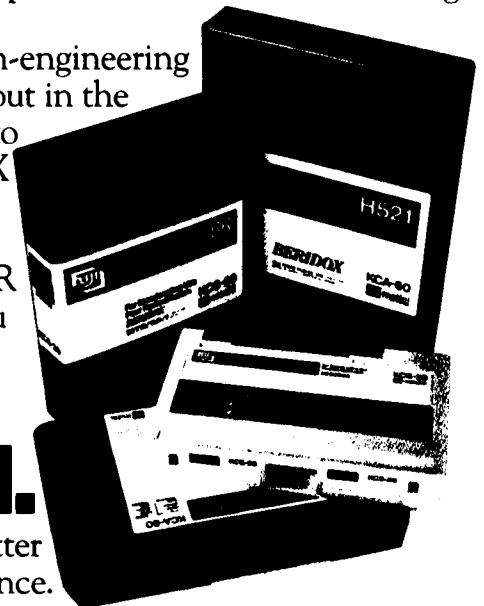
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nications Inc., 625 N. Michigan Ave., Chicago, IL 60611.

Detroit, January 17, 1984 — C. Thomas Hasty and Mike Wolschon, Ampex Corp., gave a slide presentation on the Ampex-Nagra VPR-5, a 1-in. portable Type-C recorder, and then demonstrated it. The recorder weighs 20 lb and is self-contained. The meeting was held in the offices of Victor Duncan, with an attendance of 47 members and guests. — Stan Nalski (Secretary-Treasurer), Film Craft Labs, Inc., 66 Sibley, Detroit, MI 48201.

Hollywood, September 13, 1983 — A thought-provoking panel discussion of programs designed for prime time television took place before an audience of 200 in the Alfred Hitchcock Theater, Universal City Studios. Panel members were Cleve Landsberg, producer; Matt Herman, vice-president, production, Comworld; John Whitman, associate producer and unit production manager, Universal City Studios; and Bob Braithwaite, director, videotape production, 20th Century-Fox Studios.

The panelists discussed production and post-production techniques using single-camera film (16- and 35-mm) format and single-camera videotape format. Lands-

berg gave an overview of how he perceives the great debate of single-camera film versus single-camera tape. The questions are: Is tape better quality, is it cheaper, faster, and is it easier to distribute?

During the early 1970's, Landsberg and his production staff tried to achieve the "film" look on tape. Everyone said that it was cheaper to do productions on tape. However, he noted, production requirements are basically the same — where it begins to show up is in the post-production phase, he said. Landsberg produced *Paper Chase* for 20th Century-Fox last year.

Landsberg was asked what he, as a producer who knows the advantages of post-production, wants for the future? He answered, "an editing system that equates to random access." He added that features, in the future, would be more automatic, such as telecine chains that do not require supervision. The supervision from the production team comes in the final scene-by-scene color correction.

He would like to see faster automated editing printouts to work with. The on-line assembly, which is the same as negative cutting, could be completely automated, and the reviewing could take place after the fact. Random access would allow him to go back and conform his original negative so that he would have the option to do the production as a feature film, using this

type of technique, or to do the simplest type of show.

John Whitman discussed "The Invisible Woman" produced by Universal last year. It was shot "single camera videotape" because of all the blue screen work. He felt that they would never have made the air date if they had shot on film. He was pleased with the quality of the Ikegami EC-35 camera that was used, even with the night scenes which were shot using 10 to 15 fc. They used a film director of photography because they wanted to achieve a cinematic look. They also wanted a cinematic soundtrack. To get these results, a film editor was used to cut the kines and then take that material into a Universal dubbing room to build the effects and music tracks and do the final mix.

Matt Herman stated that videotape is making inroads into single-camera prime time dramatic programs. Comworld recently produced "The Hamptons" for ABC. Five one-hour dramatic episodes were shot entirely on location using single-camera videotape production techniques.

