

Industry News & Educational Activities

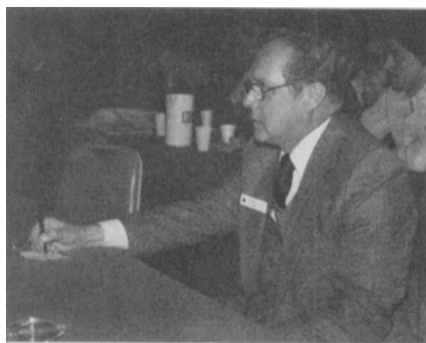
Chicago Section Holds Fifth Spring Seminar 10 May 1980

The Chicago Section's annual tutorial seminar was held for the fifth time on 10 May 1980 at the Ramada-O'Hare Inn. The Spring Seminar, first organized by Byron Friend, has been extremely successful from the beginning in terms of attendance and interest. This year's Spring Seminar was attended by more than 200 persons including filmmakers, sound specialists, producers, directors, writers, editors, cinematographers, video engineers, scientists, technicians, and other audiovisual professionals.

SMPTTE officers present included President Robert M. Smith, Executive Vice-President Charles E. Anderson, Sections Vice-President Leonard F. Coleman, Past President William D. Hedden, Engineering Vice-President Roland J. Zavada, and Central Region Governor John M. Ehrenberg. Also present were SMPTTE staff members including Executive Director Donald Breidt, Manager of Conference Programming Lynne Robinson, and Manager of Engineering Services Alex Alden.

The committee members — whose combined efforts resulted in a highly successful all-day event — were Chairman George Halonen, Assistant Chairman Michael H. Bailey, Program Chairman Byron L. Friend, Arrangements Chairman Jack Behrend, Promotion and Publicity Chairman Don Henderson, and Sponsorship Solicitation Chairman Ed Wicinski. Registration was handled by Norm Thelen and Toni Roth.

The morning session opened with a humorous film, *Welcome Home Norman*, followed by a brief talk by Chicago Section Chairman George Halonen who described the on-going work of the section. He was followed by Sections Vice-President Leonard Coleman who praised the innovative projects successfully carried out by the Chicago Section. He pointed out that the first Training Seminar for Section Chairmen was held in Chicago last October (See *Journal*, pp. 196-200, March 1980).



George Halonen, Chairman of Seminar Committee.

Papers Program — Morning Session

The Chairman of the morning session was Cornelius Zichterman. The following papers were presented:

Electro-Optics: Making Light Work (*Peter Krawarik, Bell Labs, Holmdel, N.J.*) Discussing how lightwave technology may be applied to communication, Krawarik traced the history of lightwave communications from the middle 1800s to the laser light sources of today. Although the technology is about 100 years old, it is only in the last 30 years that significant progress has been made. During the 1950s there was increasing interest in glass fiber technology. An interesting portion of the presentation was devoted to explaining glass fibers and how they are made from high silica glass. The first commercial installation using lightwave technology was that of Illinois Bell in Chicago, but at present there are many commercial installations throughout the United States using this technology. The first use of broadcast quality FM and video optical links 2½ miles long took place at the Lake Placid Winter Olympics. A single glass fiber, smaller than a human hair, can accommodate 672 telephone channels. It is anticipated that within five years the first transatlantic undersea light guide cable will be installed and operating.

Developing an Ear for Audio (*Charles Nairn, Com Tec, Detroit, Mich.*) By learning to use comparative listening techniques, it is possible to find solutions to many common audio problems. Designed for untrained ears, a large portion of the presentation was on audio tape to teach the listener to recognize such defects as flutter and wow, improper azimuth, head to tail speed variations, dropouts, hum, and harmonic and intermodulation distortion. The presentation closed with a psycho-acoustical demonstration of subjective loudness.



Peter Krawarik, author of "Electro-Optics: Making Light Work."

