



Section Meetings

Atlanta, 30 April — The meeting, held at the Eastman Kodak Marketing Center in Atlanta with an attendance of 22 members and guests, was opened by Chairman William Powers who gave a brief summary of the recent NAB conference which, apparently, had produced no surprises. The meeting was then turned over to Frank Willard who introduced the speaker of the evening — Richard Schreibman, Sales Manager, Arriflex Corp. His topics were varied, extensive, and interesting, including a complete "run through" on the SR16 camera, accompanied by a film showing the step by step manufacturing process and applications. The Arri-200 HMI lighting system was demonstrated. An "added attraction" was a film showing the uses of a lens stabilizer, soon to be marketed. This was indeed dramatic in its impact. A question-and-answer period followed. — Hugo A. Bondy (Secretary-Treasurer), 149 Mocking Bird Lane, Decatur, GA 30030.

Atlanta, 21 May — The meeting, held jointly with the Atlanta Chapter of the Society of Broadcast Engineers, took place at the facilities of Video Tape Associates with an attendance of 45 members and guests. The speakers were William Pinkney and Walker Elster, both of Magnavox Corp. The meeting consisted of a demonstration and detailed explanation of the Magnavision videocassette entertainment system. — Hugo A. Bondy (Secretary-Treasurer), 149 Mocking Bird Lane, Decatur, GA 30030.

Australia, 23 March — The meeting was held at the Park Royal Motel in Canberra with an attendance of 88 members and guests. Mike Petersen, of ATN7 Network Australia, spoke on the importance of television to politicians who ask frequently for videocassette copies of speeches and interviews. The prime minister prefers, usually, to prerecord on tape rather than conduct live news interviews. The tape is then submitted to the media for replay on the networks.

All politicians, he said, are using television more and more, depending on their levels in Parliament. Petersen also spoke of the rapid changes in the last few years of media coverage in Parliament. He compared the old method of using film, which was slow to reach the viewers, with the speed of coverage today. He noted that interviews can be recorded at 5:15 p.m. and sent electronically to Sydney to be edited and used on the 6 p.m. news on the network. Petersen enlivened his speech with accounts of many amusing situations involving cameramen and politicians. — James E. Pemble (Secretary-Treasurer), Agfa-Gevaert Pty Ltd., 2 Byfield St., North Ryde, Sydney, Australia 2113.

Australia, 7 May — The meeting was held at the Agfa-Gevaert facilities in Sydney with an attendance of 48 members and guests. D. F. Malin, Research Photographer for the Anglo-Australian Observatory, gave an excellent, very detailed talk on the methods and the difficulties involved in astronomical photography using the

largest telescope in the Southern Hemisphere which is situated at Siding Springs, N.S.W., Australia. During his talk, Malin gave details of the types of film and techniques used to obtain the magnificent pictorial results shown to the audience by slides and prints in both color and black-and-white. The vastness of space was vividly realized by the great distances involved in the photographs. Some of the slides shown had not previously been publicly viewed. Due to the totally absorbed interest of the audience a discussion lasting 45 minutes followed the presentation, with each question being answered in detail. Questions continued during the informal get-together with refreshments through the courtesy of Agfa-Gevaert Ltd., Australia. — James E. Pemble (Secretary-Treasurer), Agfa-Gevaert Pty Ltd., 2 Byfield St., North Ryde, Sydney, Australia 2113.

Dallas/Fort Worth, 4 April — The meeting was held at Bill Stokes Associates where 35 members and guests were treated to a fascinating presentation by Manel DeAumenta, one of the true pioneers of stop motion animation on film. Manel recounted his early days as a still photographer and told of his being asked by an advertising agency to make inanimate ballpoint pens appear to be animated and to write. Thus was born, after much trial and tribulation, one of the very first stop motion animated commercials for television. After a thorough explanation of the mechanics of stop motion, Manel showed a film done for General Motors in 1954 in which an entire V/8 engine was assembled during a five-minute period. It was a fascinating and informative film giving rise to a number of perceptive questions.

Victor Duncan of Victor Duncan, Inc., then discussed current camera equipment for stop motion or time lapse cinematography. He demonstrated the latest Mitchell camera (basically the same for several years) and a new Canon Scoopic equipped with single frame capabilities. A hands on question-and-answer period followed. — Michael Lorfing (Secretary-Treasurer), Univ. of Texas Health Science Center at Dallas, 5323 Harry Hines Blvd., Dallas, TX 75235.