Herman stated that, in his opinion, based on experience in both production and post-production, there is little, if any, time or money saved in the use of the single-camera videotape. If you attempt to equal the quality available using single-

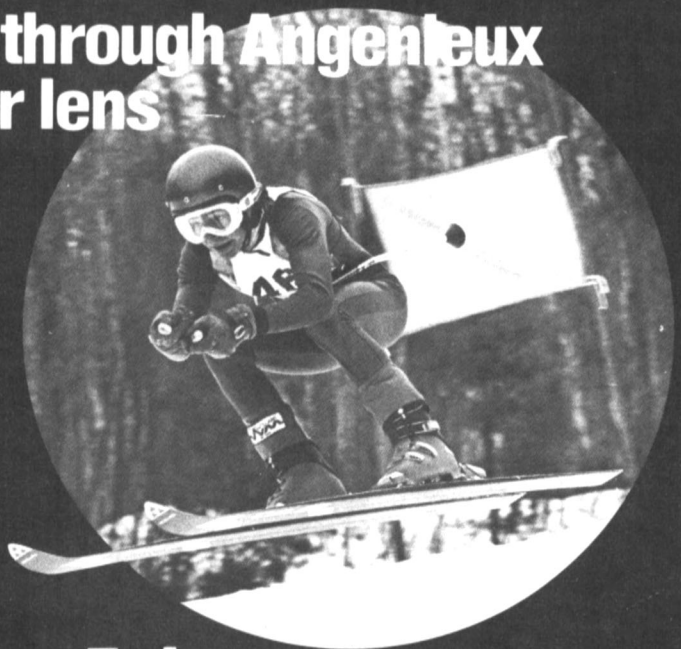
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camera film, the results possible today on tape, are less than satisfactory.

Braithwaite described his first experience with a single-camera videotape production — a 90-min movie for "Showtime," a low-budget production. He said they had to pull out all the stops in terms of imagination. They came up with pictures of good quality and found young people who were excited about the new techniques and eager to try them.

Recently, Fox shot two comedy pilots utilizing the Panacam. In his opinion, Braithwaite said, the pilots were right for the tape. He feels that it is important to find the right medium for the product. The marriage of the two media is being accomplished slowly but surely. Fox is presently using the Rank Cintel to transfer a number of series and features to tape.

— Charles F. Conaty (Secretary/Treasurer), Paramount Pictures Corp., 5555 Melrose Ave., Los Angeles, CA 90038; and Louis F. Wolf, Jr. (Manager), Universal City Studios Inc.

Hollywood, October 13, 1983 — Jerry Kerr, 3M Co., presented a paper entitled "New Technology Design Applied to Routing Switchers," and George Sebastian, ABC, presented "Property Management Utilizing Bar Code Technology and Microcomputers," to an audience of 225



Ohio Section members view the model buildup area at NASA Lewis Research Center supersonic wind tunnel.

members and guests. Kerr described a hybrid routing switcher developed by the broadcasting and related products division of 3M. The switcher is based on seven circuits that are the building blocks for a family of switchers.

Sebastian explained the reasoning behind bar-code technology and microcomputers, and why the system was chosen by ABC for the 1984 Olympics and the 1984 political conventions. He described the decision-making and testing process, and the implementation of the chosen system at the Olympic Village fabrication facility in New York during August, 1983. —

Charles F. Conaty (Secretary-Treasurer), Paramount Pictures Corp., 5555 Melrose Ave., Los Angeles, CA 90038.

Hollywood, December 8, 1983 — Disney's classic film, *Snow White and the Seven Dwarfs*, was shown at the Walt Disney Studio Theater to an audience of 350 SMPTE members and their families. The meeting at this theater and the showing of a classic Disney film is an annual event held each year in December. — Charles F. Conaty (Secretary-Treasurer), Paramount Pictures Corp., 5555 Melrose Ave., Los Angeles, CA 90038.

