

Section Meetings

Florida/Caribbean, September 16 — David Jean Schweitzer presented a technical paper on lighting with HMIs. A total of 65 SMPTE members and their guests attended the meeting, which took place at Sea World's Shamu Stadium, Orlando, Fla.

Schweitzer began by giving a synopsis of the principles of ac power as it applies to both film and video, then explained and demonstrated the physical differences between incandescent lighting equipment and HMI equipment. The speaker detailed specific problems that one may encounter when using HMIs in location shooting; color temperature variations, load balancing, power stability, camera speed, and film camera shutter rate were among the problems discussed. After the paper was presented, Schweitzer was joined by John Atkinson of LTM International Production Services, and the two answered questions from the meeting attendees. The meeting concluded with "A Night Magic Shamu Show," performed by Shamu and Baby Shamu. — Ralph Bevins (Secretary/Treasurer), FILMS, P.O. Box 1835, Longwood, FL 32750.

Houston, September 17 — Sixty SMPTE members and their guests turned out at KHTV, Channel 39, in Houston, for the meeting. Guest speaker J. Richard West, manager of Systems and Special Projects at Sony Broadcast Products, compared the characteristics of commonly-used videotape formats, including 4:2:2 DVTR, the popular 1-in. "C" format, 3/4-in. U-Matic and U-Matic SP, and 8mm. The presentation also included a specification comparison of Betacam and Betacam SP. Each of the crucial characteristics were explained in detail, along with how the characteristics affect production and editing. The advantages and disadvantages of

each format were detailed. Of particular interest to meeting attendees were the comparisons between Betacam SP and the 1-in. "C" format. It was West's opinion that even though Betacam SP has been technologically improved over the original Betacam format, the former was not designed to replace 1-in. "C," but rather to provide an improved field recording format for both ENG and EFP operations. — Robert B. Musburger (Secretary/Treasurer), Univ. of Houston, School of Commerce, Houston, TX 77004

Nashville, September 18 — George Wicker, southeast sales manager at Norcross, Georgia-based Fortel Inc., discussed and demonstrated the Model Y-688 (Dub-Mode) time-base corrector and the Model CC-1 six-vector color corrector. The meeting, hosted by Midwest Corp. and held at the Maxwell House Hotel, was attended by 25 SMPTE members and their guests.

In his demonstration of time-base correction, Wicker played back prerecorded video signals through two models of the Y-688. The pictures from both models contained more detail than one would expect from 3/4-in. videotape, even before enhancement was added. Following the demonstration of the Y-688, Wicker presented the CC-1 color corrector, explaining the various ways in which color correctors are utilized as an engineering and production tool. — Buddy Gailey (Secretary/Treasurer), Instrument Control Service, 6716 Fleetwood Dr., Nashville, TN 37205.

New England, September 17 — About 50 SMPTE members and their guests turned out at Amperex Electronics Corp., in Slattersville, R.I., for the meeting. Four speakers from Amperex offered an inter-

esting and varied program. After Raleigh E. Utterback's welcoming remarks, Kip Rabbitt gave a history of Amperex, pointing out how the facility was specially engineered for the highly sensitive manufacture of electron camera tubes. Following Rabbitt's overview, the members and guests were taken on a tour of the building.

The next speaker, Dr. N. Vasanth Rao, lectured on the history, research, and development of the Plumbicon camera tube design. Rao covered the complex manufacturing process of the tubes, from the forming of the glass envelope to the intricate electronic circuitry involved in the completed product. Edward J. Martins then spoke on the development of the CCD chip and the advancements of present-day solid-state imaging. Samples of all the products mentioned were exhibited for hands-on examination. The meeting concluded with a lively question-and-answer session. — Charles A. DiSabatino (Secretary/Treasurer), Boston Video Associates, 21 Tufts Ave., Everett, MA 02149.

New York, October 8 — A two-part program was offered at this meeting, which took place at the offices of Eastman Kodak Co. in New York City. Attendance was 75. In the first part of the meeting, Jurgen Schwenzer and Stan Loth of Arriflex Corp., Blauvelt, N.Y., demonstrated the new Lightflex, an on-camera accessory which overlays a controlled amount of light on an image as the scene is being photographed or recorded. This controlled addition of light allows modification of the toe-to-knee portion of the gamma curve of the image being recorded. It also allows color modification in the darker areas of the picture through use of colored filters.

