

Section Meetings

Hollywood, June 15, 1988 — LeRoy DeMarsh, Eastman Kodak Research Laboratories, addressed 125 people at the June meeting held at the Academy of Motion Picture Arts and Sciences Theater. He presented a paper on "Colorimetry for Film and Television."

DeMarsh began by defining color and the four levels of color measurement. Grassman's Laws of additive color mixture, upon which the CIE system is based, were covered in depth. DeMarsh noted that even with the mechanics of color faithfully followed, the CIE system does not provide for perceived color under different viewing conditions. Factors affecting the relationship between the stimulus and the response, i.e., the color of the stimulus illumination, illumination level, size of the reproduction image in the visual field, and the luminance of the surrounding visual field relative to the luminance of the reproduced image were discussed. The meeting concluded with a question-and-answer session. — Nelson E. Meacham (Secretary/Treasurer), Walt Disney Imagination.

Ottawa, May 25, 1988 — Rotary digital audio tape (R-DAT) was the main topic at the May meeting of the Ottawa Section. Guest speaker Eamon Doherty of Wackid Radio, a supplier of Sony professional products, gave an informative presentation, highlighted by a demonstration of the Sony R-DAT system.

According to Doherty, rotary heads

were chosen for this application because they yield a higher head-to-tape speed, and hence a higher signal level, than stationary heads. This design, coupled with the use of high-coercivity tape, allows a satisfactory SNR to be obtained.

R-DAT uses a simple 90° wrap on the head drum. The cassette is smaller than a compact cassette and contains metal powder tape with a high output level. Tape loading is similar to that of a VCR. In response to audience questions comparing R-DAT to compact disc players, Doherty noted that consumer R-DATS only play back recorded material, although a professional model records as well. Pre-recorded tapes now run at 12.225 mm/sec, offering a maximum playing time of 80 minutes, or about 5 minutes longer than currently available compact discs.

During the second half of the evening, Ivan Barclay, Broadcasting Service, House of Commons, provided insight into the engineering of the production studio where the audience was gathered. His presentation was accompanied by a slide show. — John A. Howard (Secretary/Treasurer), Broadcasting Service, House of Commons.

Toronto, May 10, 1988 — Twenty-seven members and guests gathered at Film House Sound to hear David Armstrong, Adcom Electronics Ltd., speak on computer applications for the synchronization of audio tape machines and sprocketed film for sound editing.

Michael Martin and Baroonak (Mac) Macredecian, both from Adcom Electronics, presented a paper on the Rank Cintel MK IIIC digiscan 4:2:2 flying-spot scanner. Tracing the development of the scanner from its introduction in 1975, the speakers brought the audience into today's digital era. Current scanners are available with X-Y zoom, varispeed, and shot change detection. Martin and Macredecian discussed the new matchbox still store feature, which works on the International Standard for Digital Video, CCIR Rec. 601, also known as the 4:2:2 format. Benefits of matchbox still store include zero generation loss and consistently repeatable performance. — Fred Lemmin (Secretary/Treasurer), PFA Motion Picture and Video Laboratories.

Toronto, June 14, 1988 — The June meeting was held at CBC-TV Studio 4. Harris Rogers, Abekas Video Systems, spoke to 145 people about the all-digital edit suite. Rogers started with an historical overview, describing the edit suite of the 1970s, the gradual introduction of digital equipment, and finally the all-digital edit suite. He described the suite's use as a component 4:2:2 suite or as a D-2 suite, giving the pros and cons of both systems. This presentation was an eye opener to many of the attendees who had not realized just how close to reality the all-digital suite has become with the advent of the D-2 machines.

New encoders to change RGB analog signals into D-2 format were also discussed, as were 4:2:2 to D-2 and D-2 to 4:2:2 transcoders. — Fred Lemmin (Secretary/Treasurer), PFA Motion Picture and Video Laboratories.

News

Deadline for 1988 Progress Report Nears

The 1988 Progress Report will be published in the April 1989 issue of the *SMPTE Journal*, it was announced by Editorial Vice-President Howard T. La Zare, Deluxe Laboratories, Inc. The Progress Report is intended to be a report of technological advancements in the motion-picture and television industries. The report will be international in scope, with information contributed from SMPTE members from all over the world.

All companies are invited to submit information on new equipment and new facilities that were introduced in 1988. Information should be submitted on forms supplied by the SMPTE, which have been sent to all Sustaining Members. Forms are available by writing to the SMPTE at the address below. Glossy black-and-

white photographs are preferred for submission, although some color photographs of special interest may be published.

The basic criteria for acceptance of material is that the information be factual (no opinions or editorializing), that the new developments occurred in 1988, and that the material is related to the motion-picture, television, or allied fields. All submissions must be received by November 14, 1988. The SMPTE reserves the right to exercise editorial judgment in determining the suitability of all submitted material for the report.

Send your information to the Editor, *SMPTE Journal*, 595 W. Hartsdale Ave., White Plains, NY 10607. Please note that no material will be accepted for publication after the November 14 deadline.

Irwin Young is one of 12 recipients of the 1988 New York State Governor's Arts Awards.

The awards were presented on June 23 by Governor Mario Cuomo at the Metropolitan Museum of Art in Manhattan. Young is chairman of Du Art Film Lab, the



oldest continually operating film lab in the country. He was honored for his company's generous support of independent filmmakers. Films sponsored by Du Art and Young include the 1977 Oscar-winning documentary *Harlan County U.S.A.*, and the 1985 Oscar-winning *Witness to War: Dr. Charlie Clements*. Young's commitment to independent film goes beyond his corporation. He is chairman of the board of the Film Forum and sits on the board of the Independent Features Project. Young is also an officer of the SMPTE, serving as Sections Vice-President for 1988-1989.

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ing services and products such as the motion-picture computerized video imaging system (CVIS) for color film analysis. The CVIS is intended as a single building block that is part of a complete lab automation system to be marketed.

Motion Picture Systems plans to open an office in the technology corridor of the San Fernando Valley as soon as a suitable location is found.

Worth Baird has retired as sales vice-president from La Vezzi Precision, Inc., it was announced by Al La Vezzi, president of the Elmhurst, Ill., company. Baird, whose career with La Vezzi spanned 47 years, served under three generations at the family-owned cinema equipment manufacturer and machined component supplier. In 1980, he was recognized for technical achievement by the Academy of Motion Picture Arts and Sciences for the introduction of "VKF" sprockets which were designed to reduce wear and damage to film.



La Vezzi announced the appointment of Robert W. Feiler as sales manager to succeed Baird. Feiler will direct the market development and sales of the company's machined close-tolerance components for structural and control applications.

Charles J. Motta, Jr., has joined Prime Image, Inc., as vice-president for marketing. The announcement was made by Bill Hendershot, president of Prime Image. Motta arrives after a 13-year affiliation with Professional Products, Inc. He has been a supporter of Prime Image since its inception and brings to the company his expertise in sales and marketing of video equipment. He is to be responsible for marketing in the eastern U.S., as well as for establishing overseas markets.



Christian Tremblay has been appointed product development manager at Central Dynamics in Montreal, Que. Tremblay has extensive experience in digital video and computer graphics technology, having been involved in the development of Canadian Broadcasting Corp.'s digital lab and advanced teleproduction facility.

Central Dynamics, a division of International Datacasting Corp., Ottawa, Ont., develops, manufactures, and distributes high-technology products worldwide for television broadcasting studios, post-production facilities, corporate and video centers, and teleconferencing networks.