The Business of Filmmaking (*John Spence, Eastman Kodak Co., Oak Brook, Ill.*) Many schools are heavy on the creative side and light on the business side of nontheatrical motion picture and television production. The aesthetic side has been extensively documented but very little has been offered to the producer to assist him in running an on-going profitable business. The presentation began by discussing the problem of finding clients, selling clients, identifying the client's communication needs, and showing how film provides the answers. The presentation concluded with a realistic approach to such subjects as financial records, depreciation, balance sheets, and similar considerations.

The author of the final paper scheduled for the morning session was unable to appear, so the session closed with the screening of an unusual film, *Every Time the Lights Go Down*, produced by the West German Eastman Kodak Co. This film won a Golden Decade Award at the recent U.S. Industrial Film Festival.

Papers Program — Afternoon Session

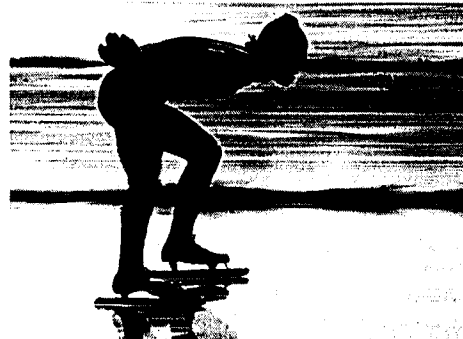
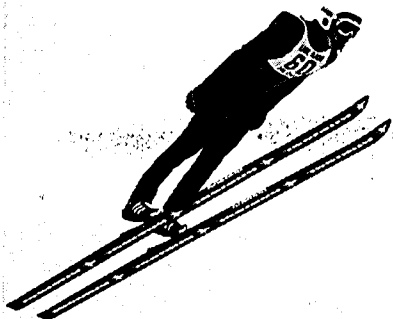
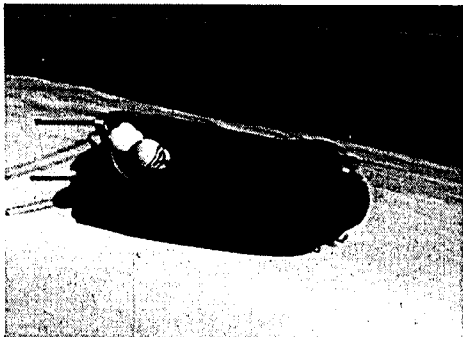
Following luncheon in Henrici's Ballroom, the afternoon session opened with a film, *Experimental*, a saga of airplanes that wouldn't fly, produced by Phoenix Films of New York. After this, there were more high-level papers presented.

The Compleat Computer Graphics (*Jane Veeder and Phil Morton, Electronics Visualization Center, Chicago.*) The authors combined their narration with a delightful visual presentation and hurriedly reprised the past so that more time could be spent on the current state of this rapidly changing art form and communications device. Starting with a simple analog synthesis of only three or four years ago, showing simple titles, patterns, and designs made to move from a static input, the presentation proceeded through increasingly difficult concepts. According to the authors, much of the analog computer graphics technology was pioneered in the Midwest by Dan Sandine of the University of Illinois, Circle Campus. Both analog and digital systems were demonstrated with illustrations of the differences and capabilities of both. Interesting examples of vector graphics, i.e. programmable dots of light, were shown as well as a great variety of computer-aided designs and hybrid systems. Other demonstration tapes showed raster graphics by means of which the operator is able to program each pixel. Detailed attention was given to the wide varieties of home computers now available.

The Microprocessor Revolution (*Jack Oberhart, Consultant, Elk Grove Village, Ill.*) was a highly informative paper presented in two parts, the first dealing with the history



Intent listeners in the Seminar audience.



