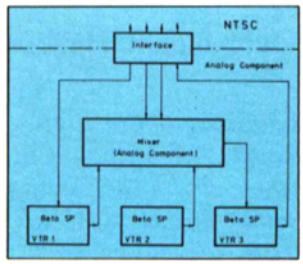
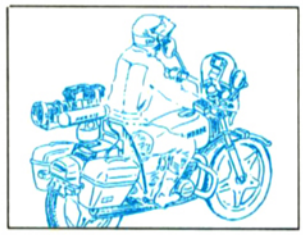
Highlights

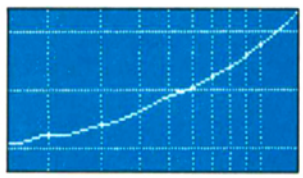
126 **Development of Component Digital VTRs and the Potential of the D-1 Format** • *J. K. R. Heitmann* • Discussions about digital component recording have been under way since 1979. For about one year appropriate equipment has been on the market, and other equipment will follow. The introduction of the 19mm component DVTR represents a significant advance in technology and operational practice. Next, of course, is the transition from analog video to digital video, then a further transition from composite video to component video. The digital component video recorder can be considered the key for the digital studio of the future.



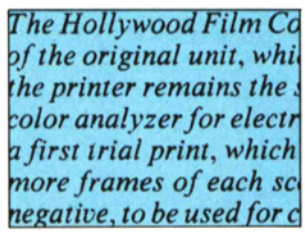
130 **The Motorcycle Radio-Camera System** • *T. Kuma, H. Idenuma, Y. Murakami, S. Takenoshita, and T. Yoshitake* • This article describes a mobile system developed by NHK for the live coverage of marathon races, which have become increasingly popular in Japan. In conjunction with an outside broadcast (OB) van traveling ahead of the front runners, the motorcycle-mounted system is used to take shots of groups of runners, spectators along the course, and similar shots at close range. NHK plans to improve the system further for additional use in electronic news gathering (ENG).



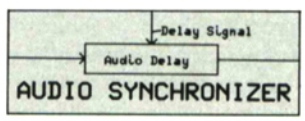
133 **The Design of a Film Mix Theater for Video Applications** • *T. E. Miller* • The arts of film and videotape-based audio post-production have developed separately. Each field used different techniques to edit, synchronize, and mix sound. By integrating equipment from both fields into one system, greater efficiency and flexibility have been achieved. This system is especially appropriate for material that is originated on film but released on videotape.



139 **The HFC Fully Automated Proofing Printer** • *H. Teitelbaum and M. Levine* • The Hollywood Film Co. (HFC) Proofing Printer is an upgraded version of the original HFC unit, which received the Academy Award. The purpose of the printer remains the same. After the negative has passed through the color analyzer for electronic grading, it is sent to the proofing printer for a first trial print, which is a short strip of film made by exposing one or more frames of each scene. The result is a representation of the entire negative, to be used for correcting the color grading provided by the color analyzer.



140 **Viewer Stress from Audio/Visual Sync Problems** • *J. C. Cooper* • This article discusses the problems related to audio-to-video (A/V) synchronization in television programming and the effects this can have on the home viewer. Several suggestions for improving the technical quality of A/V sync are suggested.



143 **Report on Meeting of ISO/TC36 — Cinematography** • *S. H. Becker* • Technical Committee 36 — Cinematography, of the International Organization for Standardization (ISO), held its 13th Plenary Meeting in Beijing, P.R. China, from October 5 through October 12, 1987. The work of ISO/TC36 covers the international standardization of all aspects of motion-picture technology. Its five Working Groups concern themselves with: Film Technology, including raw stock, physical properties, and interfacing camera hardware including photographic image capture in WG1; Laboratory Services Technology, including processed film properties, printer hardware, editing and post-production, duplicating, requirements for exchange and distribution, and image specification of original through to release print in WG2; Audio Technology, including optical and magnetic record placement, characteristics of the record and characteristics of the recording medium, reproduction of sound, and description of data accompanying images in WG3; Presentation Technology, including reproduction of the image and the psychophysics of audience image perception and environmental contributions in WG4; and Film/Electronic Interface Technology, including the raw and processed film medium as it applies to the reproduction from film.