NEWS

New Appointments to the SMPTE Board of Editors Announced

SMPTE Editorial Vice-President Howard T. La Zare, Deluxe Laboratories, Inc., has announced the appointment of seven new members to the Board of Editors:

Adrian B. Ettlinger, Autocue Corp., 7 Lefurgy Ave., Hastings-on-Hudson, NY 10706.

Maurice L. French, Canadian Broadcasting Corp., Box 500, Station "A," Toronto, Ont., Canada M5W 1E6.

Joseph D. Kelly, Glen Glenn Sound, 900 Seward St., P.O. Box 38391, Hollywood, CA 90038.

Donald C. McCroskey, ABC, Inc., 924 Delaware Rd., Burbank, CA 91504.

Emil Neroda, The Sound Shop, Inc., 135 E. 83rd St., New York, NY 10028.

Kerns Powers, RCA Corp., RCA Laboratories, Princeton, NJ 08540.

Karel G. M. Staes, Agfa-Gevaert N.V., 56 Robert Molsstreet, B, 2000 Antwerp, Belgium.

Members of the Board of Editors are chosen for their expertise in the various disciplines of motion-picture and television technology. They review all manuscripts submitted for publication in the *SMPTE Journal*, and it is their responsibility to accept or reject them or to make recommendations for consideration by the author.

SMPTE Reaches Agreement on Parallel Component Analog Video Standard

A consensus has been reached on the principal characteristics of a Parallel Component Analog Video Standard by the Working Group on Component Analog Video Standards, it was announced by the Working Group's Chairman, Merrill Weiss. The agreement was reached after a ten-month study of the requirements for a parallel component analog interface. The Working Group has been pursuing standards for analog components in all forms for two years, and has already announced the basic parameters for a serial component analog video interface (S-MAC, Multiplexed Analog Components for the studio).

The decision was reached after careful discussion and coordination with Specialist Group G2/NC of the European Broadcasting Union (EBU), which has the responsibility for developing standards for the interconnection of analog component equipment in the ENG environment. A document containing identical parameters to those agreed upon by the Working Group for the color difference component set is in the process of being approved by the EBU organization.

The SMPTE group is considering a wider range of applications than ENG, including small component islands, such as editing suites, through full component facilities interconnected with the single-cable S-MAC standard. The SMPTE is developing a series of interrelated standards which take into account the need to connect to existing NTSC facilities and future digital component facilities. The analog component techniques are seen by many in the industry as the best way to integrate components, whether analog or digital, into existing and future facilities.

The basic parameters agreed upon by the Working Group as the basis for a standard for the parallel interconnection of equipment in the component analog form are:

Components
2 Sets:
R,G,B (Red, Green, Blue)
Y,Pb,Pr (Luminance, Scaled *B-Y*, Scaled *R-Y*)

Levels

R, *G*, or *B* =	+700 mV Peak White
	0 mV Black
	−300 mV Sync Tip
Y =	+700 mV Peak White
	0 mV Black
	−300 mV Sync Tip
Pb =	+350 mV Saturated Blue
	0 mV Black or Gray
	−350 mV Saturated Yellow
Pr =	+350 mV Saturated Red
	0 mV Black or Gray
	−350 mV Saturated Cyan

Sync
RS-170 Timing
Placed on *R*, *G*, and *B* in that set
Placed on *Y* only in the *Y*, *Pb*, *Pr* set

Bandwidth
Nominally flat to at least 5.5 Mhz.

Mr. Weiss suggested that the forthcoming Parallel Component Analog Standard is seen as most likely to be used first to permit the creation of fully component editing suites in the ENG and EFP environments and for graphics creation stations. The kinds of equipment that will be interconnected in such facilities will include small-format videotape recorders, switchers, character generators, graphics generators, still stores, digital effects units, and the like. Later, it is expected to form the basis for the construction of full post-production suites and studios. The single-cable form of analog components, S-MAC, is anticipated to provide the means for connecting parallel islands into larger facilities.