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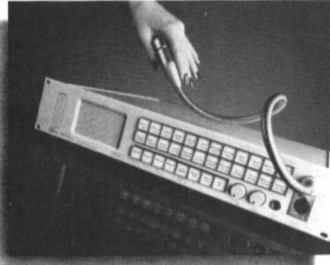
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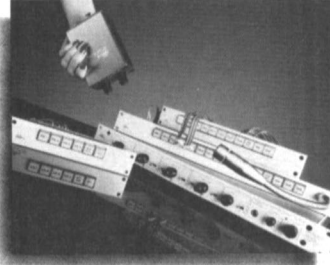
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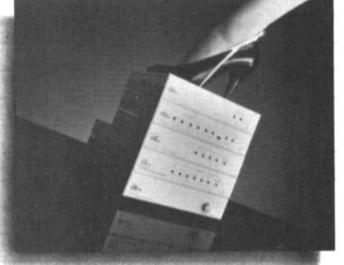
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San Francisco, December 13, 1983 — Special effects for *The Right Stuff* were described in detail by Gary Gutierrez, Colossal Pictures/U.S.F.X., who was special effects supervisor for the film. Gutierrez began his presentation with a screening of Colossal's demo reel which provided samples of highly varied effects work they have done for commercials as well as for feature films.

He then used slides to take the audience behind the scenes in the preparation of effects. The slides covered a veritable encyclopedia of types from hand-operated models, through wire, smoke, and glass to multipass computer motion control. Many of the effects were rigged outdoors and shot at carefully calculated frame rates against a real sky to create dynamic and believable live effects.

Of particular interest were a variety of pyrotechnic effects "flown" directly into lexan shields which protected the camera and its operators. Gutierrez discussed the many problems encountered and how they were solved. Some of the vibration effects, he said, were created by applying a large vibrator directly to the camera lens.

A lengthy question-and-answer period followed the presentation, and the audience had an opportunity to examine a display of models used in the film and a table of original story boards. Coffee and cookies were provided by Eastman Kodak. —



Richard C. Athey addresses some Ohio Section attendees in the control room of the propulsion systems laboratory.

Glen Pensinger (Chairman), San Jose University, 958 Jeanne Ave., San Jose, CA 95116.

Ohio, December 13, 1983 — The meeting was held at the Visitors Information Center of NASA's Lewis Research Center. Richard C. Athey, head of the Information Center, took the 30 members and guests on a tour of the Center and three of the major research facilities.

The 10×10-ft supersonic wind tunnel can achieve speeds up to 3.5 times the speed of sound and an altitude up to 150,000 ft. Television and motion-picture cameras are used in the wind tunnel for

test monitoring and data acquisition. This facility has one of the world's largest Schlieren systems.

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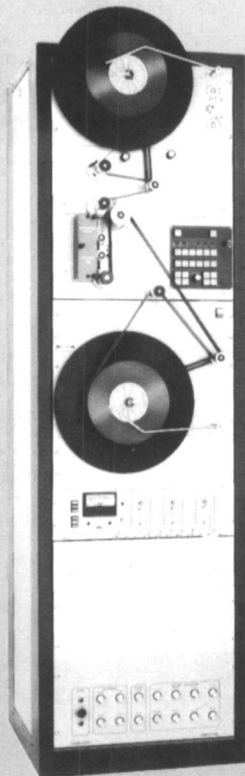
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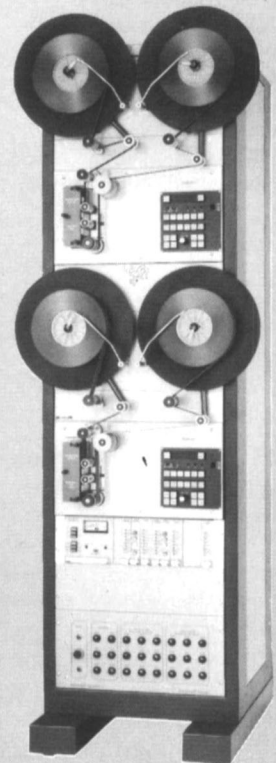
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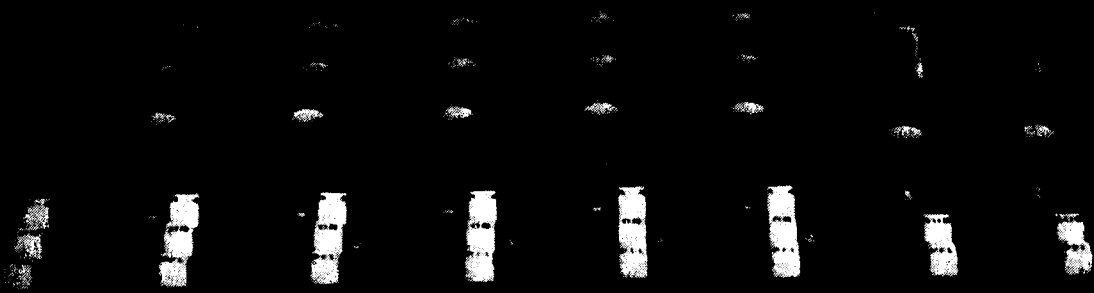
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— Ernie D. Walker (Secretary/Treasurer), NASA Lewis Research Center, 1725 N. Island Rd., Grafton, OH 44044.