Fred Nobbs, Eastman Kodak Co., presented an introduction to the new Eastman Kodak Color High Speed Daylight Negative films 5297 and 7297. Film demonstrations in both 35mm and 16mm were shown, serving to illustrate the behavior of



(L-R) David Jean Schweitzer, host Les Stone, and John Atkinson at the Florida/Caribbean Section meeting.



David Jean Schweitzer responds to a question from an attendee at the September 16 Florida/Caribbean Section meeting.

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New Graphics Technology: THE ADO INFINITY PACKAGE

By Neil Selvin

The system is divided into two main parts, a three-dimensional keyer which manipulates the signals, and a port framestore where the keyed images are stored before being sent to the TV monitor or read out to a digital mixing console. A digital mixing console combines the keyer's output with other video channels.

FACILITIES

Video Workman's one-half inch tape, with its sophisticated zoom through sliding glass doors.

Ampex Unveils Digital Video Processor

A new fully digital video processor from Ampex is set for introduction at the SMPTE show. It incorporates newly developed time base correction technology with advanced video processing and variable motion capabilities. Designed to eliminate "judder" or "shimmering," the Zoom 1000 is digital system compatible with all Ampex Type C VTRs.

Features include slow motion and program compression, full frame store capability, enhanced dropout replacement and full digital controls. The Zoom 1000 is available in NTSC, PAL-M and front panel switchable PAL/SECAM formats.

Ampex leader in high-tech equipment

An director Keith Morgan wanted a unique look for WLVY-TV in Boston. Using equipment made by Ampex Corp. of Redwood City, he came up with an eye-catching combination of steamrollers and dollar bills in different shades of green.

WLVY is one of a growing number of television stations around the United States using Ampex's specialized computer systems to make graphics more interesting for viewers.

"Let's face it, The Wall Street Journal is read by a lot of people. But the common person doesn't think about (business news)," said Bill Carpenter, a manager of worldwide sales support for Ampex.

Television stations have finally art will attract viewers—and thus boost ad revenues.

Ampex spokesman Dave Detmers described sale of the two newest computer graphics systems, the AVA-3 and the ESS-3, as "small but growing." Customers include television station KXTV of San Jose, which purchased an ESS recently.

Ampex and ACL equipment installed

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the films in a variety of shooting situations. — Charles H. Jablonski (Secretary/Treasurer), NBC, Inc., 30 Rockefeller Plaza, New York, NY 10020.

Pacific/Northwest, September 25 — Thirty-one members of the SMPTE Pacific/Northwest Section and guests toured KCTS-TV, a new facility in Seattle, Wash., which began operations in October. The tour, which was conducted by Ernie Neumann, KCTS' director of engineering, provided meeting attendees the opportunity to view not only the equipment which was implemented into the studio, but a building featuring an innovative architectural design. — Robert Plummer (Secretary/Treasurer), RHP & Associates Inc., P.O. Box 22847, Seattle, WA 98122.

Rochester, September 16 — The SMPTE Rochester Section, in conjunction with the Rochester Audiovisual Association (RAVA), held its Ninth Annual Student Film/Video Festival Awards at the Rochester Institute of Technology. The festival each year encourages, recognizes, and promotes creative and technical work of student filmmakers and videographers. All winning entries from the 1986 festival were shown to the audience, and the students responsible for the various works were awarded either First Prize plaques or Honorable Mention certificates. The awards were presented to the students by Rose Gabriele, secretary/treasurer and acting chairman of the SMPTE Rochester Section, and June Bounds, president of RAVA. — Rose M. Gabriele (Secretary/Treasurer), Eastman Kodak Co., 343 State St., Rochester, NY 14650.

San Francisco, July 24 — Lenny Lipton, president of Stereographics Corp., offered an interesting and informative program on the subject of stereographic video. One hundred persons attended the meeting,

held at the San Francisco Exploratorium, San Francisco, Calif.

