

Biographical Notes

Through the courtesy of W. ROTH, Editor-in-Chief of *Fernseh- und Kino-Technik*, the *Journal* has received information for translating and abridging to present something of the contributions of two noteworthy SMPTE members.



Karl-Erik Gonsesen

Since 1958 Society members and other readers of the annual Progress Reports have had the benefit of contributions by

committee member "K.-E. Gonsesen, Germany."

On 9 June 1973 Dipl.-Ing. Karl-Erik Gonsesen celebrated his sixtieth birthday. He finished his studies at the Technische Hochschule in Hannover in 1939 with the degree of Diplomingenieur in Communications. On his return from captivity during World War II, K.-E. Gonsesen dedicated all his efforts to the radio broadcasting industry and, later on, to television. From 1945 through 1956 he worked for the North-West German Broadcasting System (NWDR) in Hamburg. He started as sound engineer, but soon was made responsible for development work in sound recording and sound studio technology in the central laboratory of the NWDR.

His multiple interests and his capacity for immediate comprehension of new problems and technologies brought him in 1957 to the Institute for Broadcasting Technology, where he worked as Director of the Film and Magnetic Tape Division. His first task was the adaptation of film technology to television requirements. In this field, which included the film image as well as synchronous sound recording, Gonsesen did work which served as guide for

many things to come. As Chairman for many years of the ARD/ZDF Working committee for TV-Film (AK 12) his expertise won international recognition and his opinions were and are highly regarded.

Mr. Gonsesen has served many national and international organizations, such as the German Standards Committee for Film and Television (FAKI) since 1953, ISO/TC 36 since 1958, Study Group X of the CCIR since 1953, and as representative of the ARD and ZDF in the Working Group G 3 of the UER. He is a member of the newly created FKGTG (Society for Television and Motion-Picture Engineering) and was a long standing member of the societies which preceded it. He is also a member of the SMPTE. His great knowledge and ample experience have found expression in numerous publications. The *Fernseh- und Kinotechnik* has published several of his contributions.

On his sixtieth birthday many friends and colleagues expressed their best wishes to Karl-Erik Gonsesen. Their desire is that, above all, there remain to him many more fruitful years of work in their midst, to be dedicated, as ever, to full activity in the solution of fundamental problems in motion-picture and television engineering.

