

BOOKS, BOOKLETS, BROCHURES

Professional Video International Video Yearbook, covering all aspects of the video industry in 80 countries throughout the world, is available from Link House Magazines Ltd., Link House, Dingwall Ave., Croydon CR9 2TA, England. The yearbook contains more than 700 pages and 500 photographs, in two sections. The first section covers video equipment and services; the second, address indexes. For each product, the manufacturer and U.K. and U.S. distributors are listed. The index lists principal distributors in other countries. In addition to addresses, the index includes telephone and telex numbers and key personnel for over 3000 companies in video and related industries.

The Filmmaker's Handbook, by Edward Pincus and Steven Ascher, is intended mainly for independent filmmakers, students, and teachers. It is available from the New American Library, 1633 Broadway, New York, NY 10019, at a price of \$12.95 (\$16.25 in Canada). The book contains 436 pages, 16 chapters, and 175 illustrations. It also includes six appendices and a bibliography. The first chapter is an introduction to film and video

systems. Other chapters cover cameras, lenses, filming, recording, lighting, editing, and processing, budgeting, and distribution. New technologies are stressed, and synchronous sound is emphasized. Standard techniques in Super 8, 16mm, and 35mm are outlined.

How to Produce a Film, by Stewart Bronfeld, shows how a film is produced from the original concept to the completed prints. It contains 184 pages, 13 chapters, and illustrations, mostly photographs of equipment. The book is intended as a guide for producers of low-budget movies, corporate films, television spots, or educational films. It is available from Prentice-Hall, Inc., Englewood Cliffs, NJ 07632, at a price of \$8.95.

Practical Guide to Interactive Video Design, by Nicholas V. Iuppa, is available from Knowledge Industry Publications, Inc., 701 Westchester Ave., White Plains, NY 10604, at a price of \$34.95. The book is intended mainly for instructional designers, writers, producers, programmers, and directors of interactive video programs. It explains the principles used in

the development of interactive video programs, design options in production, and the benefits of interactive technology.

Film Scheduling, by Ralph Singleton, is a guide to motion-picture scheduling designed for film professionals and students. It covers script analysis, script breakdown, color coding, preparing breakdown sheets, production board analysis, and preparation of the final shooting schedule. The book includes a 41-day shooting schedule and a glossary. It is available from Lone Eagle Productions, Inc., 9903 Santa Monica Blvd., Suite 204, Beverly Hills, CA 90212, for \$16.95.

Three tip sheets and seven bibliographies on audiovisual techniques are available from NAVA/ICIA, 3150 Spring St., Fairfax, VA 22031-2399, provided a self-addressed, business-size, stamped (3-oz postage) envelope is supplied. The tip sheets cover slides, overhead projection including preparation of transparencies, and care and maintenance of video equipment. The bibliographies cover audiovisual communications, motion pictures, television and video, still images for

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projection, operation and maintenance of AV equipment, designing AV and video facilities, and AV periodicals and trade journals.

Telecourse Inventory, 1984, provides descriptions of more than 130 telecourses produced for higher education. It is available from the Center for Learning and Telecommunications, One Dupont Circle, Suite 600, Washington, DC 20036, at a price of \$20. Listings include information on the level of content, format, ancillary materials, and availability of the courses. Some 30 organizations known to produce and distribute college-level telecourses were contacted, and nearly 900 courses were examined in the preparation of the book.

Vision and the Visual Display Unit Work Station (CIE Publication No. 60) examines the nature of work using VDUs and offers guidance on the most suitable visual conditions for such work. Health aspects are also discussed. Detailed advice on overcoming the problems of luminance imbalance and high luminance reflections in interiors is given. The document is available from Dr. Klaus D. Mielenz, Secretary, USNC, CIE, Metrology Bldg., National Bureau of Standards, Gaithersburg, MD 20899. The price for USNC members is \$20 (\$25 for nonmembers).