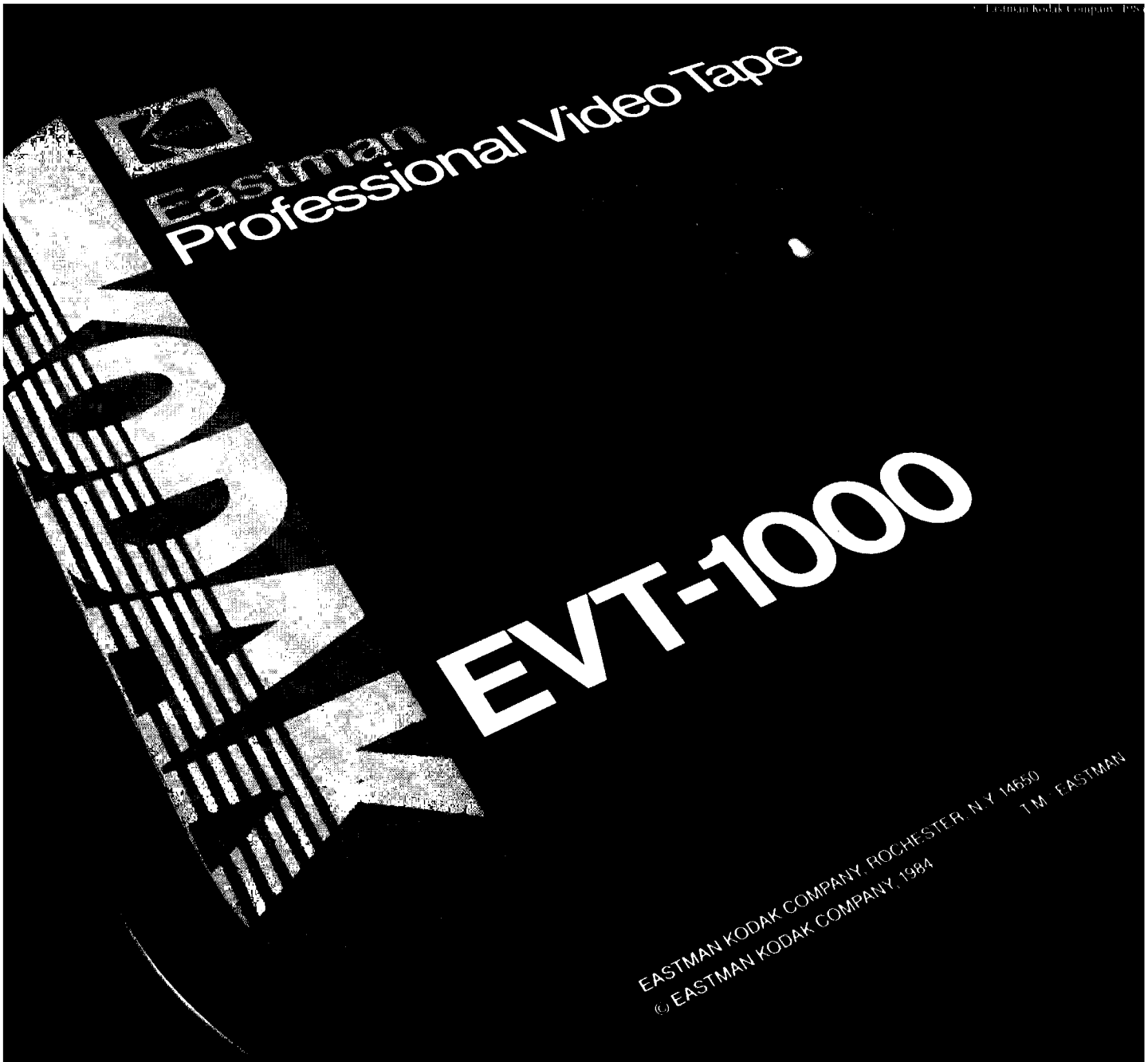
"The combination of this consensus with the agreement with EBU shows that we are rapidly approaching worldwide standardization of all aspects of component video," said Merrill Weiss. "Within SMPTE we are working toward an interrelated group of standards combining parallel and serial analog components and parallel and serial digital components in a system which permits users to pick the combination of techniques which is best for any particular application. Once those choices are made, the user will be assured that the different pieces will fit together as a system."

The SMPTE is forwarding the results of its work to other standards-making organizations around the world for their consideration. The

SMPTE/USC Schedule Spring Seminar

Stereo for Television — A Whole Different Ball Game is a one-day seminar to be held May 11 at the Cinema-Television Center on the University of Southern California campus. The seminar is sponsored jointly by the SMPTE and the USC School of Cinema-Television. The announcement was made by Craig Curtis, Education Committee chairman of the Hollywood Section. The seminar is being coordinated by USC's College of Continuing Education. The enrollment fee is $45 (including luncheon). Registration may be made by phoning (213) 743-7469. Because of the importance of this subject and the interest shown, prompt registration is recommended.

