

Section Meetings

Chicago, April 9 — John Ehrenberg, president, BHP Inc., briefly explained the recent acquisition of the Bell & Howell Professional Equipment Div. by BHP. He said that BHP is continuing its 78-year tradition of manufacturing motion-picture laboratory equipment and that it is now developing new film/videotape technology with its EnVision editing system.

BHP engineers Walter Hrastnik, Karl Pahnke, and Fabian Pinto, demonstrated BHP modular film printers. The servo motor drive system without feed and take-up sprockets, electronic light valves, electronic fader, microprocessor-based control system, and other developments were shown.

Bruce Rady, BHP engineering vice-president, and Jack Behrend, Behrend's Inc., demonstrated the EnVision editing system and discussed the changes in both film and videotape editing methods expected as a result of the new technologies. EnVision is an off-line video editing system, fully compatible with film, thus allowing an editor to use traditional film editing techniques for both picture and sound. Three or more VCRs are controlled by a touch screen monitor and a speed control knob. Interlocking tape decks allow separate control of picture and sound at all speeds from still frame to 5X normal sound speed both forward and reverse. In addition to an edited videotape cassette, EnVision produces a printed edit decision list. Rady and Behrend emphasized that film and videotape are rapidly becoming complementary rather than competing technologies. — Paul R. Markun (Secretary-Treasurer), Skylite Communications Inc., 623 N. Michigan Ave., Chicago, IL 60611.

Detroit, March 12 — Roger Claman, Roscoe Laboratories, and Charles Davidson, Arriflex Corp., gave a presentation entitled "Controlling and Balancing Light in Film/Video Production." Virtually every type of fixture known to the industry was used to demonstrate the various obtainable effects. A color meter was used to measure both the light direct from the fixture and the light corrected by appropriate filters. Techniques for matching the color temperature of the artificial source to the ambient light it supplements were demonstrated. The application of filters to outside windows to change the daylight color to match that of fluorescent or other indoor artificial light was shown. — Richard L. Kennedy (Secretary-Treasurer), John F. X. Browne & Associates, 525 Woodward Ave., Bloomfield Hills, MI 48013.

Detroit, April 2 — George R. Swetland, EECO Inc., one of the participants in the development of the SMPTE time code, described the evolution of the code. Addressing particularly the members of the audience who never knew, or who might not remember, the early days of magnetic video recording and editing, he told of the difficulty, and often the impossibility, of finding a specific edit point in a recorded program. He added that if the editor was fortunate enough to find the right point, the edit was accomplished by cutting expensive 2-in. quad tape and splicing the ends together. "One could not even dream," he said, "of an undetectable transition between the two segments." Swetland explained that temporary loss of sync was extremely likely and that fades were not even considered attainable. He used slides to illustrate graphically the problems encountered in the early days.

Swetland then pointed out that the SMPTE time code allows rapid location not only of the proper sequence in a production, but the very frame to be used as a cut point. He emphasized that now an editor can make a variety of precision editing effects quickly and accurately without damaging the magnetic medium. — Richard L. Kennedy (Secretary-Treasurer), John F. X. Browne & Associates, 525 Woodward Ave., Bloomfield Hills, MI 48013.

Montreal/Quebec, March 26 — Christo Georges, CFCF-TV and Champlain Productions, gave a videotape presentation of

computer-controlled editing systems for an audience of more than 140 members and guests. Georges explained the facilities and operation of Champlain Productions' Super Suite. The videotape featured computer-assisted animation, off-line and on-line interchangeability, color correction, and digital effects, all under control of a single computer.

Following the videotape presentation, members of the audience were given a tour of the off-line editing room in the Super Suite Complex. The tour included a demonstration of the Bosch FDL-60 film transfer unit. A dinner at Restaurant Charlie preceded the meeting. Claude Tresidder (Secretary-Treasurer), Tresco Communications Inc., 2910 Halpern St., N., St. Laurent, Que., Canada.

