

**The Vocabulary of Cinematography** (ISO 4246-1984) has been introduced by the American National Standards Institute (ANSI), 1430 Broadway, New York, NY 10018. The multilingual dictionary of cinematography terminology was developed to provide a common language for this international industry, which requires cooperation of people from different countries. It clarifies technical language and slang to help ensure agreement on meaning.

Definitions are given in four languages — English, French, Russian, and German. Equivalent terms are provided in Italian and Dutch. The 80-page four-language edition is available from ANSI at \$52. An English edition is \$10. The vocabulary is the work of ISO Technical Committee 36 on Cinematography.

**Allied Film & Video, Inc.**, has acquired the assets of Cine-Craft Laboratories of Orlando, Fla., bringing to six the number of major metropolitan areas serviced by this Detroit-based film and video post-production services company, it was announced by William H. Smith, president.

The addition of the Orlando facility, one of Florida's principal laboratories, extends Allied's market area to include the entire southeastern portion of the country, including the eastern seaboard north to Washington, D.C. Effective September 1,

1984, the company is operating as the Orlando Div. of Allied Film & Video. The acquisition is part of an Allied plan to provide its customers throughout the U.S. with convenient service locations in regional market centers, said Smith.

In addition, the new Allied + WBS Div. of Allied Film & Video, Inc., has announced the opening of a major new facility in the Dallas Communication Complex. Formed by the recent consolidation of two Allied operations in Dallas, WBS Post Production Services and Allied Film Laboratory, the facilities are now located under one roof in the Dallas complex.

In keeping with Allied's commitment to merging film and video technology, the new 38,000 ft<sup>2</sup> Allied + WBS facility offers "Third Coast" producers and communicators the most complete range of motion-picture and video services in the entire region. Capabilities include 16mm and 35mm processing, "dailies" and release prints, film and tape editing, sound services and music libraries, and animation stands for titling and optical effects.

**Sony Broadcast Products Co.**, Park Ridge, N.J., announced a long-term agreement with CBS to supply CBS Operations and Engineering with Betacam 1/2-in. ENG equipment valued in excess of \$11 million. Initially, this equipment will be used at the CBS New York News Center and at WCAU-TV, the CBS-owned station in Philadelphia. The first phase of this pur-

chase includes 4 complete Betacam field systems, including BVP-30 cameras, BVV-1 field recorders, and BVW-20 field playback units; 32 BVW-40 recorder/editors; and 4 BVC-10 Betacart™ video-tape cassette playback units.

**Moviecama Super Rental** is a newly established rental equipment company serving the professional 35mm film/television market and specializing in the rental of professional equipment packages featuring the Moviecama Super 35mm camera with a full range of support equipment and production accessories.

Rental manager of the new facility is Max Penner, who has extensive experience in professional 35mm studio and location production in the U.S., Latin America, and the Middle East. Information is available from Moviecama Super Rental, 2037 Granville Ave., Los Angeles, CA 90025.

**CFI Video**, Hollywood, Calif., has installed a new Rank Mark III C flying-spot scanner to complement its present two flying-spot scanners. The new telecine features X-Y Zoom Varispeed and an automatic scene change detector — all automatically controlled by a fully updated Dubner scene-to-scene color correction system. In addition, a Lexicon audio pitch changer has been added to the telecine to ensure that the audio always matches the picture perfectly.

---

## SECTION MEETINGS

---

**Detroit, October 16** — Edward Wollmann, optical effects cameraman, Producers Color Service, described the process of creating optical effects for a 30-sec TV commercial. He showed a dozen or more commercials, explaining how the effects were achieved. Three slide projectors were used to show simultaneously a flow chart, the various artwork steps, and the optical effects on the finished product. The basic tools for achieving these effects, he said, were an animation stand, an optical printer, and a creative mind. — Richard L. Kennedy (Secretary-Treasurer), John F. X. Browne & Associates, 525 Woodward Ave., Bloomfield Hills, MI 48013.

**Hollywood, September 13** — Richard Edlund, Boss Film Corp., Entertainment Effects Group, gave a presentation on motion-picture Special Visual Effects for 350 members and guests assembled at the Samuel Goldwyn Theatre. Edlund explained that Special Visual Effects is an economical device that makes it possible

to produce images of impossible-to-go-to places, such as space; to put architecture where it doesn't exist; or to modify architecture, as was required for *Ghostbusters*. Building a full size structure for a set would not be feasible, he said. No producer would want to put up the money for it, no matter how much money the picture was expected to make.