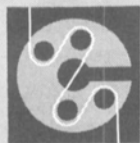
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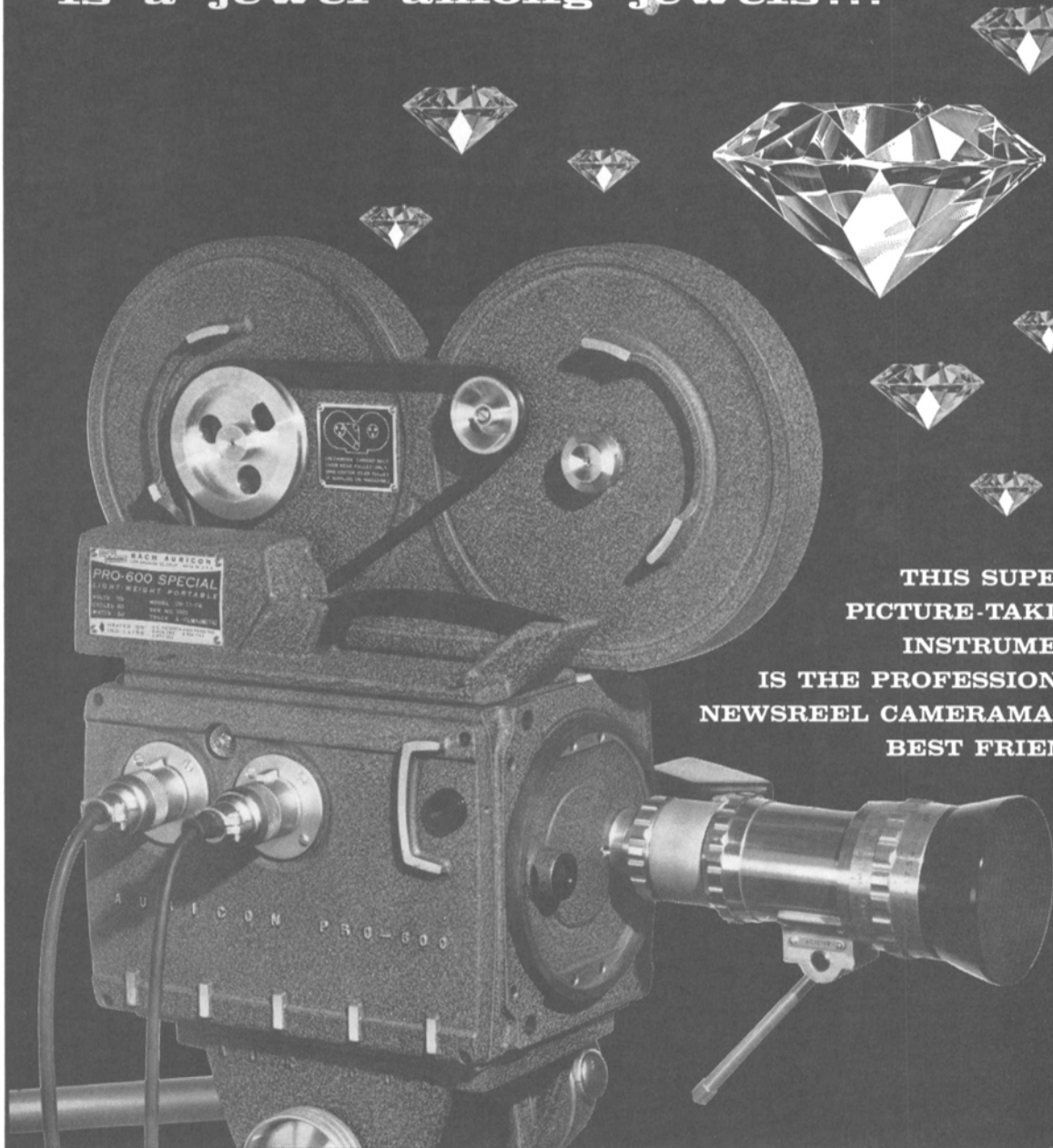
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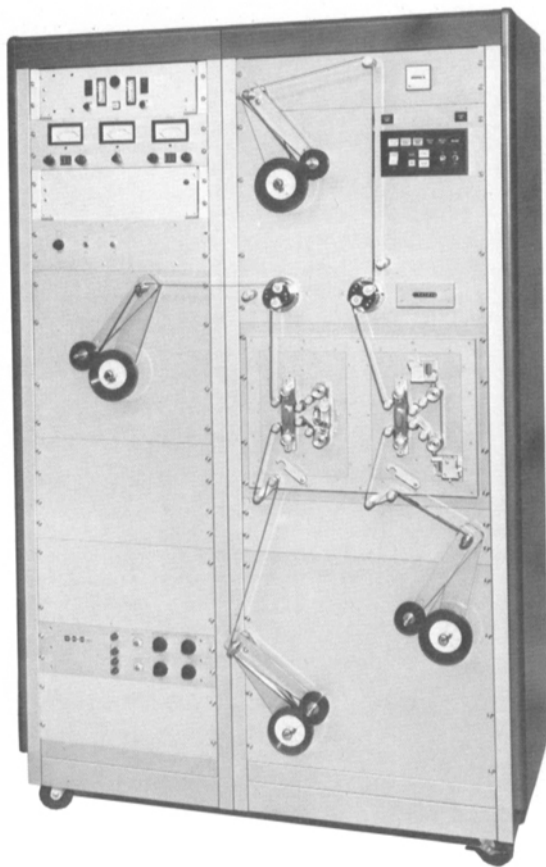
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Johannes Webers

Chief Engineer Johannes Webers, Director of the Division of Sound and Film Technique and of the film processing plant of the Bavaria Atelier GmbH in Munich-Geiseltasteig (Germany), celebrated on 2 May 1973, 25 years of active and successful work with Bavaria. During that quarter century, Mr. Webers not only witnessed many decisive technical changes in recording and reproduction technology, but helped to shape them.

When he joined Bavaria in 1948, after having finished his studies in electrical engineering in Braunschweig and Munich, magnetic sound recording was on the threshold of use in motion-picture studios. Its incorporation into motion-picture technology beginning in 1949 was based in great measure on his work. The amplifiers he developed and built and the sound-studio installations he designed became in many cases guideposts to the future, especially his work from 1952 through 1955 on multichannel stereophonic sound recording and reproduction. With well-founded knowledge and a practical approach he converted new ideas and concepts into practical devices and installations. For example, under his direction Bavaria's sync and mixing studios were thoroughly modernized; also, the big Bavaria concert sound stage, whose design utilizes totally new concepts, installed between 1968 and 1970 is his work.

Johannes Webers' unemotional and matter-of-fact manner in discussion has found deserved recognition among his peers nationally and internationally. The *Fernseh- und Kino-technik* has published many of his papers. As business manager of the earlier DKG (German Society of Motion Picture and Television Engineering) he has given meritorious service. Within the German Standards Committee for Motion-Picture Technology (FAKI) he has for many years lent his knowledge and experience to higher tasks, serving as chairman of the working group for "Photographic Sound Recording" and, within the working group "Studio Technology," as secretary for the division "Sound Studio Technology." He is also active in the International Standards Organization (ISO) in the field of magnetic tape technology. Bavaria's international recognition as a studio company for motion-picture and television production is in no small measure the fruit of the indispensable technical premises and conditions created by Johannes Webers.