



Section Meetings

Rochester Institute of Technology — Joint Student Chapters

A report from Kurt Roberts, Rose Korte, Wally Carpenter, Andy Jones, and Ronald Francis

The Rochester Institute of Technology Joint Student Chapters are as active as ever locally and we would like to let the rest of the world know what we are doing. Our Speaker Series, which consistently draws up to 50 people every Tuesday afternoon, has featured speakers representing DuPont, Kodak, Xerox, and Photographic Sciences on subjects ranging from spectral sensitization to running a corporation. While our winter schedule is pretty well fixed, we have not yet scheduled any speakers for the spring. Suggestions are welcomed.

We continue to work with the Rochester SPSE chapters and their meetings are usually held at RIT. Student membership in the SMPTE Chapter is now seven in contrast to SPSE student membership of over 120. Time and incentive are needed to build a stronger SMPTE Chapter.

Our Vice-President, John Maltabes, resigned in December. He is succeeded by Rose Korte. We are now in the process of trying to get a substantial increase in our operating funds from the newly reorganized RIT student government.

Atlanta, 14 January — The meeting was held at the Omni International Hotel in Atlanta with an attendance of 36 members and guests. First on the program was Robert Turnbull, President of Edutron, Inc. He presented an historical review of time base correctors and then described the Edutron 1H and 2H series of TBCs which make use of CCD (non-digital) approach.

Mack Monk of Hitachi-Denshi, Inc., described recent advances in Type C 1-in videotape recorders. He provided a detailed description of the Hitachi system.

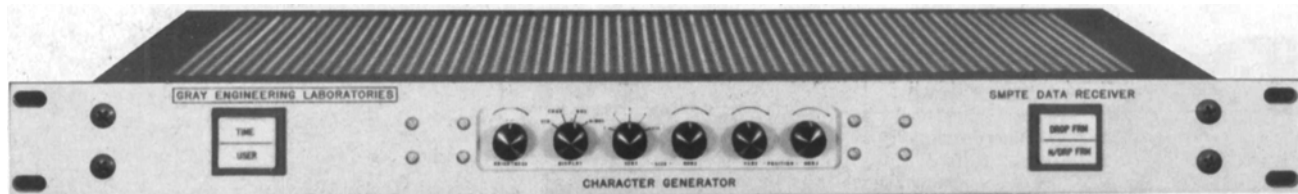
The meeting closed with hands-on demonstrations of the Edutron and Hitachi equipment. — Hugo A. Bondy (Secretary-Treasurer), 149 Mockingbird Lane, Decatur, GA 30030.



George Halonen, Chicago Section Chairman, and Edward Blasko, Chairman for the 1979 Chairmen's Reception and Awards Banquet.

Chicago, 1 December — The Chicago Section held its fourth annual Chairman's Reception and Awards Banquet with an attendance of some 180 persons. One of the main reasons for this annual event is to honor all past Chairmen of the Chicago Section and to express the Section's appreciation for their efforts. Ten of the 15 Past Chairmen attended: James L. Wassell (1954-55), William H. Smith (1960), Philip E. Smith (1961-62), Jack Behrend (1965-66), Al Hilliard (1967-68), Chuck Zichterman (1971-72), Matt Herman (1973-74), Byron Friend (1975-76), Edward Blasko (1977-78) and George Halonen (1979-80). They have all unselfishly devoted many, many hours of their time to assure the success of the Chicago Section and we are all deeply grateful.

SMPTE EDIT-CODE READER AND CHARACTER GENERATOR



13:45:27.09

THE NEW STANDARD OF THE INDUSTRY

FEATURES: "The McFadin Window"TM wide range digital decoder, highly legible and unique FONT, 1-3/4 inch rack mounting, vertical interval display, all front panel controls, drop-frame indicator, choice of time-code or user-bits, regenerated time code output (DUB). MODEL DR-107