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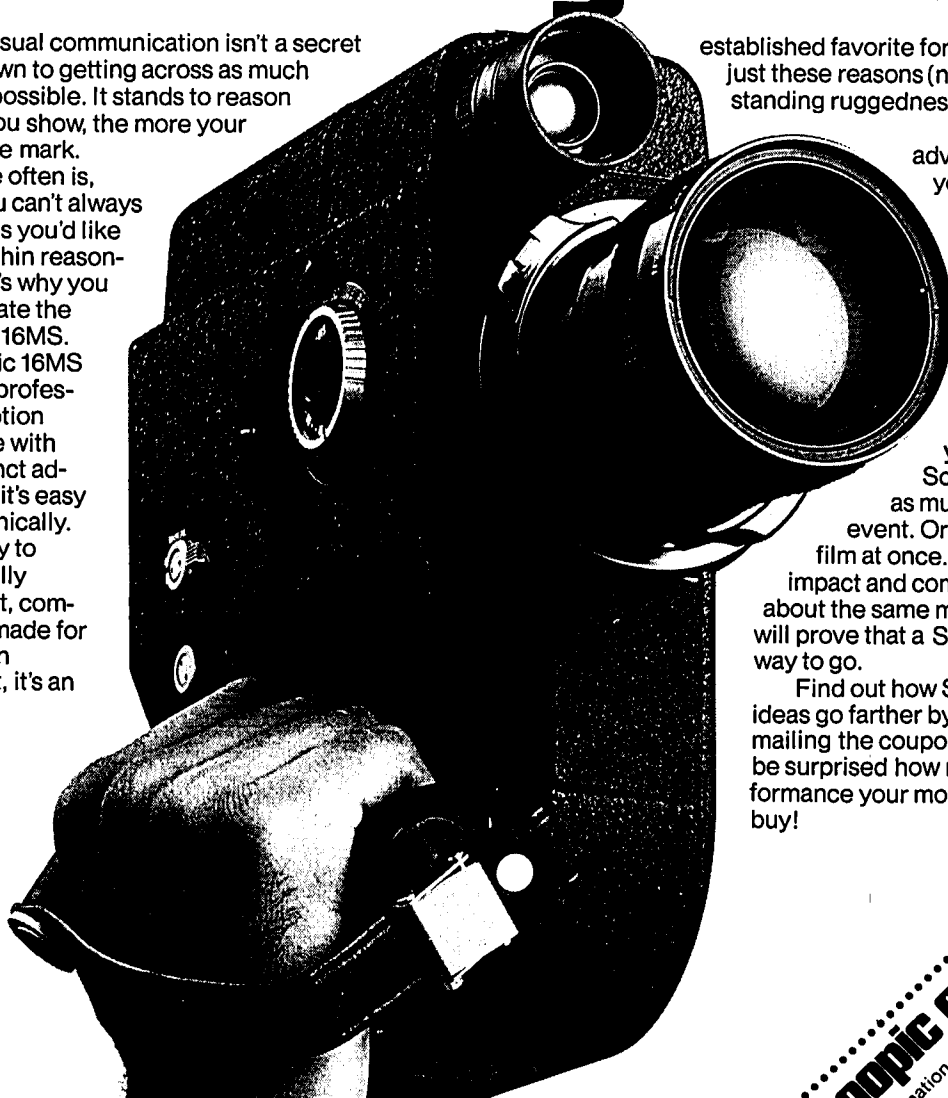
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Video:



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JVC has taken a new look at 3/4" Video Cassette Recording, with an eye for what you've been looking for.

Stability. Reliability.
Gentle tape handling.
Economy.

Take a look inside one of JVC's new TapeHandlers. You'll be amazed at what you don't see.

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NOT JUST NEW MECHANICAL DESIGN. NEW ELECTRONICS.

JVC's TapeHandlers not only have a new way to handle your tape, they have new electronics, too.

FM-FM direct dubbing capability for multi-generation duplication.

Microprocessor-based control logic for reliability and ease of operation.

Extremely stable horizontal phase lock.

Fully electronic tape counting and timing, with a brilliant fluorescent display.

UTMOST VERSATILITY. SIX UNITS. BROAD INTERFACING CAPABILITY.

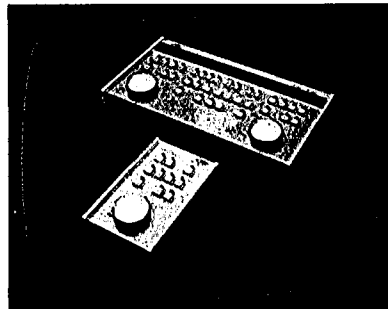
JVC's heavy-duty TapeHandlers have been designed to have wider use than just professional video productions.