The Pro-Audio Directory (152 pages) contains information and photographs covering every aspect of professional recording and sound broadcasting. The directory is divided into three sections. The first contains chapters covering every type of professional audio equipment; the second covers support services vital to the industry; and the third includes addresses, phone and telex numbers, and key personnel for more than 3000 companies in the professional audio industry. The manufacturer and the U.K. and U.S. distributors are listed for each product.

The directory is available from Link House Magazines (Croydon) Ltd., Link House, Dingwall Ave., Croydon CR9 2TA, England.

The FA-430 digital time-base corrector/image processor is described in a brochure available from FOR-A Corp. of America, 49 Lexington St., West Newton, MA 02165. The brochure reports that the FA-430 provides professional broadcast level performance by use of component encoding to achieve increased dynamic range and reproducible blanking widths.

Telescan, published by the Center for Learning and Telecommunications, American Association for Higher Education, One Dupont Circle, Suite 600, Washington, DC 20036, is a monthly

newsletter (10 issues/year). Contents of more than 100 periodicals, plus books, research reports, and other literature in the telecommunications field are evaluated by the *Telescan* staff, and the essential information is published in digest form. The yearly subscription rate is \$55.

Solid Modeling in Computer Graphics an 85-page study by The S. Klein Newsletter, published by Technology & Business Communications Inc., reports on the computer graphics technology used to show physical objects completely — inside and out. Used in various applications, including architecture and animation, solid modeling will eventually become the accepted method of doing computerized geometric modeling, the report predicts. The study is available from The S. Klein Newsletter on Computer Graphics, P.O. Box 392, Sudbury, MA 01776, at a price of \$129.

Audiovisual products plus a guide to selecting the right projection screen are included in a catalog available from Knox Manufacturing, 111 Spruce St., Wood Dale, IL 60191. The catalog features Knox projection screens, both electric and manual, from tabletop size to large auditorium size. Audiovisual accessories listed include the Universal Projection Cart that adjusts to five different heights.

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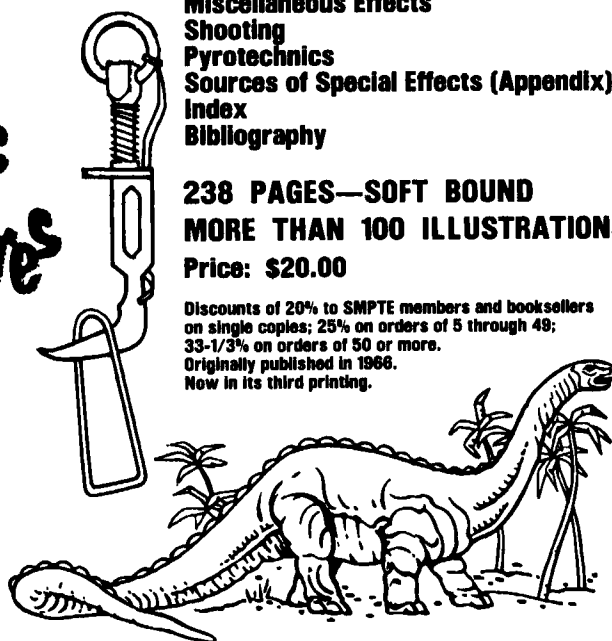
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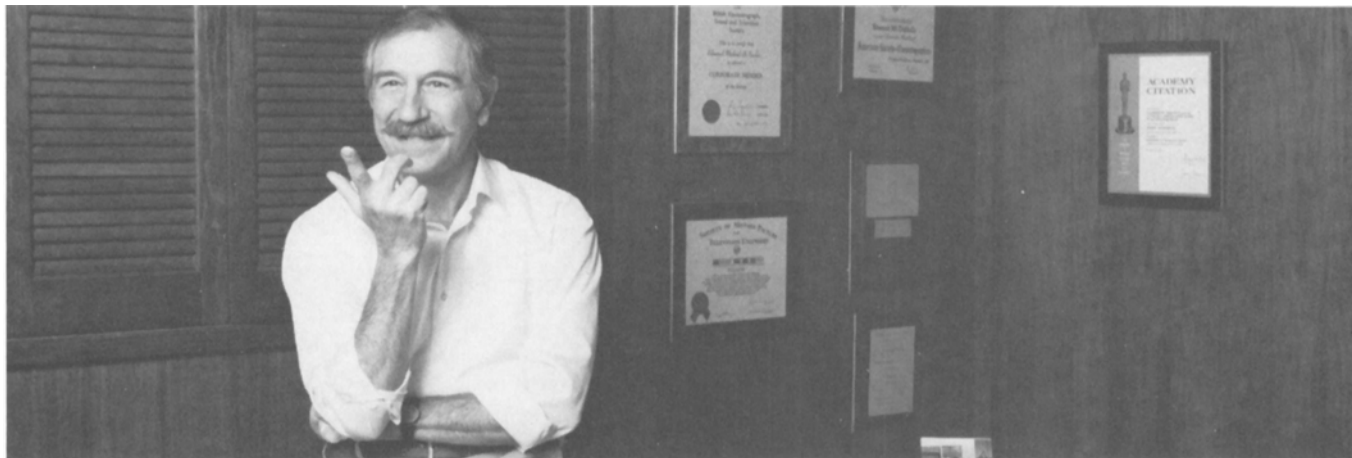


