

A Survey of Production Recording Techniques

A series of lectures has been planned for seven evenings, starting in April, on Production Recording Techniques. They are being sponsored by the SMPTE Education Committee's East Coast Subcommittee on Audio & Video Recording, in cooperation with ABC, CBS, NBC, and several of the independent video tape producers.

The lectures are to be held at various studio locations in New York City so that equipment may be demonstrated and practical techniques illustrated. Well known authorities in the broadcasting field will deliver the lectures. In order to defray expenses, it is necessary that a small fee be charged.

Those interested in attending the lecture

series should contact Arthur E. Fury, 319 East 44 St., New York 17 (MU 6-5650). Due to limited seating space in the studios to be used for the lectures, applications will be accepted on a first come, first served basis. Registration will be limited to 100.

The titles of the lectures are:

1. *Camera Standardization*—April 26. A discussion of the techniques found most useful in adjusting television cameras for optimum results in both transmission and recording.—Harold Wright, Canadian Broadcasting Corp.
2. *Television Lighting (Systems Requirements)*—May 10. An introduction to lighting, discussing what is needed in the way of lighting in order to obtain high quality television pictures.—Joseph A. Flaherty, Jr., CBS.
3. *Television Lighting II (Lighting Systems and Facilities)*—May 17. A discussion and demonstration of the equipment available to light a television studio.—Albert W. Malang, ABC.
4. *Television Lighting III (Lighting Practices)*—May 24. Practical Lighting Techniques, or the "How to do it" of television lighting.—William R. Ahern, NBC.
5. *Electric Special Effects*—June 7. A non-technical discussion and demonstration of equipment used to provide wipes, fades, dissolves, and other effects electronically. The lecture will include material on how the devices may be used.—Paul Wittlig, CBS.
6. *Review of Video Recording Systems*—June 14. A discussion and demonstration of modern video recorders and how to use them.—Robert Byloff, Reeves Sound Studios.
7. *New Techniques in Video Tape Production*—June 21. Material will be presented on the latest auxiliary equipment for video tape recorders.—Geo. Gould, Telestudios Ltd.

SMPTE Test Films

The Society has available a number of films for testing projection and sound equipment in the various fields listed below. These films are planned by SMPTE Engineering Committees and manufactured to a high degree of precision to serve the needs of maintenance and other engineers, dealers, manufacturers, and audio-visual equipment users.

- Television—Picture Only
 35mm—Cinemascope
 35mm—Picture Only
 35mm—Sound Only—Photographic
 35mm—Sound Only—Magnetic
 70mm Test Films
 16mm—Sound Only—Magnetic
 16mm—Picture and Photographic Sound
 16mm—Sound Only—Photographic
 16mm—Picture Only

A catalog containing details and prices of all the films available in these categories can be obtained from SMPTE headquarters.



THE MOST COMPLETE LINE OF LENSES MADE
for Instrumentation and Documentary

MOTION PICTURE PHOTOGRAPHY



PRO 35 and 70 mm LENSES for
"C" Mount, Vidicon TV, 35 mm, Data
Recording and Aerial Cameras

This series of 4 or more element lenses enables professional photographers to achieve the finest results whether in the studio or on location.

Lenses are matched and balanced . . . give uniform exposure . . . deliver full coverage without drop-off from the center to the edge of the picture.

MIRROTEL LENSES
Long Focus, Short in
Length and Lightweight

Mirror optics permit the *light path* to be folded three times within the lens system, thereby cutting the length and weight to less than one third that of a comparable tele-



photo objective. In addition Mirrotel Lenses are free from chromatic aberration, coma, astigmatism and distortion. Focal lengths from 20" to 200". Special accessories available.



20-60 mm VARI-FOCUS RAPTOR
ZOOM LENS for Vidicon TV and
16 mm Motion Picture Cameras

Increases the effectiveness of the camera by permitting various degrees of wide angle and telephoto coverage with one lens. Crisp, clear images anywhere in the focal range from wide field (covering 1½ times area of normal lens) to telephoto of

2½ times magnification. Aperture of f/1.8 throughout the entire focusing range of 5 feet to infinity. Calibrated focal lengths, distance and aperture markings. Resolution is better than 50 lines per millimeter on Plus X film and 600 lines on TV.

Write for descriptive literature and prices.

*Finest American made products
for those who want the best*

3M

Wollensak Division

REVERE CAMERA COMPANY
ROCHESTER 21, N. Y. • A SUBSIDIARY OF 3M COMPANY

