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# SECTION MEETINGS

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Isaac Dukhovich describes the Video Sequence Processor at the San Francisco Section meeting.



Ed Malec prepares to address the Toronto Section.



Fred Lemmin's presentation at the Toronto Section meeting was of special interest to motion-picture laboratory people.

**Hollywood, January 17** — Jack Spring, Hollywood Section chairman, welcomed the 160 members and guests who had assembled to hear Russell McMurtry, Eastman Kodak Co., Ed Ancona, NBC-TV, and Allan Haines, MCA-TV Syndication, discuss Eastman 5380/7380 film.

McMurtry opened his presentation with a historical overview of the development of the film. Citing seminal work performed by committees sanctioned by the SMPTE and BKSTS, he explained how this product meets the needs brought out by the studios. Taking into account luminance ratios and how they are properly measured, and reproduction system parameters, McMurtry delivered a concise description of the film. He closed with a film showing back-to-back comparisons of 5380 and 5384 film.

Ancona followed with an enlightening description of his experiences with the film. Because he believes the production will ultimately be projected in the home theater (television), he discourages producers from using 5380 film for direct projection, and uses it for telecine only. His experience in filming *Princess Daisy* led him to conclude that the 5380 performs acceptably in the darker contrast range, making the transition from light to dark smoothly rather than precipitously.

Haines described his experiences with such productions as "Magnum P.I." He especially likes the way 5380 film handles the modeling details of a face. With material being sent to both the foreign and syndication markets, he plans to use the 5380 from now on, he said. A question from the audience concerned the use of the 5380 in direct projection. Unanimously, the speakers advised against it.

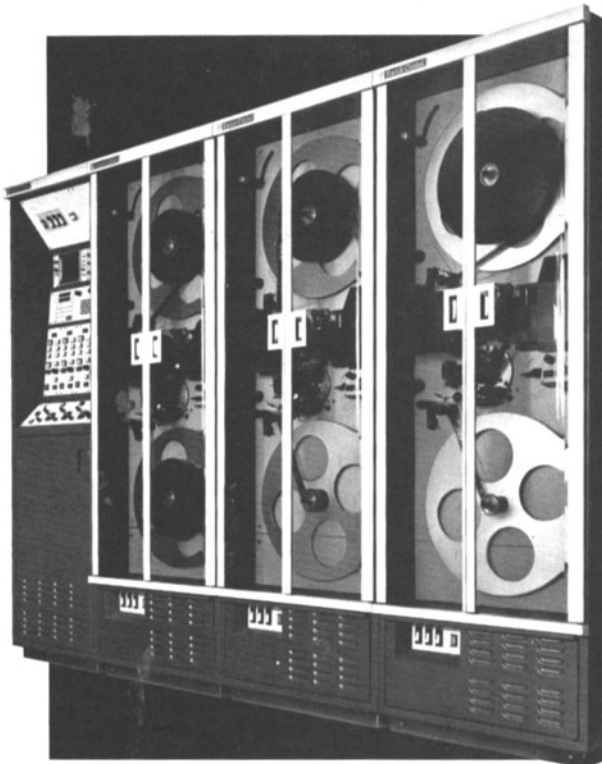
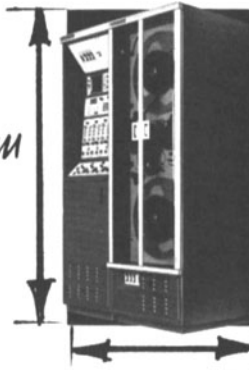
The meeting was preceded by dinner at the Velvet Turtle restaurant. — Charles F. Conaty (Secretary-Treasurer), Paramount Pictures Corp., 5555 Melrose Ave., Los Angeles, CA 90038.

**Rocky Mountain, January 19** — The testing and manufacture of Plumbicon tubes was the subject of the meeting held at KDVR-TV, Channel 31, in Denver. David Layne, KCNC-TV, presented a videotape produced by Amperex showing how Plumbicons are manufactured and tested. The tape showed problems frequently experienced by users and how to solve them.

The second part of the program was a tape called "TV Bloopers," provided by KCNC-TV, Channel 4. — Donna D. Zingelman (Secretary-Treasurer), Audio Visual Concepts, 558 S. Swadley St., Lakewood, CO 80228.

**San Francisco, January 26** — Notwithstanding the specialized topic, an unexpectedly large audience attended the presentation on the Video Sequence Processor (VSP™) developed by Picture Element I.t.d., Palo Alto.

*The Size*  
 Vertical spooling  
 slims down 16/35mm  
 film transports into  
 standard 19"  
 cubicles.



*The Cost*  
 Initial price  
 around half  
 that of other  
 advanced telecines  
 followed by lower  
 operational costs.



In the past, television stations looking for a direct-broadcast telecine were faced with a straight forward equipment choice: outdated technology at the right price or full post-production capability at the wrong price.

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## *The Performance* →

The ADS I is just made for direct broadcasting: multiplexed design incorporating widespread use of solid-state technology does more than ensure excellent pictures — it saves you money. ADS I economy means low initial capital outlay, space-saving layout, reduced maintenance and minimum add-on cost when it's time to expand. And features like a unique dirt and scratch concealment system, variable speed, automatic colour correction and programmed A/B rolls prove that what's small on cost and size can be big on performance.

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# THE WORLD'S ONLY TAILOR-MADE BROADCAST TELECINE

Isaac Dukhovich, PEL president, lectured using an overhead projector. He explained that the VSP system can create a wide variety of digital video simulations, thus making it a useful tool for TV laboratories or R&D departments doing advanced work in digital video. He pointed out that the systems are beginning to be used by post-production houses, where they are useful in restructuring commercial video images.