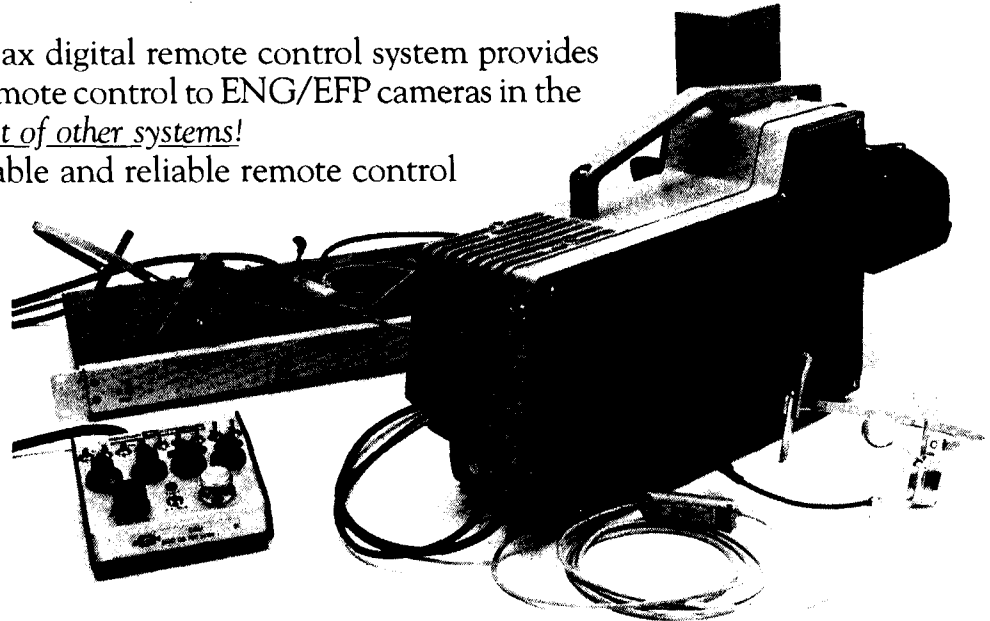


504 WEST CHAPMAN AVENUE, SUITE 0
ORANGE, CALIFORNIA 92668
(714) 997-4151

CO-AX DIGITAL REMOTE CONTROL

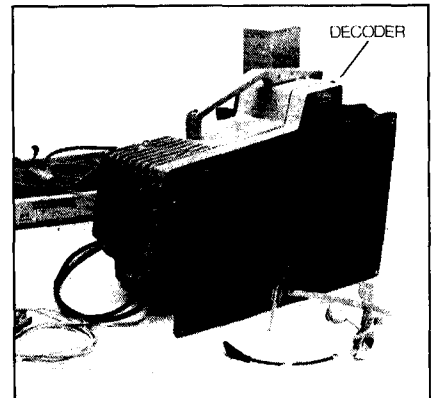
Our new and exciting co-ax digital remote control system provides dependable, studio-like remote control to ENG/EFP cameras in the field *at a fraction of the cost of other systems!*

It is the most affordable and reliable remote control system available on the market today. Easily interfacing with a full range of professional ENG/EFP video cameras currently in use, such as: Ikegami HL-77 and HL-79A, RCA TK-76B, NEC MNC-71 cameras, and many more.

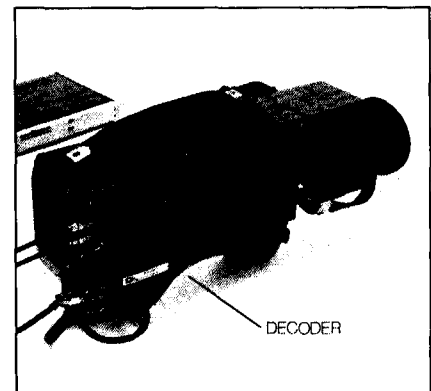


Outstanding Features:

- System consists of mini-CCU, analog-to-digital encoder, and digital-to-analog decoder.
- Permits control of all functions normally required in OB van, including genlock.
- Digital encoder (19" rack-mounted) designed to accommodate two mini-CCU's to control two cameras (each equipped with its own decoder).
- Lightweight, camera-mounted decoder features intercom capability.
- Digitally encoded control data relayed to camera-mounted decoder through a simple, lightweight and reliable coaxial cable.
- Eliminates the need for expensive, bulkier, multi-core or triax camera cable, and reduces to a minimum the risks normally associated with the use of such camera cables.
- Low-cost coaxial cable allows complete remote control and camera set-up functions from greater distances with greater safety and utmost reliability.
- System is ideal for all extended shooting situations such as sports events, live concerts, political rallies, etc.



RCA TK-76B shown with decoder neatly "sandwiched" between camera body and door.



Ikegami HL-77 shown with side-mounted decoder.

For full details, call toll-free: 800-421-7486.

cinema E products
CORPORATION

Technology In The Service Of Creativity

2037 Granville Avenue, Los Angeles, California 90025
Telephone: (213) 478-0711 • (213) 477-1971 • Telex: 69-1339

THE NETWORKS' CHOICE. (AND EVERYONE ELSE'S.)

At Camera Mart, we've been a leading equipment supplier to broadcasters and producers for years. We're no strangers to the 'instant' needs, unexpected calls, tough standards and difficult operating conditions that are often S.O.P. in this rough-and-tumble business. But you probably know that...at least, when it comes to film.

What you may *not* know is, for the past few years, we've been quietly doing the same in *video!* Testing and selecting the leading equipment for performance and reliability. And offering a wide selection of production and post-production components and packages—on rental, lease and purchase plans with our customary flexibility.

But don't take our word for it; talk to our customers. You'll see why so many people the industry depends on, depend on us.



Camera Mart

THE CAMERA MART, INC.

456 West 55th Street, New York 10019

(212) 757-6977 / Telex: 1-2078

Sales • Service • Rental

See us at NAB Booth 1406



Past Chairmen of the Chicago Section honored at the 1979 event were (front row) Jack Behrend, James Wassell, Chuck Zichterman, Al Hilliard, Byron Friend, Phil Smith, (back row) Edward Blasko, George Halonen, Matt Herman, and Bill Smith.



Joe Pusateri (right), Chicago Section Program Chairman for 1979, is presented with an award by George Halonen, Section Chairman.

Next on the program was the Awards Ceremony during which members of the Board of Managers, Section Officers, and others who contributed to the success and growth of the Chicago Section during 1979 were presented with awards.

The evening's program included a dinner, a brief technical presentation, the awards ceremony, entertainment by a comedy team known as The Fine Line, and dancing to a 17-piece orchestra.

Edward Blasko, Past Chairman of the Section, was chairman of the committee having charge of the reception and banquet. He was assisted by Byron Friend, Arrangements; Ken Knaus, Publicity; Tony Roth, Table Arrangements; Jack Oberhart, Reception; Roland Johnson, Finance; Lee Gluckman, Entertainment; and John Ehrenberg, Table Sales. Plans are now being made for the Fifth Annual Banquet to be held early in December 1980. — Kenneth R. Knaus, Eastman Kodak Co., 1901 W. 22 St., Oak Brook, IL 60521.