With their ruggedness, the six separate units can be used in varying combinations by anyone involved in video. And they interface without modification with most other microprocessor-based editing units on the market.

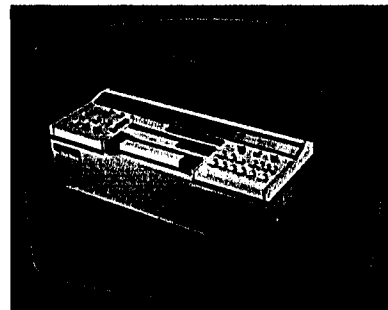
These units are just a start. Other fully compatible products, complementary in function, are soon to follow from JVC. The advances incorporated in the TapeHandlers are too important not to be extended to all who want and need to use video, at any level.

CR-8200U TapeHandler: THE NEW-GENERATION RECORDER/EDITOR.

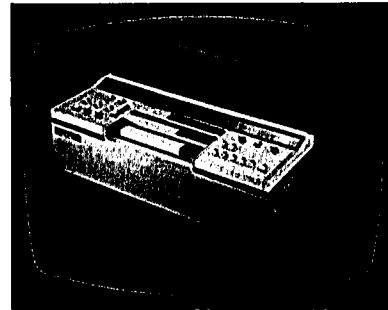
The leader of JVC's TapeHandler Series is the all-purpose CR-8200U Recorder/Editor. A built-in rotary erase head and blanking switcher make it



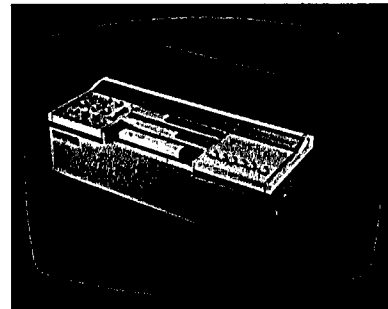
RM-88U
RM-70U



CR-8200U



CR-6600U



CR-5500U

easy to perform automatic assemble (back space) editing and split insert editing—a must for professional quality video productions. The new FM-FM dubbing system transfers the chroma and luminance signals in FM form, to cut deterioration significantly. Capstan servo, of course, for top editing performance. Random access capability. Direct mode change without going through "Stop," to allow full remote control. Sub-carrier and external sync capability for use with Time Base Correctors. And, naturally, the new TapeHandler Direct Drive reel servo system to keep tape tension constant in all modes.

The CR-8200U TapeHandler is the ideal core unit around which to build a fully automatic electronic editing system

CR-6600U TapeHandler: THE FULL-FUNCTION RECORDER WITH ASSEMBLE-EDITING CAPABILITY.

The CR-6600U is the videotape recorder designed for the busy studio. Its rugged construction and gentle tape handling give you the kind of reliability you need when workloads are heavy. The built-in automatic pre-roll mechanism and blanking switcher let you do assemble editing using only the record and pause buttons. FM-FM dubbing makes it perfect as a master VTR for multi-generation dubbing. Microprocessor-based logic allows full remote control. Two audio level control meters. External sync capability. TBC connections.

This is the recorder you'll value for its quality, reliability, versatility.

CP-5500U TapeHandler: THE COST-EFFICIENT PLAYER WITH ON-AIR QUALITY.

Want a low-cost player for stable and reliable on-air playback? That's the CP-5500U. Or use it with the CR-8200U and

an automatic editing control unit and you have a superb, fully automatic electronic editing system. Or take advantage of its FM-FM duping capability and use it as a companion to the CR-6600U.

It's a TapeHandler, with the stable tape transport that makes it perfect for these critical applications.

MICROPROCESSOR-BASED EDITING REMOTE CONTROL UNITS.