Ottawa, December 7, 1983 — Richard Turner and Eric Heidendahl, Hitachi Denshi Canada, presented a program on the automated color camera. Turner gave some background information and described the Hitachi SK-97 as a "third generation computer camera."

Heidendahl described how a microcomputer is employed for auto setup cameras. At Hitachi, he said, this technology began in 1979, when the firm introduced its first studio camera with auto setup. The system basically involved attaching an adaptor to a conventional studio camera. This technology has now evolved to the Hitachi SK-97 which has an on-board microprocessor with 128K EPROM and 68K RAM, a sensor board for error correction, a display board which produces the character generator viewfinder display, an analog control board which converts digital data to analog voltage, and a diascope to produce an in-camera test chart.

Heidendahl then described auto setup with special external and internal test charts. The microprocessor automatically sets up black, gain, gamma flare adjustment, chroma setup, registration, horizontal and vertical entering, linearity,



Arthur E. Florack discusses the Theater Quality Evaluation Program with the Philadelphia Section.

size, and skew. He described the zero method setup in which the green channel is compared to an internally generated pulse and character display, following which the red and blue channels are adjusted in relation to the green channel. The microprocessor has memory files, allowing four scene files for various lighting conditions and seven lens files to be stored.

Following a coffee break, Heidendahl and Turner demonstrated the features of the SK-97. They showed the two methods

of automatic setup, and provided an opportunity for hands-on operation. — Ross Mutton (Chairman), Carleton University, Southam Hall, Colonel By Dr., Ottawa, Canada K1S 5B6.

Philadelphia, December 6, 1983 — Arthur E. Florack, coordinator, engineering services, MPAV, Eastman Kodak, Washington, D.C., presented a paper entitled "Theater Quality Evaluation Program," by Kenneth M. Mason and John Pytlak. The paper was first presented at the 125th SMPTE Technical Conference in Los Angeles. The program was developed by the Inter-Society Committee for the Enhancement of Theatrical Presentation (ISCETP) to provide motion-picture theater operators with feedback about the technical quality of their presentations.

The committee prepared and has distributed a structured evaluation form. The form is completed by qualified volunteers who view a motion picture and present the completed form to the theater's management. The volunteer evaluators are members of the SMPTE or related organizations. The evaluation program has been endorsed by several theater owners' associations. In some cases, the theater will reimburse the evaluator's admission fee as a gratuity.