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DIGIULIO



"Datakode™ can be the missing link between film and video tape."

Edmund M. DiGiulio is founder and president of Cinema Products Corporation, the largest selling manufacturer of professional motion picture camera equipment in the U.S. His firm has received several Academy Awards for technical achievement. Recently, he was chairman of the M.P.A.A. Ad Hoc Committee to demonstrate the feasibility of Datakode magnetic control surface.

"I would characterize myself as an inventor. All my adult life I have developed products, either working for companies or on my own. They have not all panned out, but I think I've got a pretty good batting average. The CP-16 has got to be recognized as a major product achievement. We developed it in the early 1970s, and it rapidly dominated the television news-gathering market. Developing the Steadicam® video/film camera stabilizing system was our biggest challenge—taking Garrett Brown's concept and turning it into a versatile and viable piece of production equipment.

"There is certainly a difference in the way film records an image and the way video cameras do. And, there is the final limitation that video has vis-à-vis film, that of latitude and the lack of ability to produce the whole gray-scale range. That's one reason why many cinematographers prefer the film look. We have seen video move ahead rapidly in the postproduction area by being able to automate through the use of micro-

processor technology. With Datakode magnetic control surface, we have the ability to put time code on film, identify each frame, and uniquely address each frame. With unique frame identification, we can originate on film, transfer to tape and conform back to film. Video postproduction efficiencies don't have to be the sole province of video tape. Datakode can, in fact, be the missing link between film and video.

"The overall conclusion of the eight-member *ad hoc* committee was that Datakode is technically feasible and can contribute to substantial savings of both time and money when utilized in either film or video postproduction elements. What is substantial? Perhaps 25% to 30%. Considering just the interest rates on money invested in postproduction of a feature, the quicker you get through, the better. Datakode can mean a faster turnaround and a quicker return on one's front-end investment.

"Of course, here is a new technology which needs a great deal of systems' engineering. It's not just one piece of equipment. Given the amount of work that needs to be done on standards and equipment, it is going to take some time before we're really making full use of the advantages of Datakode. Kodak has taken the lead. Now equipment manufacturers must respond with more cost-effective postproduction systems. I'm sure Kodak—as in the past—will continue to offer technological assistance where manufacturers need help,

advice or information about their products.

"As far as I can see in the foreseeable future, theatrical release will be on film. I've never been enthusiastic or impressed with the notion of shooting with the video camera and transferring to film. What problems does that solve? I do see good sense in video postproduction. But if your release medium is film, you should originate on film.

"With high-definition television on the horizon, a producer would also be well-served to shoot on 35 mm color negative film in order to get a high-definition image. Film is the one medium that guarantees one won't have an obsolete product when HDTV comes in."

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