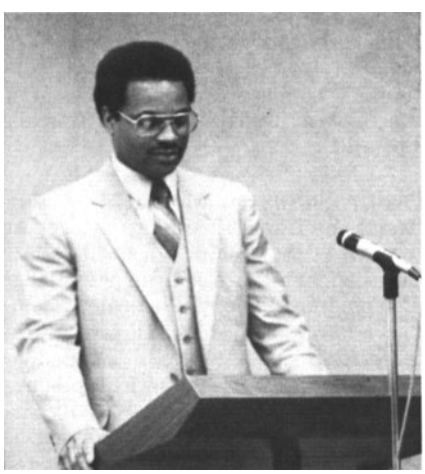
SECTION MEETINGS

Atlanta, March 29 — "Chemical Research in Color," a paper covering the development of integral dye-masked color negative films, was presented by Wesley T. Hanson, Jr., at the meeting held jointly with the SPSE, the American Chemical Society, and the American Institute of Chemical Engineers. Dr. Hanson, a graduate of the University of Georgia, was Eastman Kodak's vice-president of research before his retirement. — John F. Swanson (Secretary-Treasurer), Cox Communications Inc., P.O. Box 105357, Atlanta, GA 30348.

Chicago, March 13 — Ben Stone, Eastman Kodak sales representative, presented a paper on Eastman low contrast print film 5380/7380. This film is advantageous when shooting is done away from studio-controlled lighting, where location restrictions can cause lighting contrast ratios to deviate from 2:1. It offers significant improvement for telecine transfers because the range of overall contrast more closely conforms to standard 1-V video signal form. The 5380/7380 stock replaces the 5788/7788.

The new film improves dye stability and has a thinner, denser packing of color-sensitive coating layers, but printing technique is unchanged. Stone answered questions from the audience about the compatibility of the 5380/7380 in intercutting with discontinued stocks. An A/B comparison of the old and new stocks was shown.

Ken Knaus, coordinator of engineering services, Eastman Kodak, read a paper on future imaging technologies. He predicted that developments in photochemical processes will influence technologies as diverse as home entertainment and the most sophisticated ion and laser-driven microscopic exploration. Innovative breakthroughs in electronics and photography offer exciting suggestions of what may take place in the future. — Paul R. Markun (Secretary-Treasurer), Skylite Communications Inc., 625 N. Michigan Ave., Chicago, IL 60611.



Bob Stone, Eastman Kodak Co., presenting a paper on Eastman LC print film 5380/7380 at the Chicago Section meeting.

Detroit, February 21 — Morris Washington and Ernie Mathews, Panasonic, gave a presentation on Panasonic's YIQ-Video M-Format Recam system. Washington explained that one of the advantages of the M format, with its modulated components, is the absence of noise and streaky colors. Mathews described the working functions of the player-recorder and camera, and concluded with a demonstration. — Stan Nalski (Secretary-Treasurer), Film Craft Laboratories, 66 Sibley, Detroit, MI 48201.

Hollywood, March 20 — Donald Adams, Eastman Kodak Co., read a paper by the late Ralph Evans entitled "Color Photography and Reality." It described the many ways in which a photograph distorts reality. Using a multi-projector slide presentation, such concepts as linear perspective, lighting and contrast, preconceptions, brightness constancy, and information content were graphically illustrated.

Following Adams's presentation, Chris Cookson, ABC, described preparations for the 1984 Summer Olympics. As the host country's broadcaster, ABC is required to provide facilities and feeds for the international broadcasting community. A total of 100,000 ft^2 of stage, office, production, and post-production space has been dedicated to this effort. Cookson described the equipment and the unusual ways in which it will be used. For example, in covering the Marathon, specially designed electric camera cars will be used because of exhaust restrictions, and boats that are virtually wakeless will provide the moving platforms for coverage of the rowing events.

As an example of the communications network, Cookson cited the rowing events. Three satellite transmissions (approximately 150,000 miles) will be necessary to allow Los Angeles viewers to see the events taking place less than 100 miles away. A complex, well-designed system is being put into place to televise the events. — Charles F. Conaty, Paramount Pictures Corp., 5555 Melrose Ave., Los Angeles, CA 90038.

Nashville, February 23 — The Aurora/100 digital videographics and real-time animations system was described and demonstrated by Donna Foster-Roizen, marketing coordinator/consultant, Aurora Systems. The meeting was especially informative for those involved with graphic arts. Foster-Roizen explained the different ways in which the Aurora/100 can be used, for example, to create still graphics, color-table animation, and two-plane real-time animation directly in the video medium. She then demonstrated the Aurora/100, and showed examples of work that has been accomplished. — Bill R. Watson (Secretary-Treasurer), 3640 Merritt, Memphis, TN, 38128.