JVC offers you a choice of compact control units: the easy-to-operate RM-88U for precise timing of machine functions, the low-cost RM-82U, and the RM-70U full remote control unit with shuttle-search function. All are based on a full logic circuit using a microprocessor. And all have JVC's new SOFTOUCH shuttle-search control for fast and accurate location of editing points. Turning the rotary dial varies the tape playback speed continuously from still to 5 times normal, in both forward and reverse. When the desired speed is reached, just let go, and it remains locked at that speed. When you change modes, the dial automatically returns to the still position. No locking latches or pulling of knobs when you change from still to playback speed.

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and nature of the microprocessor and the second with current applications within the industry. For many years the classic image of the source of computational power was that the computer is big, expensive, and distant from all but a few users. The mechanical relays of the first calculators gave way to vacuum tubes followed by transistors and then by integrated circuits. Industry was seeking the power of the big main frame but needed the convenience of the mini or micro. Space technology gave us large scale integration and the future of the microprocessor was assured. The microprocessor is a computational device comparable to the big main frame unit but the sudden availability of its enormous computational power at low cost has now made it widely available for almost any application or purpose. A microprocessor consists of the central processing unit or CPU, a memory, and some form of input-output unit. The CPU is really the brains of the unit; it is here that data flow is transformed and arithmetic functions are performed. There are two kinds of solid state memories: RAM or random access memory, used for temporary storage and ROM, the read only memory used for permanent storage. Current application within the audiovisual industry is both wide and varied. Diagnostic modules, printers, animation cameras and stands, multi-image programmers, motion pictures cameras, sound equipment, video equipment, projectors, and many other peripherals interface with long established conventional hardware. Microprocessors serve to free the operator of tedious and repetitious tasks, provide information storage and display, and perform intricate arithmetic functions.

Microprocessor power and capability, currently at the 8-bit level, is fast approaching that of the big main frame machine. An open secret of the industry is that there will soon be a 32-bit microprocessor, equal in nearly all respects to powerful main frame machines such as the IBM 370.

A World of Special Effects (Robert L. Benson, Rosco Laboratories, Port Chester, N.Y.) a presentation using a large number of slides to show diverse applications in theater, film, and television, examined the handling of light, its subjective coloring, shaping, and use. The various types of gels available to the industry were discussed in an informal manner. The author described first the original glutinous animal by-product gels and went on to describe gels with acetate and vinyl acetate bases. As light fixture technology developed with more output and higher temperatures, gel technology developed new and improved bases resulting in the polyester, Mylar, and polycarbonate bases that are now widely used. The author discussed the advantages and disadvantages of each base material noting that more than 80 colors are now available in any selected base. Using colored gels he showed how light and color can be used to create a mood. Conversion filter material was also discussed and demonstrated. The most practical use being that of changing the color temperature of light sources. Light reducing and diffusion filter materials were also demonstrated.

Sound Sweetening Audio for Video (Emory Cohen, Compact Video, Burbank, Calif.) In this paper, Cohen explained what "sound sweetening" is and where the term may have originated. Video production being

basically a single system medium, sound handling was a problem from the beginning. The advent of the so-called SMPTE edit code made possible quantum advances in video sound handling and the availability of 8, 16, and 24-track multi-channel audio recorders made it possible for the sound engineer to considerably enhance the finished production. Making a comparison with its motion picture film counterpart, the presentation "walked" the audience through a typical sound session, starting with the "lay down" in which the audio is transferred from the edited video master to one track on the multi-channel audio tape machine. Simultaneously, a 3/4-in videocassette is made with the SMPTE time code in the picture. This step is analogous to making a work print picture and dialogue track. The procedure continues through "spotting," the "pre-lay" of music and effects tracks, and preparation of "minus dialogue" tracks to the final mix. Finally, the lay back stage, analogous to the optical transfer in film terminology, is achieved. Cohen, who has considerable expertise in both film and electronic fields, pointed out the advantages and limitations of current audio handling techniques in the video field, making special note of areas where continued improvement is needed.