Dallas/Fort Worth, 2 May — The meeting was held in Studio A of the WFAA Communications Center with an attendance of only 25 members and guests because of tornado warnings.

Peggy Taylor of Peggy Taylor Talent, Inc., of Dallas, demonstrated the art of make-up for television. Ms. Taylor, one of the Dallas pioneers in the field, offered many useful suggestions for the use of make-up. According to Ms. Taylor, the simple make-up skills can be quickly learned and correctly applied by any member of the television or film crew. Using a volunteer from the audience, Ms. Taylor demonstrated the basic make-up routine and several techniques of facial contouring. The presentation was well-received and helped to "de-mystify" the art of make-up.

Bruce Halford, local producer of the *PM*

Magazine show, discussed his experiences with ENG equipment in the production of this top-rated show. He explained the workings of the Westinghouse network and the amount of time and resources needed to produce the local segments of the show. Of particular interest to the audience was the discussion of ENG equipment used in the production of this documentary-style program. All agreed that the equipment seems ideally suited for this sort of work. Halford's experiences (among them running the Rio Grande river rapids in a rubber boat, falling off a horse and being doused with paint) indicate that the equipment is rugged and reliable enough to be used for this type of production. A question-and-answer period followed, and the meeting concluded with a tour of the *PM Magazine* production facilities. — Michael Lorfing (Secretary-Treasurer), University of Texas Health Science Center at Dallas, 5323 Harry Hines Blvd., Dallas, TX 75235.

Detroit, 30 March — Thirty-two members and guests of the Detroit Section met at the studios of CBET Channel 9 in Windsor, Ontario. Rudy Kryger, Manager of Technical Services for CBET, described the objectives, manufacture, and implementation of the new Canadian Broadcasting Corp.'s 2-in quad VTR test tape. He reviewed the history of attempts to manufacture such test tapes and pointed out that the high cost of existing test tapes sometimes caused them to be put away as reference material rather than being used as working standards.

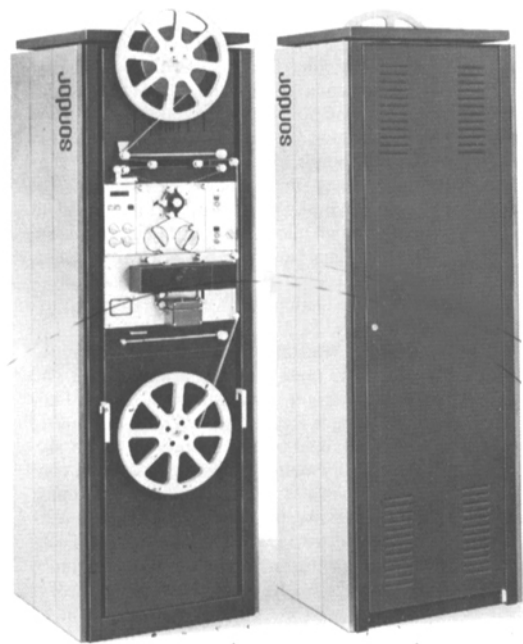
CBC had set as its goal the manufacture of an alignment tape that could be used by all stations of CBC as a working tool to optimize video heads for equal playback chrominance amplitude, thus achieving compatibility between machines in all CBC stations. In the CBC engineering facilities, a 2-in quad VTR was completely disassembled and then reassembled with each component adjusted to the center of its tolerances. Kryger illustrated with slides the problems caused by misalignment and the methods used to set up the VTR properly. Even the recording tape itself was carefully inspected and tested to insure meeting of proper specifications.

In a single recording session, the required test signal was recorded on the tapes, stopping only to reload at the end of each reel. When continuous monitoring of the recordings began to show tiny drifts from optimum, the recording session was ended with some 75 h of test tapes having been produced to exacting standards.

These test tapes are used by the CBC stations for (1) calibration of the complete playback chain for equalization, level differential gain, and burst to chroma phase; (2) guide geometry; (3) a quick check of audio playback equalization and frequency response; (4) verification of the record channels for differential gain, equal chroma response, and thus exact channel response; (5) verification of the proper modulator deviation; and (6) calibration of the control track and tachometer phase.