Nashville, March 28 — Jack House, Laser Media International, answered questions about the laser disk. He reviewed its history and discussed its potential and possible future uses. — Duane Muir (Secretary-Treasurer), Nashville State Tech., 120 White Bridge Rd., Nashville, TN 37209.

Nashville, April 25 — Ray Dulye, Ampex Corp., gave a presentation on new technology in machine control with emphasis on the transition from analog to digital control. The meeting was held at the Hospital Corp. of America. Following the presentation, the staff provided a tour of the studios for the 32 members and guests attending the meeting. — Duane Muir (Secretary-Treasurer), 120 White Bridge Rd., Nashville, TN 37209.

Rocky Mountain, March 21 — The guest speaker was SMPTE President Harold Eady, Novo Communications, Inc., who gave an inspiring address on the aims, accomplishments, and future plans of our



John Newell, SMPTE Governor, Western Region; SMPTE President Harold Eady; and Section Chairman Donna Zingelman at the Rocky Mountain Section meeting.

Society. He discussed first the Society's engineering efforts, and described in detail the programs intended to assist theaters in maintaining the highest quality of presentation.

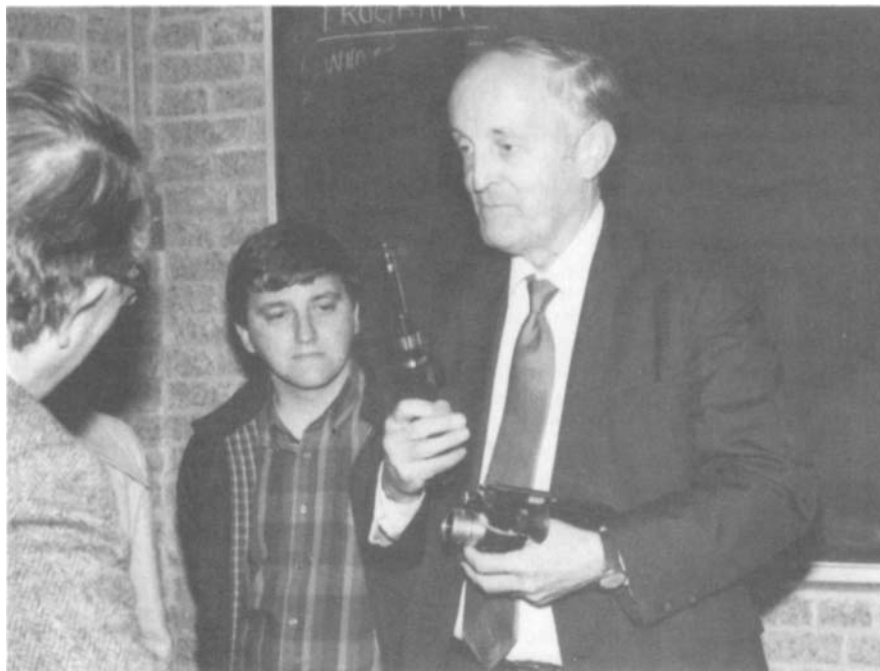
He gave a brief review of the Society's efforts in the field of standardization. "At the second meeting of the SMPE in 1916," he told the audience, "our first president, C. Francis Jenkins, said 'it is our duty, as engineers, to wisely direct standardization, to secure the best standards of equipment, quality performance, and, unconsciously perhaps, a code of ethics.'"

Eady emphasized that for almost 70 years the SMPTE has functioned as the organization for the development of industrial standards for the motion-picture world, both nationally and internationally, and, since 1950, for the television industry as well. "Historically," Eady explained, "the Society has dealt with subjects concerned primarily with interchangeability of systems and associated equipment; although it has not developed performance standards, it has documented tests and test materials to examine performance or check systems in respect to basic standards."

Eady then told the audience about the work of the Inter-Society Committee for the Enhancement of Theatrical Presentation. The committee was established for the purpose of doing everything possible to make the theater-going experience more enjoyable. In addition to the SMPTE, the group has representatives from the National Association of Theatre Owners, the Theater Equipment Association, the Motion Picture Producers Association of America, and the Association of Cinema and Video Laboratories. The concerted efforts of these key organizations have been very successful in identifying problems and developing solutions, Eady said.