Aimed primarily at working professionals, the seminar will include production and post-production considerations for film and tape, and a technical overview of system requirements. Seminar sessions, conducted by leading experts in the field, will explore aspects of stereo perception, dynamic range, and presentation environment. Also discussed will be how to convert existing music videos and theatrical programs for stereo television.



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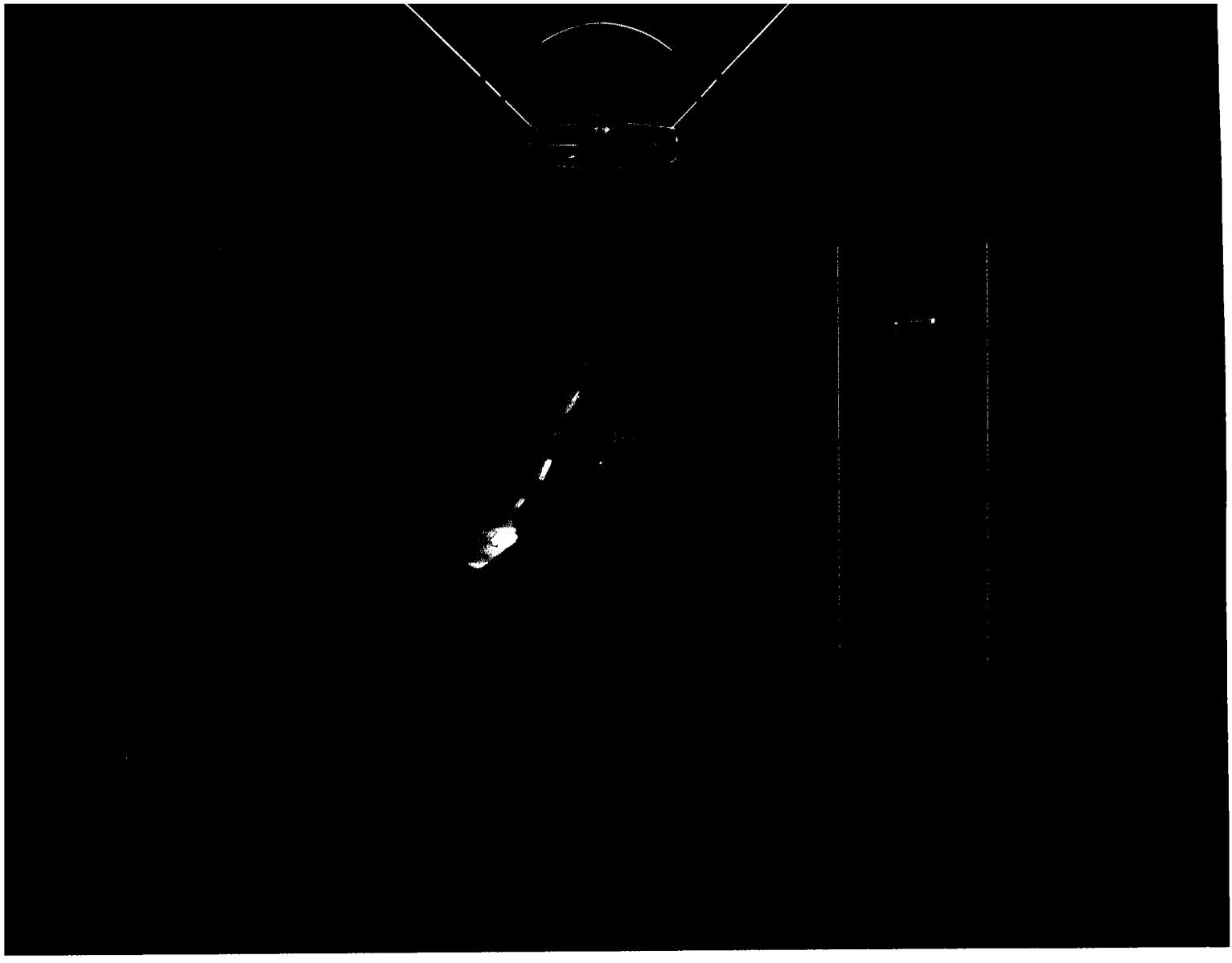


What you see above is yet another installment of TV's longest-running horror series: "The Lost Commercial."

The villain is the antiquated 2-inch cart machine—notorious for making valuable commercial air time vanish into thin air. And its appetite for destruction seems endless. Statistics show it's not unusual for a station to squander upwards of $15 million yearly on makegoods alone.