As a measure of the effectiveness of these test tapes, Tom Cavanagh, Senior Technical Officer for Videotape of the CBC Engineering Headquarters, reported that prior to their use, 51% of material aired by the CBC stations showed some objectionable saturation banding. Since the use of the test tapes has been instituted, this figure has been reduced to 2%.

The meeting ended after a tour of the CBET facilities which included a new mobile studio. Refreshments were served through the courtesy of CBET. — Sherwin H. Becker (Secretary-Treasurer), Allied Film Laboratory, 7375 Woodward, Detroit, MI 48202.



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Detroit, 25 April — Thirty-four members and guests met at the studios of general Television Network to hear presentations on two new motion-picture film products from Eastman Kodak. Jack Teahan, Sales and Engineering Representative for Eastman Kodak's Michigan Region, presented a paper on "Eastman color internegative II film 5272/7272." This new film used for preparing internegatives from Ektachrome commercial film 7252, has approximately three stops more speed, improved image structure, and equivalent sharpness when compared to the existing internegative film. In addition, the new film is process compatible in Process ECN 2. Teahan was questioned on the printing characteristics of the new film, particularly its "intercutability" with type 7247 camera negative.

Ken Knaus, Sales and Engineering Representative for Eastman Kodak's Chicago Region, gave a paper entitled "Two New Eastman Color Print Films With Improved Cyan Dark Keeping Dye Stability." He explained the need in certain markets for prints with greatly extended image life and how this need has been met by changing the dyes in these new films. He discussed the testing methods used for the evaluation of dye life and pointed out the significant factors affecting dye life in processing and storage as well as the improvements that could be expected from the new films.

As a final treat, the audience watched a presentation of the 1978 Clio award-winning television commercials. — Sherwin H. Becker (Secretary-Treasurer), Allied Film Laboratory, 7375 Woodward, Detroit, MI 48202.

Florida/Caribbean, 25 April — The meeting was held in the Beaumont Cinema, University of Miami, Coral Gables, Fla., with an attendance of 72 members and guests. The meeting consisted of a screening of *The 1978 Clio Awards* presented by Frank J. Eberhardt of Eastman Kodak. The motion picture is a compilation of the most outstanding television commercials produced throughout the world. The Clio winners represent the best achievements in all segments of the industry, including animation, editing, film effects, cinematography, music scoring, and other creative areas. Eberhardt discussed the nature and criteria of the Clio Awards prior to the screening and throughout the program he kept the engrossed audience informed as to the particular category in which each commercial had attained its award. It was a very creative and entertaining evening for all who attended. — James D. Bloch (Secretary-Treasurer), American Bankers Life, 600 Brickell Ave., Miami, FL 33131.

Hollywood, 12 April — The meeting was held at the ABC Gower Studios with an attendance of 243 members and guests. The program, conducted by Theodore Untiedt, Chris Cookson, and Gustavo Dato, all of ABC, covered ABC's conversion of the old Columbia Studio's Gower stage facilities to modern television production stages where *General Hospital*, *Soap*, and *Barney Miller* are videotaped. Cookson began the program with a slide presentation on the many equipment and design considerations involved in the conversion. The group was then shown the stages and the video control rooms in adjacent trailers. Lively discussions and informal questions and answers enhanced this interesting tour.

The meeting was preceded by a dinner in The Old Spaghetti Factory in Hollywood. — John C. Lakotas (Secretary-Treasurer), Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood, CA 90038.

Hollywood, 10 May — In spite of the current gasoline crisis in California, 212 members and guests attended the meeting at the Walt Disney Studio Theater in Burbank. First speaker of the evening was John Lowry, President of Digital Video Systems, Willowdale, Ont., Canada, whose presentation, "The Digital Framestore — Application and Technology," included a discussion of the circuitry and applications of digital storage and processing of video signals. In essence, the digital framestore and the attendant memory system allow for signal delay, processing, and signal altering before transmission. Such methods can be used for time base correction, noise reduction, and variable rate transmission.

Walton Watson, Consultant to Universal City Studios, presented a paper entitled "The Need for Tighter Control for Current Photographic Sound Recording." With the advent of new and modified optical soundtracks with significant quality and/or stereo requirements, control of all phases of photographic sound is much more stringent. Watson described extensive tests he conducted with Universal Studios and Technicolor to identify and control potential problem areas. A lively question-and-answer session followed the presentations. — John C. Lakotas (Secretary-Treasurer), Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood, CA 90038.