Eady used slides to illustrate his very informative address. Members of the audience felt privileged to hear such a clear and detailed discussion of the Society's aims and accomplishments.

San Francisco, March 19 — Joe Semmel-mayer, Eastman Kodak Co., delighted his audience with a fine presentation on film-to-tape versus tape-to-tape. He played a tape, made by Eastman Kodak, which showed 16 and 35mm negative transferred to tape as opposed to $\frac{3}{4}$ and 1-in. videotape origination shot at the same time under the same circumstances. Dozens of locations, objects, and lighting conditions were used in this test, from very low light to fully lit scenes, and from extremely wide shots to extreme closeups. Semmel-mayer kept up a running commentary, and he encouraged discussion as the tape was shown. To everyone's amazement, only a few extreme examples showed a clear-cut difference, for exam-



Ken Richter demonstrated an auto-collimator and the EMP 16mm camera at the Toronto Section meeting.

ple, very low-light scenes where film origination was superior.

Beverly Wood, Eastman Kodak Co., completed the evening by showing the 1984 Clio Awards film. As the standard for creative excellence in advertising, this 40-min reel is an interesting barometer of trends in both American and foreign advertising. — John A. Carlson (Secretary-Treasurer), Monaco Labs, 234 Ninth St., San Francisco, CA 94103.

San Francisco, April 25 — This meeting saw the transformation of the otherwise spotlessly white Stage A at Snazelle into a mass of audio, video, and electrical cables, monitors, chairs, and tables. Three prominent young music video directors were on hand to show tapes of their work and talk of their experiences.

Patrick Kriwanek began by giving the audience a history of music video, a history as dynamic as it is short. Kriwanek showed one of his early videos, *The Call*, and discussed the reasons for its success before moving on to more recent work. He talked briefly of his work on a feature at Saul Zaentz Film Center and of his future work, which will be combining Datkode film and transferred videotape.

Jeff Cretcher, San Francisco Production Group, talked about the elements and techniques of computer graphics and animation in music video. He showed three diverse computer animations, one by and for the Tubes, another a promo for a longer work for the Residents, and last, a piece for the Siggraph Convention.

David Fincher discussed his works done for Rick Springfield, including *Bop Till You Drop*, *Celebrate Youth*, and *Dance This World Away*. He showed these tapes

and talked about the ever-present friction between the visual media and the record companies. He told about his own transition from special effects at Lucasfilm to music videos, and how a high-priced video evolves from concept to completion.

After a short break, the three speakers formed a panel and answered questions on technique, the choice of film or tape, the evolution of this new MTV industry, their advice to younger people getting started, and what surprises might be expected in the future. — John A. Carlson (Secretary-Treasurer), Monaco Labs, 234 Ninth St., San Francisco, CA 94103.

Toronto, April 24 — The guest speaker was Ken Richter, Richter Cine Equipment, who explained that he was on an extended automobile tour showing and commenting on travel films he had made. He was accompanied by his agent, manager, and wife — all the same person. He showed a short film, *To Austria with Love*, which was made in the mid-1970s, but which would more than hold its own with anything done today.

Richter recounted several adventures he had experienced during his travels, and described the circumstances whereby he became involved with travel films. He also described how and why he came to design his mini-collimator, for which he received an Academy Award. While in a small aircraft over the Sahara, buffeted by desert winds, his anxiety for his cameras, which were violently shaken about in the turbulence, led him to devise the small collimator that fits into a case no larger than two packages of cigarettes.

Richter next demonstrated the miniature Richter EMP (envelope minimum

possible) camera, completely dismantling and reassembling it in about 1 min. A magazine change alone took about 3 sec. A slide presentation covering the fine points of determining lens efficiency (on the larger collimator) followed. The meeting closed with a hands-on session. Members of the audience agreed that the miniature collimator should be in every location crew's inventory. — Stephen Cook (Secretary-Treasurer), 45 Smithwood Dr., Islington, Ont., Canada M90B 4S1.