Nashville, March 27 — The Medical Learning Center, St. Thomas Hospital, was the locale for the meeting. George Geyerhahn, director, explained how the Learning Center is used daily as a source of medical education and information by physicians, surgeons, and other medical personnel, and also by persons untrained in medicine.

Following a tour of the facilities, conducted by Geyerhahn, Russ Buchan, Ananke, Inc., gave a presentation on interactive video. He explained how both tape and disk are being used in the medical field. He described some other applications, with emphasis on the field of education. — Bill R. Watson (Secretary-Treasurer), 3640 Merritt, Memphis, TN 38128.

New England, February 29 — The meeting, held jointly with SBE at WNEV-TV, Boston, covered WNEV's component video operations with presentations by Karl Renwanz, director of engineering, and Brian Lay, engineering supervisor. The component video operation includes editing suites and what is believed to be the first component video graphics creation center.

The discussion covered the recent decision to go to all-component video for all non-news program production for minimum video degradation over many generations. The component system ($\frac{1}{2}$-in. M format) now includes 44 VTRs. The low maintenance requirement was emphasized. Of particular interest to the audience was the active role that WNEV took in the development of component video switchers, edit systems, and microwave, and the participation by members of SMPTE Standards Committees. — John C. Gates (Chairman), Gates Service Group, 14 Edgewood Ave., Natick, MA 01760.

New England, March 21 — "Computer Controlled Broadcast Color Camera," a presentation by Brad Reed, Landy Associates, Waltham, Mass., demonstrated special operating parameters for test charts and diascope lenses, using the Ikegami HL-79EAL camera system and computer setup box. Computer memory

Brad Reed (L) and Paul R. Beck demonstrating the HL-79EAL computer setup panel at the New England Section meeting.

and different operational settings using memory were discussed and demonstrated. Questions from the 37 members and guests kept the discussion lively. The camera performed admirably in almost total darkness. The audience was intrigued by the capability that allows the camera to be disconnected from the computer, shut off, and then repowered to the same operating conditions and performance.

Reed demonstrated two memory preset conditions that allow the operator to employ one preset for an indoor setting and color balance, and to simply press a button to summon an outdoor balance, with no visible disturbance or interruption. This allows continuous recording without changing filters if the scene or event calls for walking with the camera from one set of color temperature conditions to a different set. The on-board computer memory gives instant access to either preset condition. — Paul R. Beck (Secretary-Treasurer), 71 Cross St., Foxboro, MA 02035.

Ohio, January 25 — Don Ungar, Sr., Ungar Motion Pictures, Inc., gave the audience a behind-the-scenes look at professional football through the eyes of a game film photographer. He discussed techniques used in providing practice and game films for a professional football team. He demonstrated with sample films what coaches look for and how these films differ from artistic films.

The second part of the program was a screening of *The Symphony of Football Frolic*. The film is a clever combination of a symphonic soundtrack and mistakes made in professional football. — Ernie D. Walker (Secretary-Treasurer), 1725 N. Island Rd., Grafton, OH 44044.

Ohio, February 13 — George G. Silberburg, a consultant for 37 years in the field of electro-optical instrumentation and data reduction processes, discussed the development of this field. He covered the modification of standard production cameras and the problems of data reduction from film to the development of the shuttered video camera. In discussing the advantages and limitations of video, he explained that the greatest advantage is speeding data reduction from weeks to minutes.

Silberburg showed videotapes of the space shuttle entering earth's atmosphere, taken at night with the Xiebom low-light-level camera. The audience was amazed that the pictures had been taken at night more than 100 miles away from the shuttle. Plainly seen were the attitude control thrusters when they fired, and the tiles on the leading edge of the space shuttle wings. The meeting was held at the NASA Lewis Research Center. — Ernie D. Walker (Secretary-Treasurer), 1725 N. Island Rd., Grafton, OH 44044.

Ohio, March 29 — Steve Mitchell, Eastman Kodak Co., reported on Kodak's venture into videotape. He told the audience that Kodak intends to provide the same quality and service to videotape users that it has supplied to the film industry.

John Norris, Eastman Kodak Co., demonstrated the quality of 7294, the new high-speed negative film, and showed how it can be intercut with 7291 without appreciable color shift. He showed a film, made by a private producer for Kodak, that had been shot entirely in natural light.

Ottawa, February 22 — David Grimes, Crawley Atkinson Films, gave a talk entitled "Film Has a Future." He said that clients of Crawley Atkinson Films have expressed interest in getting into video production, but that the company is committed to continuing in film production, especially in view of HDTV. An electronic standard has not yet been established, and special effects hardware does not exist in HDTV. It is now possible to achieve high-definition results with current 35mm film technology which, he predicted, will be the HDTV production medium for the foreseeable future.