Nashville, 19 April — The meeting was held at the WTVF studios with an attendance of 54 members and guests. First on the program was Pete Stanley, Engineer and Technical Specialist for RCA, who showed slides and described verbally the new TK-47 television camera. This seems to be one of the most stable and reliable cameras the market has today, and according to Stanley, it consistently produces top quality video. Also on the program was Robert Heroux of Amperex Co. who provided the latest information on the 30mm light biased tube and diode gun technology which makes possible high resolution tape-to-film transfers. — Bill Watson (Secretary-Treasurer), MPL, Inc., 781 South Main St., Memphis, TN 38101.

Nashville, 17 May — The meeting was held at Nashville State Tech. with an attendance of 22 members and guests. Richard Schreiber of Arriflex showed films of the Arriflex 16SR camera and the 200-W handheld HMI light. He also had with him the new Zeiss Superspeed lenses. Using film and slides, Schreiber showed how much easier quality filmmaking is becoming. — Bill Watson (Secretary-Treasurer), MPL, Inc., 781 South Main St., Memphis, TN 38101.

New England, 16 May — The meeting was held at Howard Johnson's Motor Lodge in Newton, Mass. Fifty members and guests attended a well-executed discussion and demonstration of digital video animation effects created by the BJA Systems Chromaton 14 Video Animator presented by Bruce Weinger and Ralph Weinger, both of BJA Systems, Inc. The concept of real time animation effects with masking capabilities was demonstrated on an operating Chromaton system. Camera artwork was photographed and sections of the artwork were made to change color, fade away, and even move in a dotted-line effect. The camera was pointed into the audience and demonstration of five-level color synthesis and posterization was shown.

The second half of the program concerned a discussion of the specialized computer devices incorporated in the new process of converting

black-and-white film and tape to synthetic color tape. The newly patented process is called Vivicolor. It was recently used to synthesize color for original World War II footage shot in black-and-white by Allied photographers during 1941-1944; also original Nazi footage of Adolph Hitler and Nazi troops were colorized. These scenes were used in the nationally televised docu-drama, *Ike*, about General Dwight D. Eisenhower, and were shown at the meeting via ¼-in videocassette. — John P. Olsen (Chairman), The Foxboro Company, 38 Neponset Ave., Foxboro, MA 02035.

Ohio, 22 March — The meeting was held at the Kodak District Marketing Center in Cleveland with an attendance of 27 members and guests. The first event on the program was a slide presentation, *This is SMPTE*, narrated by Robert M. Smith, Executive Vice-President of Du Art Film Laboratories and President of the SMPTE. The presentation gave the audience an insight into the purposes and interworkings of the Society.

Paul A. Kaufman, President of Du Art Film Laboratories, presented a paper on several different methods of intercutting 16mm color negative original film with color reversal films, color positive print material, and even black-and-white reversal and negative. The presentation was extremely interesting and the 16mm examples of the various methods of intercutting elicited numerous questions and comments from the audience. — George F. Golden (Secretary-Treasurer), FilmLab Service, Inc., 4117 Prospect Ave., Cleveland, OH 44103.

Rochester, 14 March — The meeting was held in the P.C.I. Studio with an attendance of 55 members and guests. The speakers, Ira G. Jones, Advertising Consultant for Washington Art Associates, and Malcolm D. Luckin, In-House Producer for the P.C.I. Studio, explained how a 30-second local spot commercial is made in Rochester, from the conception of the idea by the advertising agency to the filming, editing, and producing in a studio. A demonstration of how an actual 30-second spot was produced by the staff was also presented. — Dale C. German (Secretary-Treasurer), Eastman Kodak Co., 343 State St., Rochester, NY 14650.

Rochester, 16 May — The annual Students Award meeting, co-sponsored by the Rochester Audiovisual Association (RAVA) was held at the Rochester Institute of Technology's Webb Auditorium with an attendance of 75 persons. Awards were presented to winners of the Student Film and Videotape Contest and the winning films were shown. Productions in super 8 or 16mm film, or videotape were eligible for entry in the contest. In the Dramatic category, the second prize went to Virginia Farnsworth and Tom Gasek for *Age Before Beauty*. The first prize went to Christine Reynolds for *Ellie*. In the Experimental Category, the first prize went to J. P. Crangle for *6 A.M.* The Grand Prize in the Experimental Category went to Tom Gasek and Malcolm Spaul for *The Walrus and the Carpenter*.