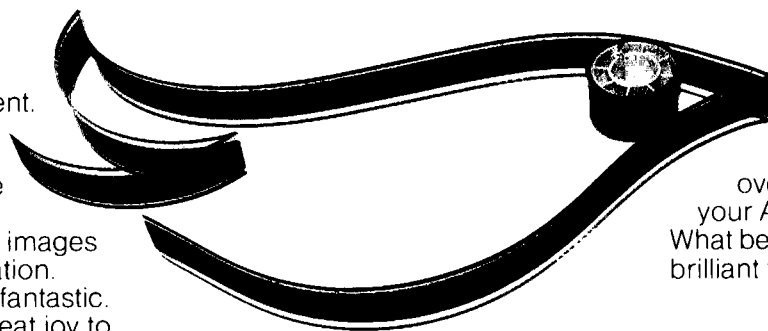
Dallas/Fort Worth, 5 December — The meeting was held at the television studios of Southern Methodist University where 25 members and guests were present for an evening of films presented by the students of the Broadcast-Film Department of SMU. This annual event showcases the talents of young filmmakers from various colleges and universities in the Dallas/Forth Worth area. The first film of the evening, *TV Guide*, was introduced by Don Pasquella, Professor of Film at SMU and host for the meeting. The film, by Tom Aberg and Duncan Shin, was a humorous but thought-provoking film about a young man



Cinema. To catch a moment.
In the smallest detail. In all its
splendor. To the ends of the
horizon. To the depths of the
sea. In full action.

Cinema. Even to capture images
that exist only in our imagination.
Science-fiction. Horror. The fantastic.

Cinema. An art. And a great joy to
millions upon millions of spectators.
A daily miracle for anyone who
watches television or goes out to see
a film.



Agfa-Gevaert has cinema in its blood.
And a profound conviction: human cre-
ativity gives cinema its true dimension.
From now on, there is nothing to

hold back your
creativity.

All color laboratories, all
over the world, can develop
your Agfa-Gevaert films.
What better assurance of cinema's
brilliant future?

SYSTEMS FOR PHOTOGRAPHY • MOTION PICTURES •
GRAPHIC ARTS • RADIOGRAPHY • VISUAL ARTS •
REPROGRAPHY • MAGNETIC RECORDING

AGFA-GEVAERT NV,
B-2510 Mortsel (Belgium)

In the U.S.A.: Agfa-Gevaert Inc.
275 North Street, Teterboro - N.J. 07608

In Canada: Photo Importing Agencies Ltd.
29 Gurney Crescent, Toronto, Ontario

In Australia: Agfa-Gevaert Ltd.
P.O. Box 48, Nunawading, Vic. 3131



"Our Sony video recorders have not only traveled the equivalent of fifteen times the circumference of the earth, but they've logged more than 2,500 hours of taping time," says Martin McAndrew, Vice President of Operations for Continental Colour Recording.

"Not one of these machines has ever broken down," McAndrew adds. "What makes that even more impressive is that they're constantly being used by different people with different ideas about how carefully to handle equipment.

"Seventy per cent of the time, our equipment is

used by ABC and NBC, but we also rent it to local television stations and production companies."

Continental Colour, the country's largest video equipment rental company, has specially built trucks and trailer trucks that are virtually television stations on wheels. Two of these trucks are equipped with one-inch equipment, including a total of two BVH-1100 and four BVH-1000 one-inch high-band video recorders. Continental has also purchased additional Sony recorders for its brand-new post-production facility.

"Sony picture quality is excellent," says McAndrew,

“375,000 MILES WITHOUT A BREAKDOWN.”

Martin McAndrew, Continental Colour Recording

“much better than its main competitor. And the slow-motion capability of the BVH-1100's means that each can do the work of two separate machines, in less space, at less expense. No one else's equipment can match these 1100's.

“No wonder our Sonys are almost always on the road. They've covered the World Series, the Winter Olympics, the daytime Emmy Awards, the Tony Awards, operas and symphonies for PBS, and the Pope's visit to the U.S. And we've had zero problems; working with Sony has been delightful.”

If you want one-inch equipment you can really get some mileage out of, find out about Sony's full line. It includes cameras, recorders, editors, and the BVT-2000 digital time base corrector.

Write Sony Broadcast, 9 West 57th Street, New York, N.Y. 10019. Or call us in New York at (212) 371-5800; in Chicago at (312) 792-3600; or in Los Angeles at (213) 537-4300.

SONY[®]
BROADCAST

Sony is a registered trademark of Sony Corp.

who has difficulty separating television from reality.

Zwoopie, by David Hirsch, an imaginative "sci-fi" film was based on the premise that frisbees are actually benign invaders from outer space. *Something Blue* was a very humorous film about suicide and the bureaucracy of heaven. The last film to be shown, *Longhorn Fiddler* by Kit Rault displayed an unusual approach to the documentary film. Her portrait of a local fiddler was like a tone poem in pictures. The film was very sensitive and well produced, typical of the productions by the new wave of students emerging from our film schools.

Preceding the films, Leonard Coleman,

Sections Vice-President gave a talk on the past, present, and future of the SMPTE. Coleman is one of the founders of the Dallas/Fort Worth Section.

Following the films, members of the audience were given a tour of the new television facilities of SMU and then enjoyed a social hour with the young filmmakers — Michael Lorfing (Secretary-Treasurer), University of Texas Health Science Center, 5323 Harry Hines Blvd., Dallas, TX 75235.

Dallas/Fort Worth, 9 January — The meeting was held at KXTX-TV Channel 39 in Dallas. The theme of the meeting — Motion Picture and Television Test Tools — drew an

audience of 29 persons interested in assuring image quality. The speakers were Gary Cooper of Tektronix, Inc., and Michael Lorfing of the UT Health Science Center, Dallas. Cooper's presentation was on "The Spectrum Analyzer — Why and How to Use It." He keyed his talk to describing the spectrum analyzer in lay terms — "basically a radio with an oscilloscope," he said.