Following the lecture, Michael Stauffer, PEL director, marketing, and John Nickolls, director, software engineering, put the system through its paces. Because the room was small, the audience was separated into small groups to watch the technical demonstrations. Processed images appearing on the screen showed the VSP's ability to digitize live video images at varying bit rates to zoom in 16 times on the pixel structure of the digitized frame. This creates various special effects such as color inversion, and records and replays up to 8 min of video sequences in real time. The digitized video information is stored on computer-accessible Winchester disk drives.

The question-and-answer period continued for more than an hour after the presentations, attesting to the high interest level of the audience. — Donna Foster-Roizen (Secretary-Treasurer), Telegen, 1742 Willow Rd., Palo Alto, CA 94303.

**Toronto, January 10** — The meeting, held at Valhalla Inn, opened with a 12-min film, *Muscle-Body Building*, courtesy of the Canadian National Film Board.

Ed Malec, Kodak Canada, made a slide presentation on "The Color Photograph and Reality." He explained that the linear perspective concept can be varied to different degrees by the arrangement and alternation of lighting angles and contrast ratios.

Fred Lemmin, PFA Labs, arranged the program and also made a presentation entitled "Comsut — A Computerized Setup and Timing System." He explained how human error and inaccuracy can be virtually eliminated by the use of Comsut in the motion-picture laboratory. Fung F. Lam (Secretary-Treasurer), Sony of Canada Ltd., 1325 Melton Dr., Mississauga, Ont., Canada L4Y 1L6.

**Washington, D.C., January 24** — The meeting was held at KLM Associates, where a representative of AF Associates presented a slide program showing in detail the Marconi Tecelene System at KLM Associates. Following the slide presentation, the system was demonstrated in the studios. The KLM film-to-tape transfer house is the newest facility in the Washington, D.C., area offering this service. — Arthur Florack (Publicity Chairman), Eastman Kodak Co., 1555 Wilson Blvd., Arlington, VA 22209.

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# NEWS

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## SMPTE Hollywood Section Sponsors All-Day Seminar

**Audio Aspects of Post-Production**, an all-day tutorial seminar, organized and sponsored by the SMPTE Hollywood Section, will take place May 19. The seminar will be held on the premises of some of Hollywood's outstanding sound facilities — Paramount Studios, Glen Glenn Sound, and Warner Hollywood Studios. The seminar will cover the latest technological advances in audio monitoring and digital recording techniques as they affect film and videotape post-production.

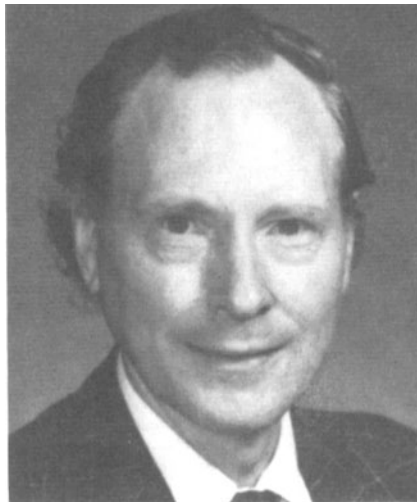
Under the guidance of key industry leaders, seminar participants will attend lectures and watch live demonstrations by Hollywood's top audio engineers and technicians. They will observe state-of-the-art audio monitoring and recording equipment, including advanced theater speaker systems, automated consoles, high-speed projectors, and magnetic film recorders, as they are used in a full range of modern post-production techniques for both film and videotape.

At Paramount's full-scale music recording stage, which contains a solid-state

logic console and advanced monitoring facilities, seminar participants will observe demonstrations of the latest digital (24 tracks) and two-track stereo recording techniques. At Glen Glenn Sound and Warner Hollywood Studios, there will be live demonstrations and discussions of modern techniques in motion-picture re-recording for Dolby cinema releases, including audio sweetening, automatic dialogue replacement (ADR), and Foley post-recording of sound effects, as well as sound editing techniques for motion-pictures and television.

Due to space restrictions, attendance will be limited to 300, according to Jack Spring, Hollywood Section chairman. Registration fees (including lunch, parking, and transportation to all studio facilities) are \$35 for SMPTE members and \$45 for non-members. Further information is available from Jack Spring, Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood, CA 90038; or Howard La Zare, Consolidated Film Industries, 959 N. Seward St., Hollywood, CA 90038.

## Hotchkiss Named Program Chairman for SMPTE New York Conference



Calvin M. Hotchkiss

Calvin M. Hotchkiss has been appointed program chairman for the 126th SMPTE Technical Conference, it was announced by SMPTE Editorial Vice-President Maurice L. French, Canadian Broadcasting Corp.

Hotchkiss is currently chairman of the SMPTE Board of Editors. A Fellow of the

SMPTE, he has served the Society as governor of the New York Region for the 1978-79 and 1981-82 terms. His experience in organizing conference programs is substantial. He served as program chairman of the 110th conference in 1971, as associate program chairman for the 114th conference in 1973, and as associate program chairman for the 122nd conference in 1980.

Planning for the conference program has begun. According to information received from Hotchkiss, program topics are now being selected, and the chairmen who will obtain papers for these topics are expected to be appointed soon.

### Call for Papers

Authors wishing to present papers at the SMPTE conference should obtain the necessary forms from Mary Connolly, Conference Program Coordinator, SMPTE, 862 Scarsdale Ave., Scarsdale, NY 10583, telephone (914) 472-6606.

For a paper to be considered for the program, the author forms, an author information sheet, and a synopsis of less than 500 words should be submitted by June 15, 1984.