But the nightmare is ending. Because Sony announces the first real advance in cart machine technology in over a decade. The new Betacart™ multicassette system.

THE CART MACHINE VS. THE SMART MACHINE.

What the old cart machine tried to do by mechanical means, the Sony Betacart achieves through superior intelligence.

Microprocessors keep constant track of 40 cassettes. They maintain the alignment of the system's four BVW-11 decks and its elevator. They run self-check diagnostic routines.

And, in the belief that an ounce of prevention is worth many times its weight in makegoods, they solve problems before they occur—such as warning a technician that he's about to remove a cassette that's due to air shortly.

The Betacart is communicative in other ways, too. It's smart enough to guide your technicians through its operation, and will even interface directly with your station's main computer.

MAINTAINING MACHINERY VS. MAINTAINING PROFITS.

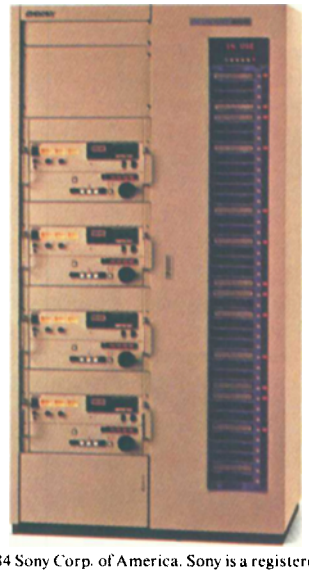
The end result of all this electronic

THE MACHINE INSPIRED BY BILLIONS OF DOLLARS WORTH OF COMMERCIAL FAILURES.

sophistication is the kind of mechanical simplicity that virtually eliminates breakdowns—not to mention the makegoods, excessive downtime and high maintenance costs that are generally part of the package.

And, as its name implies, the Sony Betacart uses Betacam cassettes—which cost less than a third of what 2-inch cartridges cost. Its format also makes the system ideal for ENG use during newscasts—thanks to its compatibility with the Betacam™ camera/recorder, along with its multiple video and audio outputs and freeze/instant-start capabilities.

All these advantages, plus its low initial cost make the Sony Betacart multicassette an investment that will pay for itself quickly. And it will keep paying off in new ways. Its stereo capability, for example, will allow you to capitalize on the coming introduction of stereo TV broadcasting.



For more information, call in New York/New Jersey (201) 833-5350; in the Northeast/Mid-Atlantic (201) 833-5375; in the Midwest (312) 773-6045; in the Southeast (404) 451-7671; in the Southwest (214) 659-3600; in the West (213) 841-8711.

After all, to err may be human. But there's nothing divine about having to forgive a machine.

SONY® Broadcast

Working Group is continuing to draft language for the standard itself, as well as tutorial information explaining the standard and its implementation. Copies of the drafts will be available from SMPTE Headquarters shortly.

Participation in the Working Group is open to all interested parties, and such participation is invited.

SMPTE Recommends Provisional Parameters for HDTV Production

The SMPTE Working Group on High Definition Electronic Production has been working for about a year toward the development of a worldwide electronic standard for the production and post-production of television programs and motion-picture features, and for international program exchange. At a two-day meeting of the working group held February 17–18, 1985, a technology forum consisting of papers, film and tape screenings, and hardware demonstrations was followed by a business meeting where recommendations were developed.

The following recommendations were adopted and will be forwarded to the Advanced Television Systems Committee to assist in their task of developing a U.S. television industry position for international discussions in the CCIR:

1. The working group reaffirms its previous recommendation for an aspect ratio of 5.33:3.
2. A field rate of 60 Hz is recommended for international electronic program exchange.
3. The working group prefers a progressive scan standard for production. However, in the interest of achieving a worldwide standard, the working group will accept a family of standards that includes the 1125-line, 60-Hz, 2:1 interlaced system as well as progressive-scan member(s). The working group will continue to work toward evaluation of preferred specifications for the progressive systems.

The HDTV standards will be a major issue at the CCIR final meetings of the 1982–86 study period, to be held at Geneva in October 1985.

Arriflex Corp. has acquired all assets and worldwide rights to Lightflex International, Ltd., from the British firm, Leigh Interests, it was announced by Arriflex President Volker W. Bahnemann. Lightflex is an on-camera accessory, mounted in front of the camera lens, which reflects light back into the lens at a specific angle and density at the time of exposure. It allows the cameraman to modify the gamma curve of any film stock in the camera while filming. When used on video cameras, it raises the recording sensitivity.