At the end of the meeting the winning students answered questions from the audience related to the films. — Dale C. German (Secretary-Treasurer), Eastman Kodak Co., 343 State St., Rochester, NY 14650.

Rocky Mountain, 3 April — The meeting was held at the Eastman Kodak Center in the Denver Technological Center with an attendance

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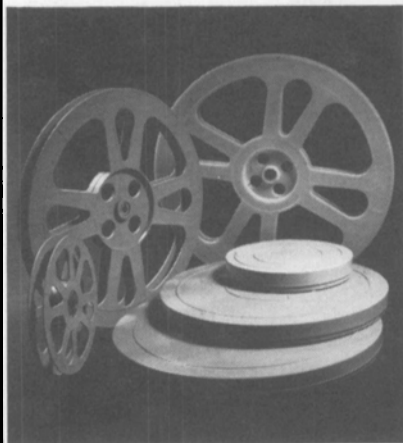
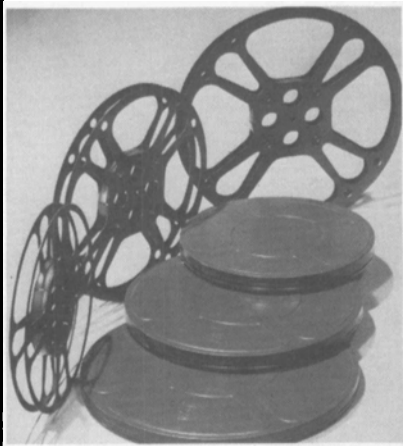
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of 31 members and guests. Philip Vogel of Eastman Kodak gave a slide presentation on the care and handling of motion-picture films and slides. The presentation showed some of the lighter side of the care of films, such as how to lubricate and clean films. Some of the darker and duller aspects warned against treating film with such things as oil and other substances that could hurt the film. The second half of the presentation was a slide show with the theme of how film is here to stay in spite of recent improvements in video and electronic techniques. — Sol Jeffrey Grazi (Secretary-Treasurer), Communications Unlimited, 6210 East 6th Ave., Denver, CO 80220.

San Francisco, 10 April — The meeting was held at Stage 39 with an attendance of 75 members and guests. Roy Diner of Leo Diner Films discussed the technical aspects of various formats and medium conversions. These conversions, he said, have become advantageous, if not necessary, due to recent innovations in video and film technology. With production and distribution in each format, a resultant need for interchangeability has arisen. Sixteen different examples of format conversions were shown with a lively question-and-answer session between each example. Format conversions included slide to 16mm; 16mm to super 8; super 8 to 16mm; ¼-in cassette to 16mm to super 8; ¼-in cassette to 16mm; 2-in quad to super 8; and 16mm to ¼-in cassette. Some of the films and tapes shown illustrated additional capabilities such as use of the computer controlled "pea shooter" camera and ultra-sound "pictures" of a live heart in action.

As part of the evening's program, William Palmer discussed some of the early history of kinescope recording including the use of negative film stock with the final reversal being accomplished electronically as the program was rebroadcast. A final treat for the group was an excellent real time film of the solar eclipse, taken in Montana. — David K. Fibush (Secretary-Treasurer), Ampex Corp., 401 Broadway, MS 3-59, Redwood City, CA 94063.

San Francisco, 8 May — The meeting was held at the Eastman Kodak Regional Marketing facilities with an attendance of 80 members and guests. Elliott Levinthal, Director of Instrumentation Research Laboratory at Stanford University, gave an extremely interesting talk on the Viking Mission to Mars and the technical aspects of the movie, *Mars in 3-D*. In addition to the movie there were a number of very interesting 35mm slides showing various aspects of the mission, specifics of the camera arrangements, and a color picture of the Mars landscape.

The movie is based on data taken by the Viking Mission to Mars using advanced computer techniques developed by Levinthal. It has a stereo soundtrack of computer generated music composed by Michael McNabb and William Schottstaedt of the Center for Computer Research in Music and Acoustics at Stanford.

Mars in 3-D was made possible because the Viking orbiter and two landers each had two cameras mounted 0.8 m apart providing views from cameras in different positions. Computer calculations changed the data to take into account angle and distance differences from each camera, thereby generating two separate sets of still pictures. Using an animation stand at higher than normal accuracy, two films were made to provide the 3-D effect.