Lorfing described the SMPTE program on available test materials. All present seemed impressed with the wide range of available materials. The program concluded with a showing of the Clio Awards film. — John C. Norris (Secretary-Treasurer), Eastman Kodak Co., 6300 Cedar Springs, Dallas, TX 75235.

Detroit, 8 January — The meeting was held in the Berki Auditorium of Henry Ford Hospital in Detroit with an attendance of 35 members and guests. Three papers were presented. The first by Edward Blasko of Eastman Kodak Co., was entitled "A New Sound Negative Film." The second, by Charles Nairn, President of Communications Technology, was entitled "Practical Experience With the New Eastman Sound Negative," and the third paper, presented by Gordon Fisher of Allied Film Laboratory, was entitled "Improved Sound Quality of Reversal Prints."

Blasko described the essential elements that make a good sound negative film, using slides to illustrate the interactions of the critical parameters. He then displayed a 16-mm color print with a soundtrack made from a sound negative intercut between the present Eastman sound recording negative film and the recently announced Eastman sound recording film II. The demonstration showed clearly the improved quality resulting from the new sound negative film.

Nairn reported on the prerelease trials of the new film and he showed the audience the steps gone through in evaluating a product of this type through measurements characterized as "fussy customers" and "good ears." He commented that the results of the evaluations confirmed the expectations for the new film.

Fisher reported on the improvements in sound quality on reversal print films brought about by the introduction of persulfate bleach in the ME-4 process to replace ferricyanide bleach. He projected prints made on Eastman type 7390 Ektachrome print stock and processed through the ferricyanide bleach, comparing them with prints made on type 7389 and processed through the new bleach. Although the 7390 film was better suited to photographic sound, he pointed out that the new bleach actually made the 7389 soundtrack better as shown in the comparison. He then compared the 7389 soundtrack processed in the new bleach with a 7390 soundtrack also processed in the new bleach and the audience was able to hear a still greater improvement in sound quality.

As an added attraction, the audience listened to a 16-mm color print of a film provided by the Yokohama Cinema Laboratory. Entitled *Laser Sound System*, the print had a soundtrack electroprinted directly on the film by a laser recording system. The results were breathtaking, members of the audience comparing it to the best of magnetic soundtracks and to home hi-fi systems. — Sherwin H. Baker (Chairman), Allied Film Laboratory, 7375 Woodward Ave., Detroit, MI 48202.

WESTERN Cine

16mm to 35mm BLOW-UPS

**Best acuity in the state
of the art today . . .**

Sharpness. The way people see it on the big screen. Nothing else matters. At Western Cine we are uniquely qualified to blow-up prints from 16mm to 35mm with excellent acuity — actually the best in the state of the art today!

If you are contemplating a 35mm blow-up of your 16mm film production, we will furnish a test of your work at no charge.

WE PROVIDE COMPLETE FINISHING SERVICES!
Processing - Printing - Titling
Theatrical Sound Mixing - Optical effects

For information, call or write . . .



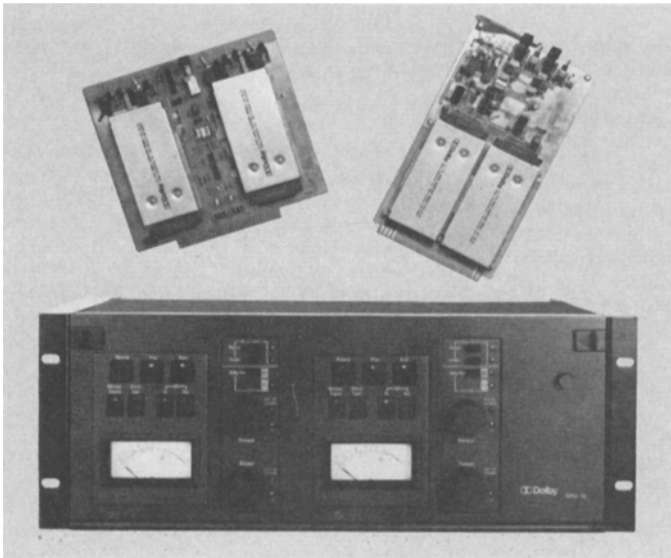
312 So. Pearl St. Denver, CO 80209 (303)744-1017

Cine Craft:

3611 San Fernando Blvd. Burbank, CA 91505 • 45 N. Texas Ave. Orlando, FL 32805

With the Dolby system, the sound can match the picture.

A great deal is happening these days to improve the quality of television audio. New distribution methods such as diplexing, new post-production techniques for laying down sound-tracks without having to re-record them repeatedly on VTRs, the reality of stereo TV audio in some countries — these factors and more are combining with the growing audience sensitivity to good sound to put a new emphasis on television sound quality.



Various configurations of Dolby audio noise reduction for VTRs are shown. The printed circuit boards plug directly into Sony and Ampex 1" machines. The free standing unit is for general purpose use. All units offer 2 channels of Dolby A-type NR.

However, a major bottleneck remains: noise. The better the rest of the studio and distribution chain becomes, the more the noise from the audio tracks of VTRs limits the ultimate fidelity of television sound. The audio signal-to-noise ratio of 2" quad machines is typically worse than 50 dB, while the specs for the new generation 1" machines are typically 52-56 dB. That kind of performance is not as good as many consumer audio tape recorders, and unless improved, may always keep television sound in second place to the high fidelity color picture.

Dolby noise reduction is the proven way to break the noise bottleneck, here and now. It provides 10 dB of noise reduction (rising to 15 dB at higher frequencies), without audible degradation of the original signal. It reduces hiss, hum, rumble, the effects of multiple-generation re-recording — *all* noise not part of the original signal. It reduces print-through, even years later. It can reduce distortion by permitting the use of lower record levels. And Dolby noise reduction is the key to taking full advantage of the wider frequency range now increasingly being provided in the rest of the TV audio chain.