Edlund's group works with 65mm film because everything that is shot has to be recomposited, that is, rephotographed, or duped. Duping, Edlund explained, has a tendency to degrade the image unless the image is reduced. When the image is reduced about three times the area, the resultant image on the dupe negative is actually of finer quality than the original negative because it is photographed with a larger negative, and on duplication stock that has higher resolution, he said. This makes it possible to diffuse or degrade an image if it is necessary to make a cut with the material around it, or to jump beyond the images that surround it.

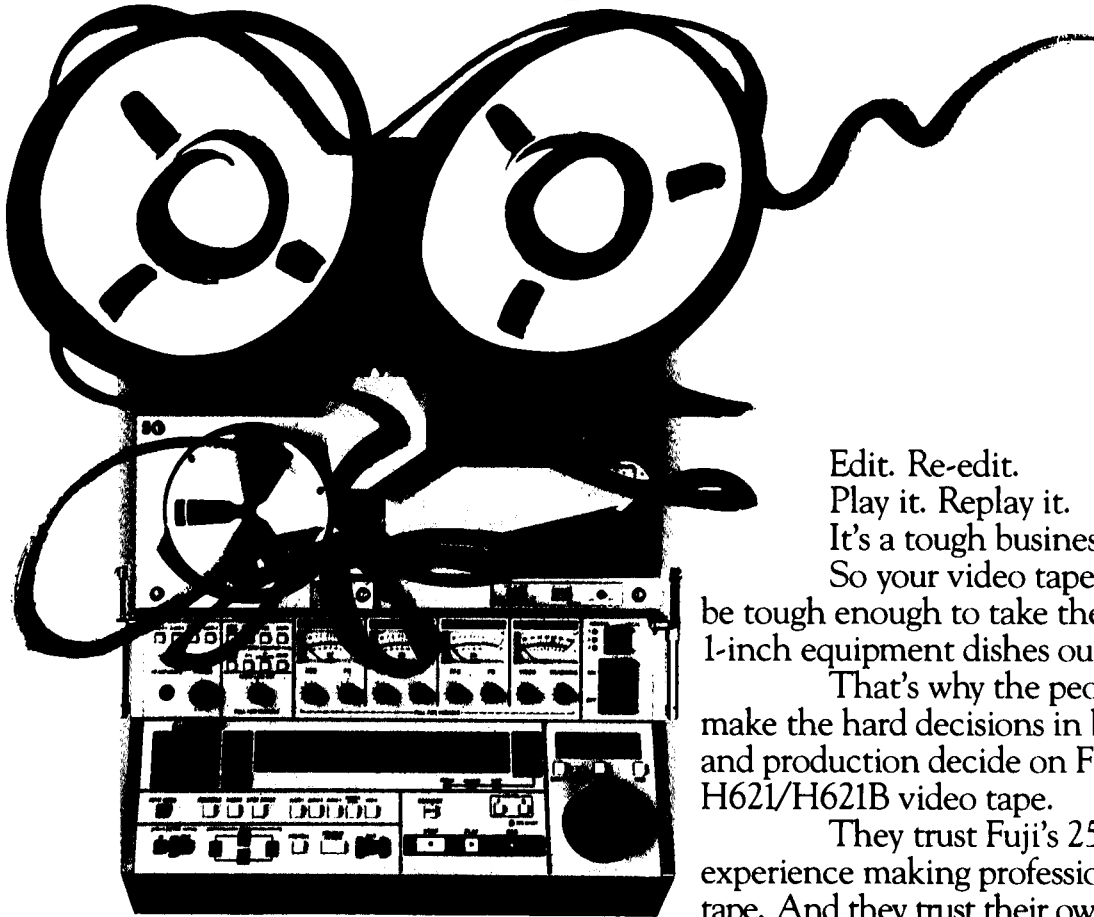
Edlund then showed an insert reel from *Ghostbusters*, which featured about 150

optically composited visual effects shots. He also showed slides of the equipment the group used in the productions. He noted that most of the specialty equipment was not available commercially, so members of the group did their own manufacturing and also modified much of the available equipment. — Louis F. Wolf, Jr. (Secretary-Treasurer), Universal City Studios, Hollywood, CA.