The movie is basically presented in three parts — scenes from the orbiter, the science test lander, and the Martian surface. Ridges, outcrops, and eroded drifts of the Lander One ter-

rain are clearly shown. The closing scenes show the rock types and troughs that surround Lander Two.

In the film, canyons the size of the Grand Canyon are shown in full relief while surface features on the ground near the landers are dramatically shown in the foreground. Many background crater rims and rocks are seen as clearly etched topographical features. — David K. Fibush (Secretary-Treasurer), Ampex Corp., 401 Broadway, Redwood City, CA 94063.

Toronto, 13 March — The meeting was held at Ryerson Polytechnical Institute with an attendance of 31 members and guests. First event on the program was the screening of *Sand Castle*, a film produced by the National Film Board of Canada, which won the 1978 Academy Award for animated short films. Following the film, papers were presented by Ed Malec and Fred Goodall, both of Kodak Canada. Malec's paper, "Process RVNP," illustrated with slides and motion-picture film, described process RVNP as a new alternative process for the various Eastman Ektachrome video news films. The process offers a significant reduction in processing access time compared with process VNF-1. The RVNP process can be installed on most existing processing machines with minor modifications. The results of marketing trials were presented.

Goodall presented a paper entitled "Flashing," which described the flashing of Eastman Ektachrome video news films. Using slides and motion pictures, the paper demonstrated the effect of flashing Eastman Ektachrome video news film 7240 (T) and Eastman Ektachrome video news film 7250 (T). It was shown that the upper scale contrast can be reduced to approximate the level of Eastman Ektachrome commercial film 7252. Many questions followed each presentation. — Peter J. Mugford (Secretary-Treasurer), OECA, 2180 Yonge St., Toronto, Ont. M4S 2C1, Canada.

Toronto, 10 April — The meeting, held at the Magder Studios with an attendance of 43 members and guests, consisted of a tour of the studios conducted by Zale Magder. Two of the three studios measure 105 × 120 ft and are 38 ft high — the largest and newest film/tape studios in Canada. The third studio is 80 × 60 × 38 ft. The studios were set up for two television features, *The Family Man*, starring Ed Asner, and *A Christmas Carol*, starring Henry Winkler. Two of the tenants of Magder Studios were included in the tour — Nor Baker Communications studio mobile units were shown to the group, and the lighting and camera rental service areas of Panavision of Canada were also toured. Auxiliary services, such as carpentry shops, dressing rooms, and other facilities necessary to a self-contained production house, were viewed.

The meeting was preceded by a dinner at the Final Take Restaurant (part of the studio complex). — Peter Mugford (Secretary-Treasurer), OECA, 2180 Yonge St., Toronto, Ont., Canada M4S 2C1.

Washington, D.C., 11 April — Twenty-seven members and guests met at the U.S. National Archives. The program dealt with the acquisition, storage, usage, and research requirements at the Archives and how to obtain materials for use in motion-picture and television production. Papers were presented by three members of the Archives staff. William T. Murphy spoke on "Motion Picture Acquisition, Storage, Usage and Research"; Charles W. Mayn on "Sound Recording and Television Preservation,

Storage and Duplication"; and Richard R. Youse on "Motion Picture Preservation and Duplication for the Researcher."