Grimes commented on the theory that films will be distributed to theaters via direct broadcasting satellites. He questioned the likelihood of this, in view of the current quality of video projection technology. He pointed out that video is not cheaper than film production, principally because of the initial high cost of the equipment and its relatively short life span, and that video has yet to achieve the technical quality of 35mm film.

Vic Adams, Adams and Associates, then presented a paper entitled "State of Super 8 Film for Professional Uses." He noted that in certain applications, especially where budget considerations do not permit 16mm production, Super 8 gives the desired film look and permits multitracking, editing, and screening the original film using appropriate projectors. Adams then described single-system shooting and editing, and a system that produces splices that can neither be seen nor heard. He demonstrated using Super 8 film with an anamorphic lens, producing a wide screen format.

Following a break, Adams described a displacement system that incorporates a film editor with two soundtracks. The sound is recorded on two audio tracks, one in projection sync 18 frames from the picture, and the other in editorial sync adjacent to the picture, for editing. After the film is cut, the sound can be rerecorded on the projection soundtrack, offset 18 frames. A film edited by this technique was screened.

Adams described the double system using pilot-tone recording. Audio recording is possible with a Nagra, Super 8 full-coat recorder, crystal-controlled cassette recorder, or crystal-controlled Professional Walkman. The latter two recordings can be resolved to Super 8 full coat for editing on a flat bed editor in 4 to 8-plate configurations. Finally, 16mm blowups from 8mm were discussed. Examples of 8 to 16mm reversal, 8 to 16mm internegative to final print, and 8mm contact print were demonstrated. — Ross Mutton (Chairman), Carleton University, Southam Hall, Colonel By Drive, Ottawa, Canada K1S 5B6.

Pacific Northwest, March 22 — Ken Bass, Sony Corp. of America, was guest speaker at the meeting, held at Alpha Cine Lab, Seattle, Wash. He presented a slide program on Sony's Betacam system. The Betacam is a compact camera/recorder that meets the most demanding requirements for ENG and EFP production. Betacam uses the *Y/R-Y, B-Y* compressed time division multiplex system, which, according to Bass, is the best recording format with respect to picture quality and compactness. Following the slide presentation, Al and Dave Harwood,

Compact Video, provided a hands-on demonstration of the equipment. — Joseph Macaluso, Jr. (Secretary-Treasurer), Eastman Kodak Co., 9675 Sunset Highway, Mercer Island, WA 98040.

Philadelphia, November 9, 1983 — Edward Harding of Media Concepts, a teleproduction company, highlighted the use of motion when videotaping still objects and cards as a means of giving additional production values to low-budget contracts. He then showed a videotape that demonstrated this use of motion.

Carl Haslett, RCA, presented an overview of the television topics and displays at the 125th SMPTE Technical Conference in Los Angeles, and Frederick Nobbs, Eastman Kodak Co., reported on the motion-picture topics and displays. Paul Keller, WHYY, Inc., described the topics and exhibits at the recent AES convention in New York City.

Garrett Brown, cinematographer and inventor of the Steadicam, outlined the process by which he created and subsequently modified the Steadicam camera support system. He presented videotaped excerpts of theatrical releases, for which he was the principal photographer, using the Steadicam system. He then discussed the concept, design, fabrication, and preliminary testing of a new camera support system called SkyCam.

The SkyCam system is used in sports stadiums or arenas, and consists of a camera platform suspended above the playing area by four motorized cable assemblies. The cables, which control the height and position of the platform, are in turn controlled by a joystick-driven microprocessor system. One radio link controls the camera position and lens focus and zoom, and another returns video from the camera. Brown showed a videotape of test installations of the SkyCam at a high school football stadium and a municipal sports stadium, including footage from the camera output. — John H. Byrne, Jr. (Secretary-Treasurer), P.O. Box 271, Lyndell, PA 19354.

Philadelphia, December 6, 1983 — Arthur E. Florack, Eastman Kodak Co., presented "Theater Quality Evaluation Program," originally given at the 125th SMPTE Technical Conference in Los Angeles by the authors, Kenneth M. Mason and John P. Pytlak. This program of the Inter-Society Committee for the Enhancement of Theatrical Presentation is intended to provide motion-picture theater operators with feedback about the technical quality of their presentations. The committee has distributed an evaluation form to be completed by volunteers viewing motion pictures and presented to the theater managers. The program has been endorsed by several theater-owners' organizations. In some cases, the theater reimburses the evaluator's admission fee.

The second part of the program was a presentation of the CLIO Awards film, an annual event. The CLIO Awards recognize commercials, produced in the U.S. or internationally, that are considered to have made contributions to the art of communications.