**San Francisco, September 21** — The meeting consisted of dinner at the Pier Inn followed by a cruise around the bay aboard the cutter *Alert*, a research vessel, under the auspices of Captain Barry Brose of Highland Labs. Captain Brose told the 65 members assembled on the *Alert* about its media-related uses, including a number of film and video shoots of ocean and inland waterways. After a delightful 2-hr cruise, the *Alert* headed back to shore. The weather, always an important factor on such an outing, was nothing short of perfect. — John A. Carlson (Secretary-Treasurer), Monaco Labs, 234 Ninth St., San Francisco, CA 94103.



What good is a \$75,000 video recorder  
when the video tape gives a two-bit performance?



Edit. Re-edit.  
Play it. Replay it.  
It's a tough business.  
So your video tape has got to  
be tough enough to take the beating your  
1-inch equipment dishes out.

That's why the people who  
make the hard decisions in broadcasting  
and production decide on Fuji 1-inch  
H621/H621B video tape.

They trust Fuji's 25 years of  
experience making professional video  
tape. And they trust their own experience.

With Fuji, they know that our high-density BERIDOX formula and special  
back-coating deliver picture quality that's consistently vivid, even after multiple  
generations. They know that dropouts drop down to a minimum. And that valuable  
video heads are protected to a maximum.

If you want to know more about  
what makes Fuji's extraordinary video  
tape the first choice of professionals, just  
do a very ordinary thing.

Run to your phone and call Fuji.

And we'll show you a tape  
you can run and run and run and run  
and run and run.



**FUJI.**

Nobody gives you better performance.

4 7 1 2 4 5



*Video sequence produced for the new motion picture, "2010 Odyssey II," with the Sony BVH-2500.*

# "IF YOU'RE NOT USING SONY, YOU'RE NOT USING YOUR IMAGINATION."

*Clark Higgins, President, InVision*

At Sony, we believe the creative process shouldn't be short-circuited by the limitations of your video equipment. Which is why we created the BVH Series.

It's the most complete line of 1-inch videotape recorders in existence. And the only videotape recorders designed to let your imagination run wild.

## INSPIRATION ENOUGH FOR AN ENTIRE FAMILY OF VTR'S.

As you'll realize from the examples mentioned below, the Sony BVH Series is equipped to answer everyone's creative needs.

Yet each recorder, from the three-hour BVH-2180 to the High Definition Recorder HDV-1000, is based on the same piece of Sony ingenuity: the BVH-2000. It's the backbone and the workhorse of the industry. And has brought innovations such as extended dynamic tracking, advanced onboard diagnostics and utter reliability to 1-inch videotape recording.

It's also made the following possible.

## THE REAL WINNER OF THE 1984 SUMMER GAMES: THE BVH-2700.

The single most amazing thing about the Games wasn't the U.S. Gymnastics Team victory or the first women's marathon, but the Super Slow Motion replays brought to you by Sony.

This unprecedented Super Slow Mo system did more than deliver a flawless performance day in and day out, for two solid weeks, covering over 180 hours of programming. It completely redefined slow motion.

Slow motion replays have never appeared with so much definition. Undoubtedly, the Sony Super Slow Mo system will change the way the world sees sports forever.

## THE BVH-2500. WITHOUT IT, THERE WOULDN'T BE A "2010 ODYSSEY II."

Even for MGM, the creation of complex, animated action sequences seen simultaneously on 80 video monitors for the film "2010" was a monumental job. Clark Higgins, the production head, was given this seemingly impossible task made even more impossible by a shortened shooting schedule. Sony was the only place to turn.

Because only Sony has developed a still-frame videotape recorder. One so revolutionary it has been awarded an Emmy. Not only did the BVH-2500 complete 50 complicated animation sequences two weeks ahead of schedule, but it accomplished something else extraordinary: a job done on budget.

## VIDEO RESOLUTION THAT GIVES FILM A RUN FOR ITS MONEY.

Sony has opened a vast new universe in video with High Definition Television. The excellent picture quality has given filmmakers a reason other than economics to use video for major film and TV productions.

The HDV-1000, along with the continuing development of other peripherals, will pave the way for an even wider use of video.

A fact recently proven at Robert Redford's Sundance Film Institute, where the most prominent actors, directors and even students see their ideas come to life with the aid of the HDV-1000.

HDVS's performance was so impressive, it was deemed the future of video.

So, if your video equipment inhibits your imagination, there's one reason for it—you're obviously not using Sony. For information, contact your Sony representative.

In the New York/New Jersey area, (201)833-5350; Northeast/Mid-Atlantic, (201) 833-5375; Midwest, (312) 773-6045; Southeast, (404) 451-7671; Southwest, (214) 659-3600; and in the West, (818) 841-8711. **SONY** Broadcast