Washington, D.C., March 29 — Guest speakers were Bryant Sherron and Rod Asbridge, both of Commonwealth Films. Sherron spoke on the cross-modulation distortion system for optical sound tracks used at Commonwealth Films. Asbridge discussed the Cavendish video system used for tape duplication at Commonwealth. A tour of the facility followed the presentations. — Arthur Florack (Secretary-Treasurer), Eastman Kodak Co., 1555 Wilson Blvd., Arlington, VA 22209.



Fung Lam making a point at the Toronto Section meeting with Howard Wilkinson, Karl Kruger, and Paul Hoffman paying close attention.

Obituary



Loren L. Ryder

Loren L. Ryder, an Honorary Member and Past-President (1947-1948) of the SMPTE, died May 28, 1985, in Monterey, Calif., at the age of 85. Famous throughout the world for his inventions and developments in the field of sound, he received a long list of awards in recognition of his accomplishments, including the Gold Medallion presented by the Academy of Motion Picture Arts and Sciences in 1979, and the Samuel L. Warner Award presented by the SMPTE in 1973. He was made an Honorary Member, the SMPTE's highest accolade, in 1980.

In 1923, while a student at the University of California, Berkeley, Ryder participated in installing the first carrier telephone system (radio over wires) for

improved quality and transmission of transcontinental telephone calls. During this work, he observed a momentary increase in vacuum tube plate current on the power stages following a turnoff of the filament power. He was majoring in physics and mathematics so he undertook a study of this phenomenon as a project in the Physics Dept. This led to the discovery that the maximum electron emission from tungsten filaments was obtained at a low filament current, thus increasing the life of vacuum tubes. Following publication of Ryder's report, he was offered employment by every vacuum tube manufacturer in the U.S.

In 1928, Ryder joined Paramount Pictures in Hollywood as sound director. While with Paramount he won an Oscar (in 1954) for his invention of the Vista-Vision wide-screen process. He won an Academy Plaque for the introduction of magnetic recording which made possible the replacement of an 11-ton sound truck by a 64-pound channel. During his lifetime, he received two Oscars, two Academy Scientific or Technical Awards, and 11 Academy nominations.

While at Paramount, Ryder found that sound effects did not necessarily need to sound like the real thing; the important thing was that they sound dramatic, but believable. Aside from technical expertise, Ryder brought the essential ingredient of imagination to sound effects assignments. For example, he ran a pig's squeal backwards to simulate the sound of an ice

avalanche in the movie, *Spawn of the North*. For this effect, he received an Academy Plaque.

In 1948, Ryder left Paramount to form his own company, Ryder Sound Services, where he introduced magnetic sound editing, the use of striped magnetic film, and the use of salvage base for all studio in-plant handling of dailies and dubbing. At one time he was president of five Ryder companies, and vice-president of Nagra Magnetic Recorders Inc., New York. He retired in 1976.

During World War II, he received a Forrestal Citation for reducing the sound of landing craft, thus minimizing the possibility of detection by the enemy, and thereby saving many lives. At the insistence of General Patton, he devised an ingenious method of "silencing" tanks used in the Battle of the Bulge. In October 1948, Ryder was presented with a Presidential Citation "for outstanding contribution to the war effort in civilian research."

A paper by Loren Ryder, "Magnetic Sound Recording in the Motion-Picture and Television Industries," was published in the 60th Anniversary Issue (July 1976) of the *SMPTE Journal*. The paper consists of a very readable history of the development of magnetic sound recording from discovery, through problems, solutions, and final triumph. In the paper the author predicts, "The sound men of the future will be selected from the men who use the new techniques to the best advantage."

Loren Ryder was one of the giants of the early days of the industry. His contributions to the industry's advancement will be long remembered. He is survived by his wife, Isabelle, and two daughters.