The second part of the program was the annual presentation of the Clio Awards

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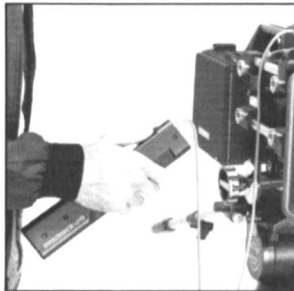
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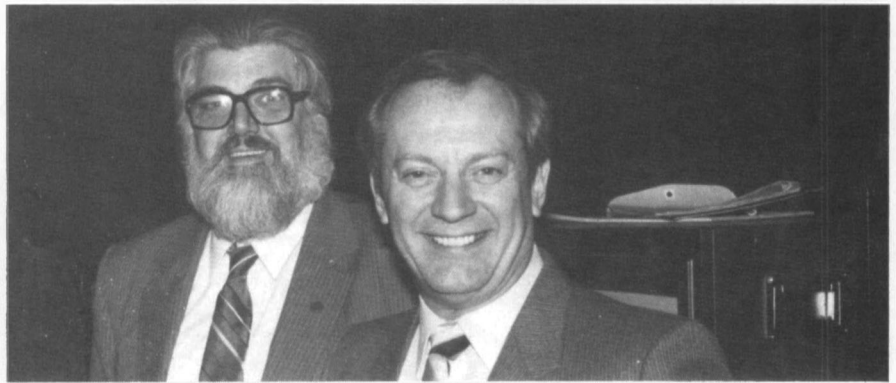
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film. The awards recognize the television commercials (international as well as those made in the U.S.) that have made a contribution to the art of communications.

The Thames TV production of "The Lady With the Box," a demonstration of Kodak's new 7291 color negative film and 7294 high-speed color negative film was then screened. This presentation, which was shot using only natural lighting, displayed the latitude of these films, with their EIs of 100 and 320 with indoor, outdoor, day, and night scenes. — John H. Byrne, Jr. (Secretary-Treasurer), P.O. Box 271, Lyndell, PA 19354.



John Heather (L) with Wally Bebenek, who arranged the program for the Toronto Section meeting.

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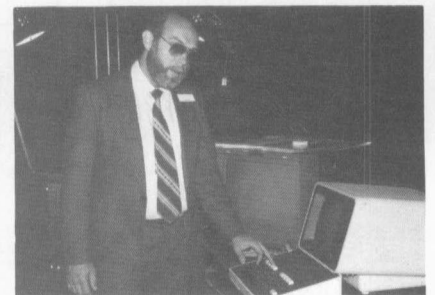
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21720 Nordhoff St., Chatsworth, CA 91311/Brampton, Ontario, Canada L6T 3T6

Toronto, December 8, 1983 — Walter Bebenek, who had arranged the program, introduced Bill Carpenter, Ampex Corp., who presented a paper entitled "Design Considerations of an Electronic Still Store." He told the audience of 125 members and guests that the first electronic still store (ESS) system was developed in 1976. Later, its Model ES-2 expanded storage from 80 to 515 Mbits.

Carpenter demonstrated the present system which features variable size and shape, frame and field separation, size reduction, keying, superimposing, soft/hard edge/text, and internal pattern generator. The device is as flexible as building blocks for all needs. Sixteen pictures can also be displayed on the screen. An extended question-and-answer period touched on such matters as the capability of accepting RGB, the possibility of adapting touch screen, access time, the maximum of layer and generation that can be obtained, and other relevant matters.

Following the coffee break, John Heather, Ampex Corp., presented a paper entitled "Electronic Editing — Don't Get Framed." He gave a history of NTSC development and explained in detail the relationship of color subcarrier phase with the luminance signal. He also explained color framing and the possible "perils" of electronic editing.

Dinner at the Crock and Block restaurant, Scarborough, Ont., preceded the meeting. — F. F. Lam (Secretary-Treasurer), Sony of Canada Ltd., 411 Gordon Baker Rd., Willowdale, Ont., Canada M2H 2S6.



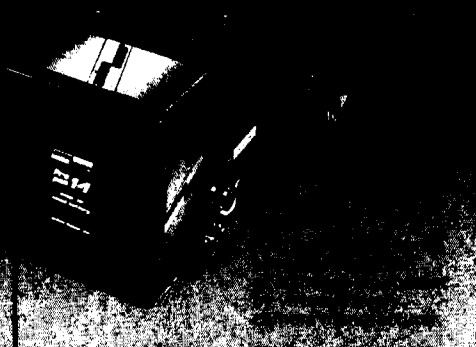
Bill Carpenter discusses still-store equipment at the Toronto Section meeting.

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