

# section reports



The Atlanta Section's meeting of Apr. 21, was concerned with a closed-circuit color telecast of various film samples. 42 members and guests were on hand at WSB-TV, Atlanta, when the program started with a 30-min demonstration film, assembled by B. M. Loden and Edward Burris. The reel contained original color as well as color-

duped material from the same roll of original. Several black-and-white film types were also included. The film was telecast and monitored on color and black-and-white receivers for the group to view simultaneously.

Henry White of WSB-TV gave recommendations as to the lighting to use for color films for television. After the closed-circuit demonstration, the same reel was projected directly to the group in order that they might note the color losses and cut off differences. At the conclusion of the meeting the television receivers were switched to a network color transmission. Before the meeting the group had the opportunity to tour the facilities of WSB-TV.—Edward E.

Burris, Secretary-Treasurer, 2693 Winding Lane, North Atlanta 19, Ga.


The Canadian Section held a meeting on Apr. 1 at the National Film Board Auditorium in Montreal. 62 members and guests were rewarded by a particularly stimulating session.

To open the meeting, Norman Oldring, Canadian Broadcasting Corp., acting as chairman introduced Don Dixon of Canadian Kodak Co., Toronto, who presented a new motion picture on film-handling practices entitled "Murder on the Screen." The film was followed by a paper on "A Flexible Interlock Motor Control," written and presented by Norman Bounsall, Chief Technical Officer, Sound Division, National Film Board. The paper described the various interlock methods, and in particular, the system developed by National Film Board to control the operation of a large number of machines in desired combinations by means of pushbutton power switching gear.

After a brief pause for coffee, the meeting resumed with a panel discussion on "Optimum Quality of Sound and Picture for Television," which was related particularly to the use of film. R. S. Rekert, National Film Board, acted as Moderator, with F. J. Quinn, Trans-World Labs, Montreal; Chester Beachell, National Film Board; Gilles Fleury, CBC Montreal, and R. J. Ross, CBC Toronto, as members of the panel. A lively discussion ensued, during which R. J. Ross protested that much of the current footage of television film would not be accepted by the motion-picture industry for its own purposes. F. J. Quinn claimed that the broadcasters are in part responsible for this in continuing to accept poor material. On the other hand, he complained that the so-called television film standards issued so far are too vague, and are not uniformly applied by broadcasters. Gilles Fleury commented that it would be very difficult for the French language network of CBC to enforce quality because of the limited amount of suitable film that is available. Chester Beachell argued that much of the difficulty is due to the film reproducing systems used by the broadcasters. Mr. Quinn of CBC, a member of the audience, described the response characteristics of vidicon reproducers and explained the necessity for reduced contrast in television film.

A short film produced in Canada and considered to be almost ideal for telecine reproduction was projected on the screen. Barry Gordon, CBC Film Service, a member of the audience, explained that this was a print on du Pont 824 film from a normal motion-picture contrast negative.

There appeared to be general agreement that different types of prints are required for screen projection and television reproduction, but that the same negative could be used to make both prints. The question of 35mm film in television was raised and it was pointed out that the television industry is almost universally committed to the 16mm film size. R. J. Ross raised the problem of the 16mm emulsion position in reply to a complaint by Chester Beachell regarding sound focus on air, claiming that the present 16mm standard is out of date and should be revised in line with



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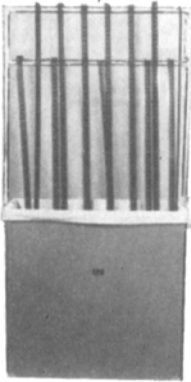
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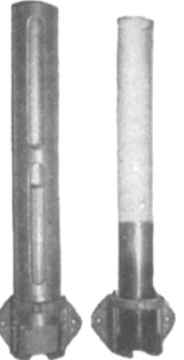
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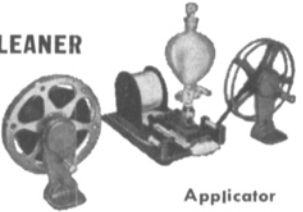
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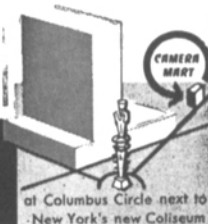
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present requirements. Ivor Lomas, Program Chairman, outlined plans for a joint Montreal-Toronto meeting to be held in Kingston, Ontario, May 24.—*Ronald E. Ringle*, Secretary-Treasurer, Du Pont Co. of Canada, Ltd., Toronto, Ont., Can.