Since its introduction 13 years ago, Dolby noise reduction has become universally accepted for quality audio tape recording, both professional and consumer. It is also regularly used to improve the audio quality of VTRs in several European countries. Just ask any professional audio recording engineer about the benefits of the Dolby system, or contact us for full technical information. Let us help you in your efforts to provide television sound which matches the television picture.

DD Dolby®

Dolby Laboratories Inc

'Dolby', Dolbyized and the double-D symbol are trademarks of Dolby Laboratories

731 Sansome Street
San Francisco CA 94111
Telephone (415) 392-0300
Telex 34409

346 Clapham Road
London SW9
Telephone 01-720 1111
Telex 919109

SMS 2227/2361

Florida/Caribbean, 27 November — The meeting, held jointly with the Society of Broadcast Engineers, at WCKT-TV, was attended by 31 members and guests. Robert C. Curwin of NEC America, Inc., addressed the meeting on the history and development of frame synchronizer technology. He demonstrated a fully optioned FS-15 frame synchronizer, an NEC product.

With the help of our host, Robert Paasch and WCKT-TV, we were shown videotapes displaying various digital video effects. Certain members of the audience had seen effects such as digital strobing before but had no idea how they were produced or technically executed. The question and answer period served to clear up a lot of "hocus-pocus" surrounding digital processing systems. — James D. Bloch (Secretary-Treasurer), American Bankers Life, 600 Brickell Ave., Miami, FL 33131.

Hollywood, 20 December — More than 550 members and their families enjoyed our traditional holiday program at the Walt Disney Studio Theater in Burbank. The meeting was opened by Chairman Craig Curtis who expressed the gratitude of the Hollywood section to Walt Disney Productions and, in particular, to Bob Gibeaut for providing the facilities and the film for the meeting. He then introduced Howard LaZare as the new Chairman for the Hollywood section for 1980.

The lights dimmed, and Disney's animated film, *The Rescuers*, began. Laughter and applause echoed throughout the evening. — Howard LaZare (Secretary-Treasurer),

Consolidated Film Industries, 959 N. Seward St., Hollywood, CA 90038.

Hollywood, 10 January — The meeting was held in the KCET-TV auditorium with an attendance of some 300 members and guests. The speaker, Robert J. Ringer, President of Image Transform, Inc., reviewed earlier color video tape-to-film transfer systems and described the methods currently in use.

Film samples made by all of the systems he described were projected. They included color kinescope (shadow mask), triniscope and laser recording, and Vidtronics and Image Transform systems of recording color separations, the latter employing electron beam recording.

Short sections of several theatrical motion pictures made by transfer from videotape were also run — *The Committee, Why?*, and *200 Motels* made with the Vidtronics process and *Is That You, Henry?* made in Image Transform's 655-line system.

Ringer also provided a short film demonstration of the new Imagevision high definition process. The program was enthusiastically received by the huge audience. — Gary L. Borton (Secretary-Treasurer), Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood, CA 90038.

Nashville, 22 January — The meeting was held in the television studio at the Opryland Productions Complex at Opryland USA in Nashville with an attendance of 182 members and guests. The first part of the program con-

sisted of presentations by eight film production companies — Scene 3 Productions, Cascom, Inc., Eleasari & Hahn, SMS Productions, and Imagemaker, all located in Nashville; API Cine and CTO Productions, Memphis; and Charbonnet Stroble Studios, New Orleans. Representatives of the companies showed samples of films produced by them and discussed their production methods. Scene 3 Productions was represented by Kitty Moon, Cascom by Wayne Smith, Eleasari & Hahn by Curt Hahn, SMS Productions by Coke Sams, API Cine by Bill Carrier III, and Charbonnet Stroble Studios by Rick Charbonnet.

The second part of the program consisted of a showing of the commercials which won Clio Awards in 1979. — Bill Watson (Secretary-Treasurer), MPL, Inc., 781 S. Main St., Memphis, TN 38101.

New York, 14 January — The first meeting of the year, held at the United Engineering Center attended by more than 120 members and guests started with a down-to-earth technical paper dealing with a new product, and contrasted with a report on activities (motion picture, television, and life-styles) in the vast country of China.

The first paper, presented by Michael Gorth of Eastman Kodak, introduced a new sound negative film for variable area soundtracks, providing an improvement in sound quality as well as having a broader latitude in exposure, making laboratory control a little easier. After the presentation, a film was pro-



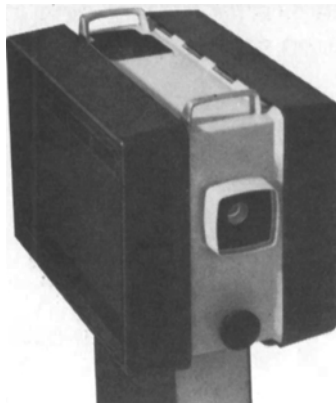
The General Electric PJ5000 Professional Large Screen Color Television Projector

You can bet on it.

Or show medical students new surgical techniques with it. Or make dramatic business presentations with it.

Whatever your professional large screen TV projection needs, put your money on the General Electric PJ5000 Projector. The PJ5000 pays off with a bright, life-like color picture—up to 20 feet wide. In either front or rear screen application.

Every viewer sees the same crisp, clean picture because the PJ5000 has unique inherent color registration. With rear projection (above), it can be used effectively in many applications with high room lighting. Viewers can take notes or follow outlines easily.



The odds are that the General Electric PJ5000 will meet your professional large screen television needs. For more information, call J. P. Gundersen, (315) 456-2562 today, or write Video Display Equipment Operation, General Electric Company, Electronics Park, 6 - 206, Syracuse, N.Y. 13221.