A technology-sharing agreement with RCA has been announced by Nisus Video, Inc., Albuquerque, N.M. Under terms of the 2-year agreement, Nisus will make available to RCA patented Nisus shutter technology which RCA will incorporate into its line of video broadcast and industrial cameras. Plans are to integrate the Nisus shutter mechanism into RCA's CCD-1 camera which currently uses a shutter mechanism of RCA design. The Nisus shutter mechanism has a single opening and is continuously adjustable from $^1/_{250}$ to $^1/_{5000}$ sec while the camera is in operation.

The BBC has announced that the last of its 405-line transmitters has been switched off. The 405-line service started in 1936. In 1969, 625-line color service was introduced. The frequencies used by the 405-line transmitters will be used for mobile radio communication. The last of the 405-line transmitters was closed down in January at Melvaig in West Scotland.

Two training programs in documentary film, Production Lab and Independent Projects, are offered by the Anthropology Film Center, P.O. Box 493, Santa Fe, NM 87504-0493. The programs are conducted by Carroll Williams, a documentarist specializing in social documentary, and educational/informational and anthropological films. He has worked on more than 270 films in 16 countries. Williams has a hands-on philosophy, thrusting equipment into students' hands from the very first.

Stephen Kerman has been named director of sales and sales support for Tektronix Inc., Television Div., Beaverton, Ore. Kerman has been with Tektronix for 24 years and has held various domestic and international sales and marketing management posts.

He has participated in technical television and engineering seminars throughout the world, and serves as SMPTE Secretary.

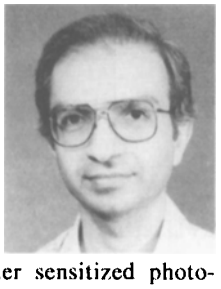
Anthony R. Pignoni, has been appointed vice-president, business development, Robert Bosch Corp., Video Equipment Div., Salt Lake City, Utah. His most recent position with Robert Bosch was that of vice-president, sales. In his new post, he will have complete charge of the Quarter-Cam $^1/_4$-in. recorder camera in the U.S., and he will lead the company's NTSC activity.

Daniel D. Roberts, vice-president of JVC's Professional Video Communications Div., has been elected to the board of directors of the International Tape/Disc Association (ITA). Roberts joined JVC in 1977 as national government sales manager. He was elected to his present post in 1982.

Theodore Fogelman has been appointed by Hollywood Film Co. as sales manager for Fuji professional photographic film products. The announcement was made by Ben and Harry Teitelbaum, HFC, Los Angeles. Fogelman was vice-president, production, Consolidated Film Industries, until his retirement. He is currently a technical consultant to Rank Film Laboratories, London. In his new post, he will be based at HFC's Hollywood office.

Robert S. Hopkins, Jr., has been appointed executive director of the Advanced Television Systems Committee (ATSC), Washington, D.C. Hopkins' entire career has been with RCA. His most recent post was that of managing director, RCA Jersey Ltd., Jersey Channel Island, England.

Hosi Wadia, managing director, Bombay Film Laboratories Ltd., Bombay, India, has been appointed to the board of directors of Hindustan Photo Films Manufacturing Ltd. This firm was set up by the Indian government for the manufacture of raw cine film, X-ray films, and other sensitized photographic material.



Lawrence Weiland has been named vice-president and director of marketing for CMX Corp., Santa Clara, Calif. Weiland was formerly president of Tri-Data, Mountain View, Calif., a post he had held from 1972 until his present appointment. Earlier, he had served as vice-president and general manager of Ampex Corp.'s Video Products Div. He is a Fellow of the SMPTE.

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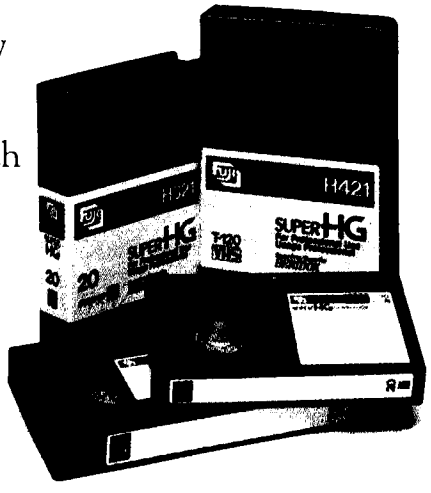

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