**The Dallas-Ft. Worth Section** found that it had an overflow crowd of 80 members and guests for its May 6 meeting held at Studio "B," KRLD-TV in Dallas for an explanation and demonstration of the Ampex Videotape Recorder VR-1000 and two papers on an improved professional 16mm color film.

Jack L. Neitlich of Ampex discussed the construction and theory of operation of the Videotape Recorder. A demonstration of the tape equipment was given during a tour of the main control center in the KRLD-TV studios.

Forest Richey and Deane S. Thomas of the Eastman Kodak Co. stopped over on their way back from the Los Angeles convention to read their papers on the Eastman Ektachrome Commercial Film. Because of a program that was of interest to both the film and television people, this was one of the section's best-attended meetings. Late-comers found that it was a "standing room only" show.—*E. J. Pattist*, Secretary-Treasurer, 3618 Marsh Lane Pl., Dallas, Texas.

**The New York Section**, with members of the Audio Engineering Society as guests, met on Apr. 2 at the RCA Victor Recording Studios in New York City to hear E. A. Dickinson of the Westrex Corp. read a paper by C. C. Davis and J. G. Frayne on "The Westrex StereoDisk System." Because of fire regulations, many had to be turned away at the door, but 391 members and guests managed to squeeze into the two studios provided for the reading of the paper and an actual demonstration of the system which was conducted by W. P. Miltonburg, Radio Corp. of America.

The paper, describing the Westrex StereoDisk cutter which records two stereophonic channels in a single groove with a single stylus, was followed by an interesting discussion period. After the discussion, a social half-hour was enjoyed by the members and their guests, with coffee and cokes served through the courtesy of the RCA Film Sound Recording Division and the RCA Victor Co. At the demonstration after the break, the audience had the opportunity of comparing the quality of the StereoDisk reproduction with that of the original stereo tape from which the disk was dubbed. There was general agreement that little, if any, degradation of quality was noticeable due to the transfer.

Because of the unusually large crowd, the meeting was conducted in two studios, the paper being read in one studio and "piped" to the second studio where a second slide machine was installed. The demonstrations were given over duplicate sound systems in each studio. Preceding the meeting, 22 members and guests attended a "dutch treat" dinner at Al and Dick's Steak House on West 54th St.—*Robert M. Fraser*, Secretary-Treasurer, NBC, Rm 578, 30 Rockefeller Plaza, New York 20, N.Y.

**The San Francisco Section** met on Apr. 8 at the Pacific Telephone Company's Grant Avenue Building, following dinner at Camille's Restaurant. The high spot of the meeting was an informal talk about the television facilities and operations of the Bell Telephone System, which was delivered by M. W. Walther, Toll Service Supervisor of the Northern California Division of PT&T.

Of particular interest was his description of the problems which faced the company in developing and building, in the short span of eight years, the vast nationwide microwave system in use today. For example, the very narrow microwave beams are subject to deflection under certain conditions of atmospheric stratification in the propagation path. At times,

this deflection causes the transmitted signal to miss completely the receiving antenna, resulting in complete loss of signal. Fortunately, this fading is usually frequency selective, so one stand-by channel is used to provide almost complete protection for five regular channels. The switching to and from this protection channel is done automatically before the signal degradation reaches a point where it can be detected by the home viewers.

Following the talk and prior to a tour of the facilities of the Radio and Television Operating Centers, Mr. Walther answered all the questions put to him by the members.—*Roger L. Woodruff*, Secretary-Treasurer, KRON-TV, 929 Mission St., San Francisco.

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- Wow meter response • -3dB at cross over -1dB at 0.5 c.p.s.
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