GENERAL  ELECTRIC

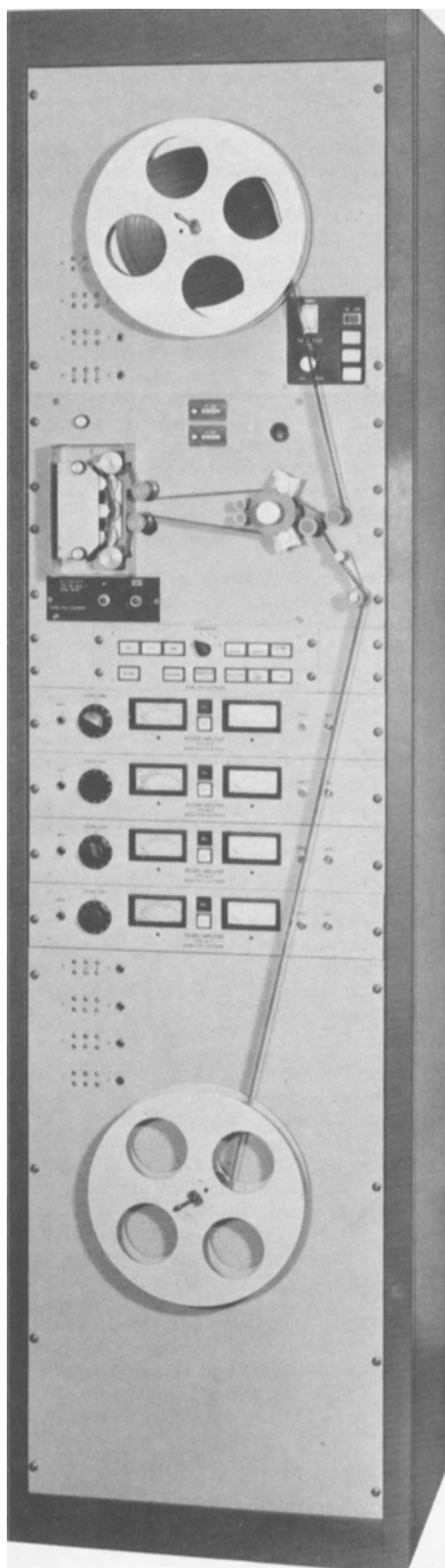
The General Electric PJ5000 projects professional large screen television of each race to Ontario Jockey Club patrons, Toronto.



**ELECTRONIC INTERLOCK
MAGNETIC FILM
RECORDERS and REPRODUCERS**

**THE STANDARD OF HOLLYWOOD
AND THE WORLD**

**FOR FILM AND TELEVISION RE-RECORDING
ELECTRONIC LOOPING
HIGH SPEED DUBBING
TELECINE MAGNETIC FOLLOWERS
HIGH SPEED PROJECTORS
VIDEO TAPE-FILM INTERLOCK SYSTEMS
TOTAL FACILITY ENGINEERING**



Sydney
Magna-Techtronics (Aust.) Pty., Ltd.
P. O. Box 150
Crows Nest NSW 2064, Australia
Telex 24655

London
Desmond Appleby
42 High Street
Harrow-on-the-Hill
Middlesex HA1 3LL,
England

Quad-Eight Electronics
11929 Vose Street
N. Hollywood, California
91605 213 764-1516
Telex 662446

MAGNA-TECH ELECTRONIC CO., INC.

630 Ninth Avenue, New York, N. Y. 10036

Telephone (212) 586-7240 Telex 126191 Cables "Magtech"

jected which intercut the older and newer stocks while using the same soundtrack.

(Note: I, personally, could not detect any difference, probably due to the poor sound system and the Mountain Rhine imbibed shortly before the meeting.)

The second paper was presented by SMPTE President Robert Smith who discussed his recent trip to the People's Republic of China where, as a member of an invited group of individuals high up in the worlds of motion picture and television technology, he participated in a scientific and cultural exchange program. Using hundreds of slides photographed by himself and others in the delegation, Smith gave the audience a comprehensive look at the current state of the industry in China. The delegation visited

motion picture and television studios, film laboratories, and broadcast centers. Smith also gave a brief outline of present living conditions in both the main city centers and the countryside.

Many people had questions on this informal and informative presentation and the meeting ended much later than usual. — Richard Marcus (Reporter), Rombex Productions Corp., 245 W. 55 St., New York, NY 10019.

Pacific/Northwest, 18 January — The meeting was held at the Technical Center Auditorium in Tektronix Industrial Park, Beaverton, Oregon, with an attendance of 25 members and guests. The speakers were Tom Long, Charles Rhodes, and Victor Kong, all

of Tektronix, who had recently returned from a lecture tour of the People's Republic of China. Their presentations included descriptions of various television facilities which they illustrated with slides. — Stephen D. Kerman (Chairman), Tektronix, Inc., P.O. Box 500, Beaverton, OR 97077.

Philadelphia, 9 January — Forty-one members and their guests attended the meeting held at the WCAU-TV facilities in Philadelphia. Jay Silber and Rob Keown, both of DBS Films, discussed the application of microprocessor technology to sound mixing for film and television. Newly developed software automates the mixing process in this system. A short film was shown to demonstrate the final product of the mix made using this system.

Robert M. Smith, SMPTE President, presented a report on the SMPTE delegation's visit to the People's Republic of China (see *Journal*, Sept., p. 610). The presentation included a slide show with commentary by Smith on Chinese culture and technology. — Eric R. Address (Secretary-Treasurer), E. J. Stewart, Inc., 388 Reed Rd., Broomall, PA 19008.