Following this film, the Thames TV production of *The Lady with the Box* was screened. The film is a demonstration of Kodak's new 7291 color negative film and 7294 high-speed color negative film. It was shot using only natural lighting, and displays the latitude of these films with their respective EIs of 100 and 320 with indoor, outdoor, day, and night scenes. The program was arranged by Frederick R. Nobbs, Eastman Kodak Co. — John H. Byrne, Jr. (Secretary-Treasurer), P.O. Box 271, Lyndell, PA 19354.

Philadelphia, January 10 — Gordon Tubbs, Canon U.S.A., Inc., was first on the program with a presentation on ENG and studio broadcast camera lenses, emphasizing sharpness, resolution, distortion, light transmission, and distribution. He defined the criteria used to specify and measure the quality of lenses and discussed modulation transfer function. He then distributed a booklet, "Broadcasters Guide to Zoom Lenses."

Second on the program was James Eustace, Oscar Hirt Co., SMPTE test materials chairman of the Philadelphia Section. He explained the role of the society as repository of standards for the motion-picture and television industries. He discussed the penalties and the costs associated with the lack of standardization, giving the present 1/4 and 1/2-in. broadcast videotape formats as examples.

Eustace demonstrated the *Jiffy Test Film* for 16mm film projectors and gave a slide presentation showing the quality and precision of the test materials available from SMPTE Headquarters. He discussed the picture image patterns, video alignment patterns, color subjective reference materials, and audio test materials for 1/4-in. audio recorders and the available 16 and 35mm film projectors and recorders. The SMPTE videotape, *The Receiver/Monitor Setup Videocassette Number 1*, was shown as an example of a simple, easy-to-apply medium to check the performance of equipment.

The meeting was held at the WCAU-TV studio in Philadelphia. John H. Byrne, Jr. (Secretary-Treasurer), P.O. Box 271, Lyndell, PA 19354.

Rocky Mountain, December 15, 1983 — Dean Schneider, Film-Video Equipment Service Co., demonstrated the new 35mm Moviecam with Moviespeed, Moviclite, Digiclapper, and Cinevid, explaining that this is a film camera with an electronic emphasis.

After answering questions about the camera, Schneider told the audience of 70 members and guests about the dual film-video vans his company has developed. The vans can be used in tandem in several different configurations. One van contains the switcher, varifont unit, audio mixing board, and other equipment, and serves also as home base for the producer and director. — Donna D. Zingelman (Secretary-Treasurer), Audio Visual Concepts, 558 South Swadley St., Lakewood, CO 80228.

Rocky Mountain, February 15 — Rome Chelsi, Hitachi-Denshi America, Ltd., gave a presentation on the 1/4-in. Camcorder systems, and Ron Fergusson, Robert Bosch Corp., gave a slide presentation on the Quartercam and Lineplex recording systems. Chelsi also used slides to illustrate the key points of the Camcorder systems. He noted that, with the addition of an adapter, the Hitachi systems can dub to any other tape format for editing. One of the cameras is especially rugged because of the use of MOS chips rather than pickup tubes.

Fergusson noted that the Quartercam system features a field editor that can work in tandem with two of the 1/4-in. recorders, making it possible to edit on location. The systems have built-in TBCs and use a 1/2-in. lens system. Donna D. Zingelman (Secretary-Treasurer), Audio Visual Concepts, 558 South Swadley St., Lakewood, CO 80228.

San Francisco, February 22 — Steve Starky, Lucasfilm, screened documentaries showing the development of Lucasfilm ventures from *Star Wars* through *Return of the Jedi*, and *Indiana Jones and the Temple of Doom*. Starky, a Lucasfilm editor, answered questions after the screening of each documentary.

The first film, *The Jedi Saga*, traces the development of the *Star Wars* films from Director George Lucas's concepts on paper, to drawings and models, to the progression of the trilogy including footage behind the scenes in the model shops, effects department, and on the set. An extensive interview with Lucas was also filmed. The second film was a 15-min print, fresh from the lab, promoting the new documentary, *The Making of Indiana Jones and the Temple of Doom*. It included behind-the-scenes footage of the making of the movie as well as scenes from the completed film.

Following the screenings, Starky led a spirited discussion with the audience of 120 members and guests, on the making of documentary films and the problems encountered when working alongside a major-budget feature film. Starky gave a graphic description of the editing of the *Star Wars* series and the documentaries.

The meeting was arranged by John Carlson, Moaco Laboratories, and hosted by Eastman Kodak. It was held in Kodak's offices on Van Ness Ave. Glen Pensinger (Chairman), San Jose University, 958 Jeanne Ave., San Jose, CA 95116.