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range and resolution: "In other words, if it works, why fix it?" The immediate answer is that the relatively instantaneous nature of the electronic medium and its potential for computer manipulation and digital effects, including color correction, that are next to impossible with film alone, are more than sufficient justification in this still-evolving technology.

The next section, "Electronic Plus Photochemical" extends the answer, asserting that debates about the relative merits of the two media as separate entities may miss the point that it may be possible to combine them so as to gain the salient advantages of both worlds. The numerous hybrid production techniques (shoot on film/edit on tape/release on film, shoot and edit on tape, release on film, and so on) are said to be possible and commercially viable. The "film look," achieved largely by single-camera production and lighting techniques, is being emulated in

high-quality video cameras by gamma-compression circuits whereby highlight details are retained, with the more gradual overload characteristic of film. The use of 30 frames/sec film to minimize image motion discontinuities is a reality for those who still prefer the "look" of a film-to-tape transfer, and digital noise-reducing techniques, available for other aspects of video technology, are being developed to reduce the appearance of graininess in film-to-tape transfers.

That video technology is a tool for creativity rather than an end in itself is a not-so-original thought that I believe, along with Harry Mathias and Richard Patterson, should be shared to a greater degree by both film and video people in achieving a common and transcending art. Their book is a step, but only a step, they agree, in promoting that goal.

— *Raymond Hallows*
Princeton, N.J.

Obituary

Norman T. Prisament

Norman T. Prisament, a Life Fellow of the SMPTE and recipient of the Society's Samuel L. Warner Memorial Award in 1979, died suddenly on January 8, at the age of 63. Prisament made several outstanding contributions to the design and manufacture of sound recording equipment throughout his technical career, particularly at Magna-Tech Electronic Co., Inc., where he was president from 1972 until the time of his death.

Prisament was born on October 27, 1922, in New York City. He attended Brooklyn Technical High School, earning an electrical degree in 1940. He moved on to Brooklyn Polytechnic Institute to pursue his engineering career, but his studies were interrupted by a tour of duty in World War II as a Naval Coast Guard Electronics Officer. He completed his studies at Brooklyn Polytechnic in 1948.

Prisament further developed his talents in the field of electronics as an engineer at National Cine Equipment, Inc., then served as president of Arlington Electric Products, Inc. He later went on to Reevesound Co. Inc., as plant manager. He then joined Magna-Tech.

It was at Magna-Tech where Prisament began to make his presence felt in the motion-picture sound recording field, and where he attained outstanding rank among his engineering peers. He was largely responsible for the development of several new products at Magna-Tech, including electronic pulse-driven high-speed dubbers and recorders, electronic pulse-driven high-speed projectors and in-



Norman T. Prisament

terlock systems, and an SMPTE interlock videotape recorder-to-sprocket machine.

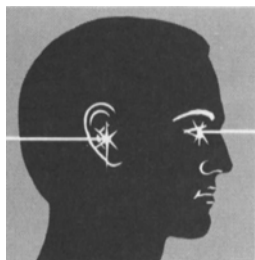
In 1973, the Academy of Motion Picture Arts and Sciences presented an award to Prisament in recognition of his technical achievements.

Prisament was an active and involved member of the SMPTE. He served, from 1975 until the time of his death, on the Committee on Audio Recording and Reproduction Technology, and in 1978 was appointed chairman of the Papers Committee on Film Sound.

He was also on the Board of Technical Advisors of the Institute of Audio Research, and was a member of the Audio Engineering Society and the Westchester County (N.Y.) Chapter of the U.S. Power Squadron.

Prisament is survived by his wife, Gloria, three children, and three grandchildren.

ANNOUNCING 4th AES International Conference . . .



Stereo Audio Technology for Television and Video

1986 May 15–18 Westin O'Hare Hotel Rosemont, Illinois

The United States FCC support of the MTSC stereo television transmission system has proven to be a significant factor in stimulating the production of audio for television and video. The 4th AES International Conference on Stereo Audio Technology for Television and Video will address the new problems and new opportunities for the audio industry resulting from the intense demand for this emerging technology. Experience to date has vividly demonstrated that the conventional audio practices in broadcast and recording are inadequate to meet the needs of stereo audio production. Problems of phase, level match, lack of standards, the need for a solid center channel image, and economic uncertainties require attention and practical solutions.

With an eye to this, and to promote industry growth through better understanding of stereo audio for television and video,

Conference Chairman and AES President Robert B. Schulein has organized a comprehensive 3-day program of technical sessions, elaborate demonstrations, and panel discussions that promise to be of immediate and lasting benefit to professionals in the audio/video industry.

The 4th AES International Conference will be held at the Westin O'Hare Hotel, adjacent to O'Hare International Airport in the Rosemont area of Chicago. Registration will be: AES members, \$345.00; nonmembers, \$395.00. Registration includes conference preprints.

Sessions chairmen will include: Don McCroskey, ABC Television; David Robinson, Dolby Laboratories; Bill Varney, Universal Studios; Emil Torick, CBS Technology Center; and Martin Polon, Polon Research International. See below for a preliminary program.

TIMES AND TOPICS

<p>1986 May 15 Thursday 7:30 PM– 8:30 PM</p>	<p>Introductory Session Summaries of presentations • demonstrations of large-screen audio/video equipment</p>	<p>1986 May 17 Saturday 9:00 AM– 12:00 NOON</p>	<p>Production Prerecorded and live production techniques • postproduction • creation of master product for transmission or duplication</p>
<p>1986 May 16 Friday 9:00 AM– 12:00 NOON</p>	<p>Transmission Operating plant considerations • stereo television broadcasting • satellite transmission • land-based microwave • cable television distribution</p>	<p>1986 May 17 Saturday 1:30 PM– 4:00 PM</p>	<p>Consumer Product Technology Stereo television reception • cable decoder processing • video tape formats • video disk formats • integration of stereo audio with video in consumer home</p>
<p>1986 May 16 Friday 1:30 PM– 4:00 PM</p>	<p>Duplication Video disk duplication techniques • video tape duplication techniques • professional format duplication • film-to-tape transfer considerations</p>	<p>1986 May 17 Saturday 7:30 PM– 9:00 PM</p>	<p>Breakout Session II Audio editing demonstration • postproduction: digital techniques • postproduction: analog techniques • consumer playback reproduction demonstration</p>
<p>1986 May 16 Friday 7:30 PM– 9:00 PM</p>	<p>Breakout Session I Broadcast stereo television transmission demonstration • satellite up-and-down link audio transmission demonstration • short-haul field production demonstration</p>	<p>1986 May 18 Sunday 10:00 AM– 12:00 NOON</p>	<p>Economic and Business Considerations Economic impact on movie studios • sales/marketing impact on pro audio industry • economics for television broadcaster • consumer acceptance</p>

For further information, please contact: Audio Engineering Society, 60 E. 42nd St., Rm. 2520, New York, NY 10165-0075. Telephone (212) 661-8528. Telex 620298 AES UW.