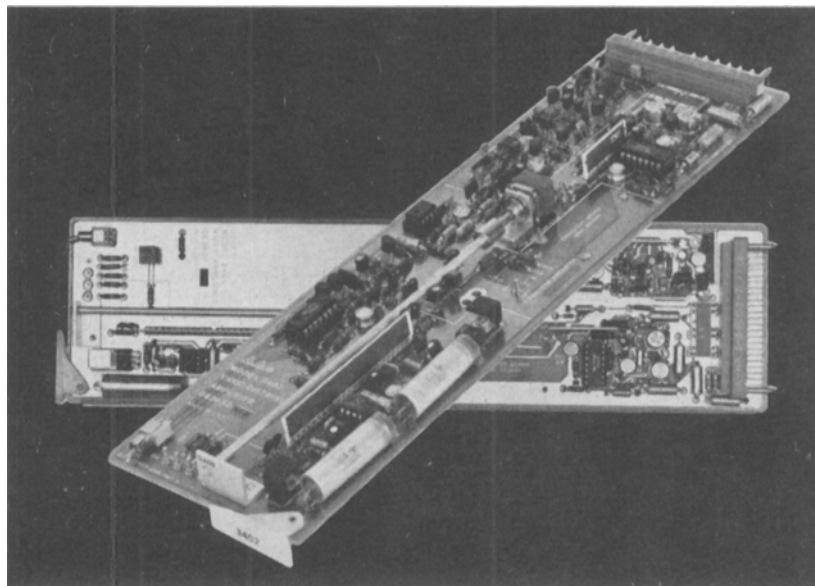
Rochester, 8 January — The meeting was held at the Hilton Inn on Campus with an attendance of 26 members and guests. The evening began with a pre-meeting dinner with the guest speaker Richard Bauer, Supervisor, Eastman Color Products section of Eastman Kodak Co. in Rochester. Bauer, along with two other people from Eastman Kodak, visited the People's Republic of China to advise the Chinese film people on the latest developments in motion picture technology. Bauer provided insights into the problems of the Chinese people resulting from the use of obsolete equipment and their quest for knowledge of filmmaking. After the technical discussions, Bauer gave a slide show on the cities and sites in China. Everyone stayed until the very end. — K. Gerald Evans (Secretary-Treasurer), WHEC Inc., 191 East Ave., Rochester, NY 14604.

Rocky Mountain, 15 November — Fifty members and guests attended the meeting at Mountain Bell Video Tape Studios. Following a short business meeting held by John Seide, Rocky Mountain Section Chairman, four speakers from the 3M Magnetic Audio Video Products Div. were presented. They were Bruce Fellows, Ernie Heisser, Max Beere, and Robert Sitzman. Sitzman began the informational part of the meeting by presenting Bruce Fellows who discussed the many formats that are available in videotape and the problems of incompatibility; his discussion included a history of videotape from the 1950s to the present. Some of the changes that have been made are in density, linear speed, track width, head-to-tape velocity, tape thickness, bases, and coating.

Max Beere then showed a videotape of the history and effects of the changes from 2-in quad to the 3/4-in U-Matic format. The meeting was then turned back to Fellows who examined some of the problems which cause dropout and explained some methods of prevention. Most of the problems are caused by poor storage, mishandling of tapes, and poor maintenance of playback equipment, he said. Robert Sitzman concluded the meeting by

Your money's worth...

surprising economy plus
more features.



Today's GVG Model 3401 Video DA — equivalent to the Model 700 of 1966 — actually *costs 26% less* than the 700 did in 1966! And today's Model 3402 Video DA, a special-purpose precision instrument for exacting requirements, *costs exactly the same* as its predecessor Model 700!

Not all 3400 Series distribution equipment is priced the same or lower than GVG equivalents of 13 years ago. But *every* model offers more features than the 700 or 900 Series equipment of 1966.

Judge for yourself what makes GVG 3400 Series a great value; circle the number for the catalog, and address of your nearest GVG office.

(Prices: Nov '66 and May '79 lists)

THE GRASS VALLEY GROUP, INC.®

P.O. BOX 1114 GRASS VALLEY CALIFORNIA 95945 USA

Not all of our customers need everything.

Like processing for 7247 camera negative, ECO and EF, black & white reversal, black & white negative/positive, color internegative/positive, CRI's, Super 8mm reductions, original recording, rerecording, mixing, interlock screenings, optical sound transfers, music libraries, editorial services, total immersion wetgate printing, conforming A/B rolls, titling, Super 8 to 16 blow ups, film treatments, film lubrication, scripting, black & white internegative/positive printing, black & white reversal printing, Ektachrome prints, printing masters, Super 8 printing, color or black & white videotape to film transfers, 35mm to 16mm optical reductions, 16mm opticals with effects, etc. Not all of our customers need all of these things.

But some do.