At the conclusion of the afternoon papers session, the Fifth Annual Seminar closed with the screening of still another notable film, *Coasts of the Future*, produced by Dawson Productions for the Sierra Club, available from Association Films.

Plans are already underway for the Sixth Annual Spring Seminar to be held 9 May 1981 at the Ramada-O'Hare Inn. — *Byron L. Friend*

The SMPTE, Sony Broadcast and Ampex Corp. are the recipients of the Monitor Award from the Videotape Production Association (VPA) presented for the development of the 1-in Type C videotape format. The presentations were made at VPA's second annual Monitor Awards dinner held 30 May. Accepting the award for the SMPTE was K. Blair Benson, Vice-President of Engineering Technical Operations, Video Corp. of America, and Chairman of SMPTE's Papers and Publications Advisory Committee.

Arnold Taylor, Vice-President of Sony



Video Products Co. and General Manager of the Broadcast Division, accepted the award for Sony Broadcast. In his speech of acceptance he said, "The growth and impact of 1-in tape would have been unthinkable without SMPTE-sponsored standards." He noted also that "The award signifies the increased usage of videotape by independent production houses who once worked exclusively in film." In the illustration below, Taylor is shown holding the Monitor Award.

Accepting the award for Ampex was Al Slater, Eastern Video Sales Manager.

VPA was founded ten years ago to promote the use of videotape for broadcast and nonbroadcast uses. It represents independent production companies throughout the United States.

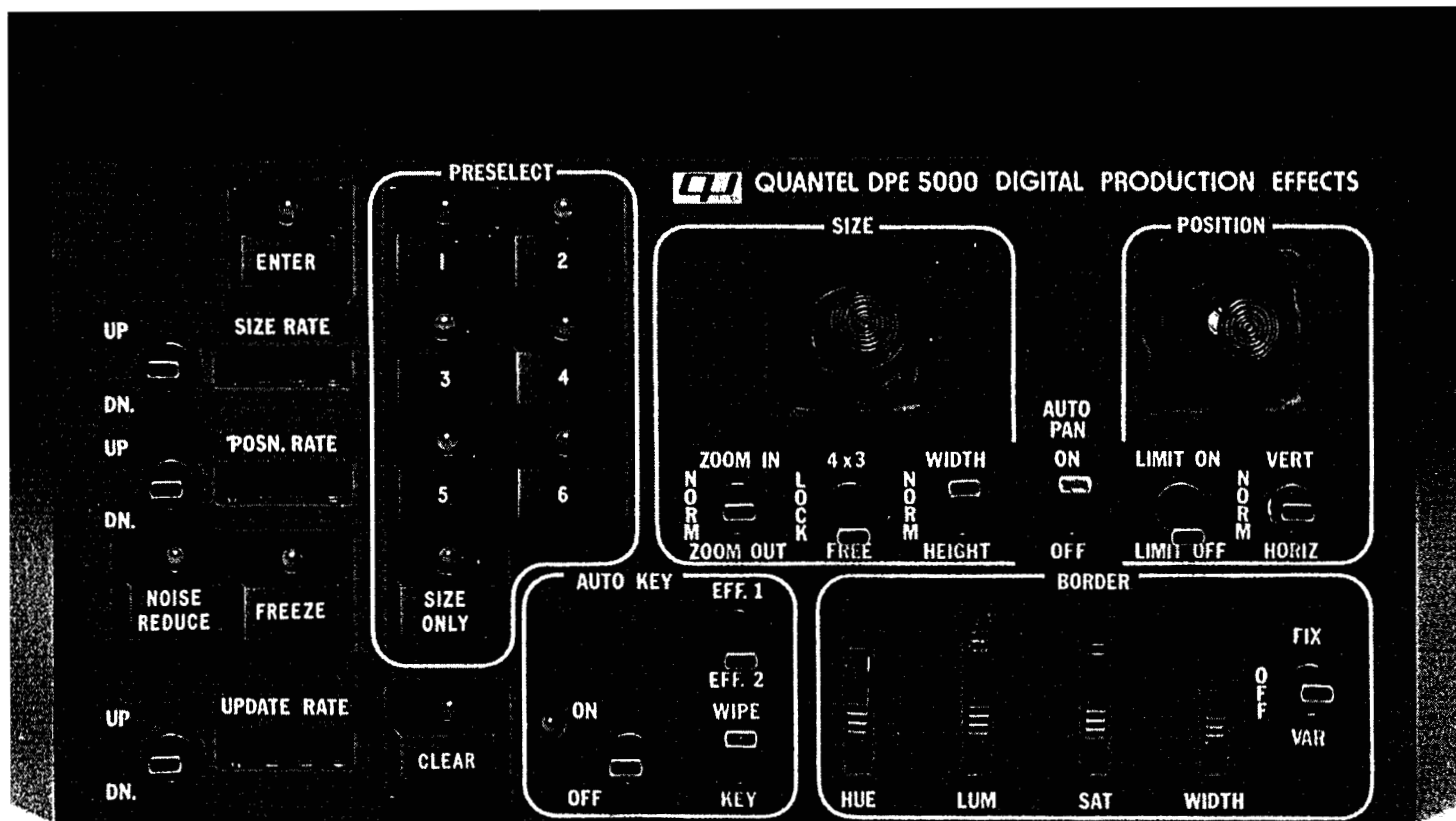
The Rochester Institute of Technology conducted its 7th semiannual seminar on Preservation and Restoration of Photographic Images, 25-27 August. The seminar brought international attention to the plight of curators of museum, private, commercial, and library photographic archives whose collections of unstable photographic materials are deteriorating due to inadequate and even potentially dangerous storage procedures.