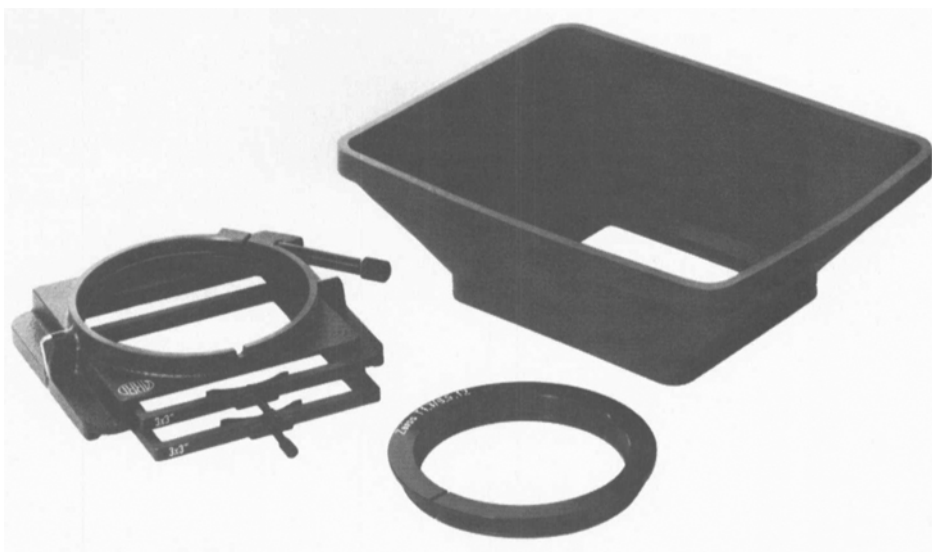
The audience then toured the audiovisual motion-picture branch facilities, the sound recording section, and the duplication/reproduction services with the speakers acting as guides in each area. Following the tour the audience met in the NARS Theatre for a question-and-answer period after which the films, *The Paper Mountain*, Disney's *In Der Fuehrer's Face*, and a short clip with the only Laurel and Hardy color footage were shown to the group.

In addition to the scheduled program, Section Manager Richard Conger formally presented a copy of *Four Hours a Year*, the pictorial story of *March of Time's* first year, to the Archives of the United States. In his letter of presentation, Conger said, "Louis de Rochemont presented me with a copy of the *March of Time* book after passing the Navy photo examination. As the greater part of the *March of Time* film footage is in the U.S. National Archives, it is only fitting that this book become a part of the collection so that it may be of value to future researchers and an addition to the photographic history of our nation." — Richard R. Conger (Manager), Chief Photography Branch (NATT), National Archives and Records Service, Washington, DC 20408.

Washington, D.C., 24 April — The meeting was held at the annual Peirce-Phelps Video Forum at the Linden Hill Hotel in Bethesda. After viewing exhibits of television equipment, some 150 persons, members of the SMPTE, the SBE, and ITVA, attended the dinner which was followed by an address by C. Robert Paulson of AVP Communications and Chairman of the SMPTE Videodisk Study Committee. Title of the address was "The Videodisk — Where is it? What is it?" After an initial discussion of the rapidity of obsolescence of new technology (none of the "outstanding new products" introduced at the NAB convention in 1976 are still being manufactured, Paulson said), he then talked of the difficulty of establishing any standards in a period of such rapid growth in technology and of the desirability of standardizing the disk in its obvious infancy. His further contention that, despite the Magnavox introductions in Atlanta and Seattle and the sale to General Motors of 7000 players, the videodisk is not yet here was challenged by several questioners in a lively discussion period which continued for more than 30 minutes. — Michael Wetmore, Peirce-Phelps, Inc., 7217 Devon St., Philadelphia, PA 19119.

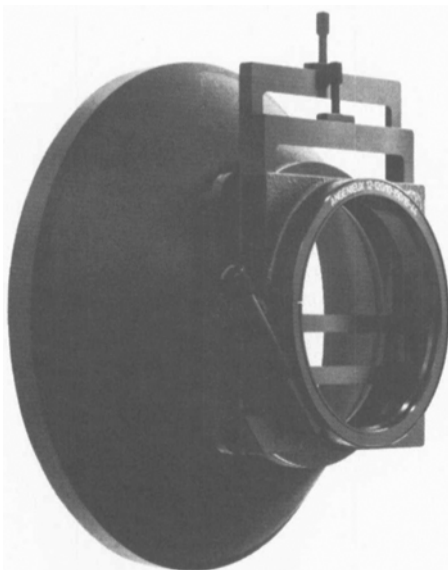
Erratum

May 1979 *Journal*, in the Progress Report on Europe, Africa and the Middle East, p. 340, col. 3, first paragraph under *Eastern Europe*: the sentence "Apart from Czechoslovakia, PAL equipment is used throughout the studios and in the mobiles and the PAL signals are transcoded into SECAM at the transmitters" is erroneous. The correct reading is: "Equipment in the studios is also according to the SECAM standard, apart from Czechoslovakia where PAL equipment is used throughout the studios and in the mobiles where PAL signals are transcoded into SECAM at the transmitters."



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Since the unit fits onto the lens, you can use it with any 16mm camera — and with several 35mm cameras, too. And with no extraneous support gear, it's easy to hand-hold any of them.

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