Lipton began by giving a historical perspective on stereographics. As the guest presenter showed in his slides, stereographic cinema and video are as old as the media themselves. He pointed out the difference between so-called 3-D videographics and true 3-D stereography. The former, explained Lipton, implies depth, while true 3-D stereography necessitates binocular vision.

Lipton then went on to explain his new system of video recording and playback. Stereographics, said Lipton, has overcome the long-standing flicker problem by maintaining the standard bandwidth and producing 120 subfields — 60 subfields for each eye, 131.25 lines for each eye. Standard cameras and standard video decks may be used. A special monitor is needed to view the stereoscopic image. Meeting attendees used electro-optical visors to view the monitors.

Computer-generated stereoscopic images, continued Lipton, can be produced with conventional hardware and minor modification to the existing software. Any film shot in stereo can be transferred via conventional means to tape, then manipulated to make a stereoscopic video master. Toward the end of the meeting, Lipton invited the attendees to view a demonstration tape showing examples of mapping, architectural renderings, flight simulation, underwater remote vision, medical training, and solids modeling. — John A. Carlson (Chairman), Monaco Labs, 234 Ninth St., San Francisco, CA 94103.

San Francisco, August 28 — The meeting provided approximately 100 SMPTE members and their guests an opportunity to view and learn about a truly remarkable broadcast transmitter/tower site, Sutro Tower. Located atop Mount Sutro, the tower is 977 ft in height, rising almost as tall as the Eiffel Tower in Paris. Nine

television, four FM radio, and more than 100 two-way business radio transmitters use the 13-year-old facility.

Meeting host Don Lincoln, director of engineering at Sutro; Bill Ruck, an engineer at KFOG-FM; and Tim Pozar, an engineer at KLOK-FM combined to give an interesting and informative presentation. Using slides, Lincoln described the unique construction of the tower. Sutro's center of gravity, said Lincoln, lies 12 ft below the ground. The superstructure and the antenna masts atop the tower were designed to withstand an 8.3 Richter earthquake, extremely important considering the fact that Sutro is located just a few miles from the San Andreas Fault in earthquake-prone San Francisco. The speakers went on to discuss the maintenance problems associated with the new FCC restrictions on radio frequency (RF) radiation exposure. The meeting concluded with a complete tour of the large equipment building at the base of the tower, which includes television and radio transmitters along with their power supplies. — Peter Hammar (Secretary/Treasurer), Ampex Museum of Magnetic Recordings, 22400 Skyline Blvd., Box 23, La Honda, CA 94020.

Toronto, September 9 — VTR Productions, Toronto, Ontario, played host to over 130 members and guests of the section. Following the introductions, by Past Chairman Fung Lam, of the section's new Board of Managers and SMPTE Conference Vice-President Maurice L. French, a slide presentation was given by SMPTE Canadian Governor Howard Wilkinson showing the Society's new headquarters and staff. Peter Bartlett of VTR then introduced the SMPTE Hollywood Section's tutorial seminar on Vilmos Zsigmond's "Lighting Production Techniques." Zsigmond, who was director of photography for *Close Encounters of the Third Kind* and *The Deer Hunter*, among other films, explained the various types of lighting in motion-picture and videotape production. Key light, according to Zsigmond, sets the mood of a scene. Key lighting without fill lights gives a silhouette effect. As the fill lights are turned on, faces and background elements become identifiable. Also explained are the differences between spot lights and flood lights. The 6-in. spot light is too small to be softened by screens or by paper. The light from a 4x4-ft floodlight, on the other hand, can be softened to eliminate shadows. Zsigmond maintains that a 4 to 1 lighting ratio is desirable for interior shooting, while an 8 to 1 ratio sets the proper mood for night shots. He pointed out his preference to "under light" rather than "over light." He also noted that he likes to utilize reflected lights. — Fred Lemmin (Secretary/Treasurer), PFA Motion Picture and Video Labs, 330 Adelaide St. W., Toronto, Ont., M5V 1R4, Canada.



Attendees at the August 28 San Francisco Section meeting tour the equipment building at the base of the Sutro Tower, with Don Lincoln providing comments and information.