The program addresses these problems, suggests solutions to many preservation questions and alerts collection curators to some widely used but nonetheless destructive methods and procedures. Well known authorities in photographic technology instructed seminar participants in the most effective procedures for safely making, preserving, and restoring images in any kind of photographic collection.

John Millward is the recipient of the Phil Berkeley Award presented by the British Kinematograph, Sound and Television Society for his "outstanding contribution towards the linking of film and television technologies." Millward's achievement as head of the team which developed the Cintel Mark III flying-spot telecine, the Digiscan (digital frame store), and TOPSY (telecine operation programming system) has been recognized by the Royal Television Society's Geoffrey Parr Award in 1978 and by SMPTE's Agfa Gevaert Gold Medal Award in 1979.

Direct overseas telecommunications service with Sierra Leone has been established by RCA Global Communications, Inc., it was recently announced. This is the first direct satellite circuit for telex, telegram, and leased channel services between the United States and Sierra Leone. RCA Glöbcom provides the link from its U.S. operations centers via the earth station in Andover, Maine, to an Intelsat IV satellite above the Atlantic Ocean. The overseas communications carrier, Sierra Leone External Telecommunications Ltd. (SLECOM), provides a matching link from its operations center in Freetown, the capital of Sierra Leone, via its earth station near that city. Formerly communications services were provided by RCA Glöbcom to Sierra Leone via various European countries.

Paul Simmon Ltd. has transferred its rapidly growing film equipment division from its premises in Halifax to a new 10,000 ft² facility at 28a Manor Row, Bradford, England,



Production control panel of the DPE 5000.

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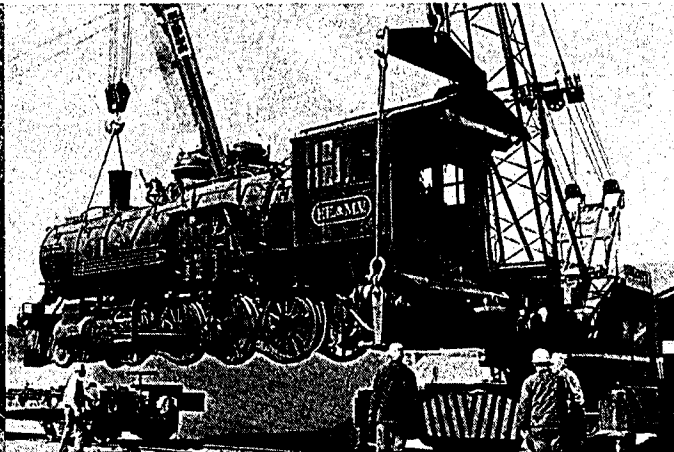
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CIMINO



"If you don't get it right, what's the point?"