PROCESSING • SOUND • PRODUCTION SERVICES • PRINTING • SPECIAL SERVICES



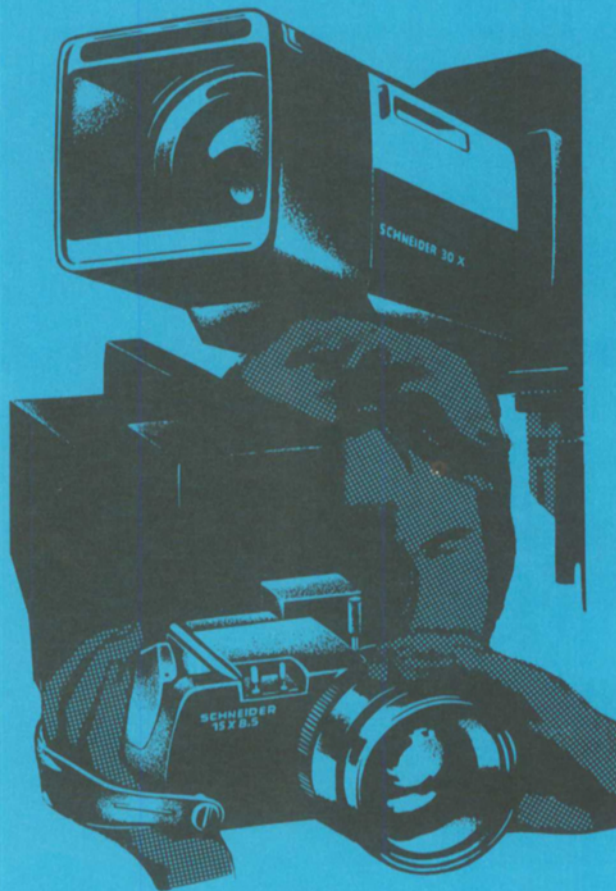
MOTION PICTURE LABORATORIES, INC., Piedmont Division, 2517 South Boulevard, Charlotte, North Carolina 28203, (704) 525-5416
CINE-CRAFT LABORATORIES, INC., 45 North Texas Avenue, Orlando, Florida 32805, (305) 298-0012
CINE-CRAFT LABORATORIES, INC., 3611 San Fernando Boulevard North, Burbank, California 91505, (213) 843-7036.

Schneider

KREUZNACH

TV Lenses all over the world

TV Lenses for cameras with 1 1/4" pick-up tubes	11x Studio	2.1/18-200
	15x Wide Angle	2.1/16-240
	30x Wide Angle	2.1/16-480
	30x Standard	2.1/20-600
	30x Tele/OB	2.1/33-1000
TV Lenses for cameras with 1" pick-up tubes	10x Studio	2 /17-170
	20x Standard	2 /17-340
	11x Studio	1.7/14-150
	15x Wide Angle	1.7/12.5-190
	30x Wide Angle	1.7/12.5-375
	30x Standard	1.7/16-480
ENG/EFP Lenses for cameras with 2/3" pick-up tubes	10x Standard	1.8/10-100
	15x Wide Angle	1.7/8.5-125
	with 2x Flip-in RE	3.4/17-250
EFP Lenses for cameras with 2/3" pick-up tubes	20x Standard	1.4/12-240
	30x Wide Angle	1.4/8.7-260
	30x Standard	1.4/11-330
	30x Tele/OB	1.4/18.5-550



Jos. Schneider GmbH & Co., Optische Werke
P. O. Box 947 D-6550 Bad Kreuznach
Fed. Rep. of Germany
Telephone (06 71) 60 11 Telex 0422 800



Exclusive Agent USA and Canada: Tele-Cine, Inc., 5434 Merrick
Road, Massapequa, N.Y. 11758. Telephone (516) 798-2828.

showing a tape of how videotape is manufactured. Afterwards, members and guests had a chance to socialize over sandwiches and drinks. — Sol Jeffrey Grazi (Secretary-Treasurer), Communications Unlimited, 6210 E. Sixth Ave., Denver, CO 80220.

Toronto, 8 January — The meeting was held in Ryerson Polytechnical Institute's Photographic Arts Auditorium and was attended by 47 members and guests. First on the program was the showing of a 16-mm film, *Canada, a Holiday in Pictures*, supplied by Colin Davis of Kodak Canada.

Following the film, C. Bailey Neal, Senior Staff Consultant of GTE Sylvania, Batavia, N.Y., presented a paper entitled "Vertical Interval Reference Signals — An Update." Neal traced the development of the VIRS from the initial efforts of the SMPTE in 1968 to its present status. Because Neal has been closely involved with VIRS since the original tests in Oregon, he was able to give the audience a complete history of the use (and misuse) of the color reference signal to the present. He provided much constructive advice for both the broadcaster and the receiver manufacturer based on years of its use in a great variety of situations.

A long and lively question period followed Neal's talk involving studio, transmitter, and receiver engineers in the audience. A recommendation was brought out that all broadcasters should carry the VIRS from the point of origin only, that the equipment be designed to pass the source VIRS unaffected whenever it is present, and to automatically insert local VIRS only in the absence of source VIRS. A receiver manufacturer complained that black levels vary so much from station to station and program to program that keyed clamps in the receivers lose their effectiveness. "We need standards that are adhered to!" was another plea as well as a request that picture tube phosphors be selected to be closer to EBU primaries. The spirited conversations continued over coffee and doughnuts after the meeting. — Andrew Kuflik (Secretary-Treasurer), Ryerson Polytechnical Institute, 50 Gould St., Toronto, Ont., Canada M5B 1E8.

Washington, D.C., 15 January — The meeting was held at CBS Television Studios in Washington with an attendance of 75 members and guests. The speakers were Robert Flory of the RCA Laboratories in Princeton and Cydney Johnson with RCA in Camden, N.J. Flory's presentation was entitled "Automatic Setup for a Broadcast Color Camera," and Johnson spoke on "Recent Developments in Extended Performance Pickup Devices as Applied to the RCA TK-47 Camera."

Johnson gave a "how to" slide presentation on matching a new tube to the TK-47 automatic camera. He detailed the resulting improvements such as signal-to-noise ratio improvements and minimization of registration errors. Flory then described the automatic setup for the TK-47 using slides and a videotape presentation. A lively question and answer session followed.

The meeting was preceded by a dinner at Blackie's House of Beef. — James Messenger (Secretary-Treasurer), Charlie/Papa Productions, Inc., P.O. Box 2213, Rockville, MD 20852.