Director Michael Cimino lit up Hollywood last year like an unexpected comet, winning two Academy Awards for his motion picture, *The Deer Hunter*. In this, as in his newest film, *Heaven's Gate*, Cimino relentlessly pursues a private war on shortcuts and easy solutions. Here he tells why.

"I never want people to feel that they have watched a movie, that they have looked at something, but rather that they have been somewhere.

"Everything we do is aimed at demolishing the barrier of the screen's two-dimensional plane. We have to remove the camera—erase the frame. Film is more than two people talking against a background. If we think of it as background, it will be background.

"What we want to do as we take the audience on their journey is to remove all the factors that threaten their belief that they are participating, that they are there. And there are thousands of details.

"Example: In *Heaven's Gate* there is one Montana sequence with 250 emigrants roller skating. The time is 1880. And we had to build a rink of that period

and find 250 people, men, women, children, properly cast, who could skate. Or they had to be taught to skate.

"Each of them was given a cassette of the music they would be skating to, and they were sent off for six months. Then they were brought back and individually wardrobe for the period, according to old photographs. In one Idaho sequence an entire high school gymnasium was used just for wardrobe. We built a city of six-story buildings there and we had over 1000 people on a street lined with forty-foot-high telephone poles. We had 80 teams of horses, properly harnessed—the largest number ever assembled for a motion picture, a steam locomotive, a Masonic parade, etc.

"We sent people scouring the country for a standard-gauge steam locomotive. And when we found it, we had to have it and the rest of the train brought in on flatbed cars from Denver across five states! And before shipping, the cars were rebuilt inside and out.

"There's nothing that appears in this one scene, apart from the landscape, that we didn't have to put there. We did everything we could to get it right. If you don't get it right, what's the point?

"The film stock is a factor. We're using Eastman color negative II film 5247, flashing the negative 10 percent, the print 30 percent, and printing an additional increment of sepia. The flashing increases latitude in the dark areas, but still preserves the mood. Eastman film is quite remarkable. In the combat sequences of *The Deer Hunter* we tried to make the film appear grainy by taking it through five generations. We still couldn't get it as grainy as we wanted to. We haven't fully explored the potential of this film stock. A few years back, we pulled the details of a face out of an apparently dead black silhouette. It was absolutely astonishing."

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America's Storyteller



where the division is now known as Simmon Sound & Vision, according to a recent announcement. The new premises house what is said to be the country's largest display of professional film equipment outside of London. "Our reconditioned equipment department is a veritable Aladdins Cave and is the largest of its kind in Europe," the announcement stated.

The premises were opened with a reception which was attended by members of the profession from all over the country. Guests were able to inspect a number of pieces of equipment including the Russian Zenith TTL Mirror Reflex 16-mm motion picture camera made exclusively for Simmon Sound & Vision. Also shown was a new battery system developed by Simmon Sound & Vision which can be recharged in 10 min with enough power to run an Arriflex for two 400-ft rolls. The Clipper 16-mm tape splicer and the Maier-Hancock 16-mm and 35-mm negative splicers were among other interesting items of equipment.

Shown above is Terry Ricketts of Yorkshire Television in a corner of "Aladdin's Cave."

Metro-Goldwyn-Mayer Film Co. and CBS Inc. have formed a joint venture to market videocassettes and videodisks for the rapidly developing home video market in this country and abroad, according to a recent announcement. This marketing innovation will join the MGM feature film library with the world's largest recording manufacturing-distribution facilities, the announcement stated. MGM/CBS Home Video, the name of the joint venture will market both videodisks and videocassettes. The CBS/Records Group will manufacture the videodisks and distribute the disks and cassettes throughout the world. A cornerstone of the joint operation will be the MGM library of more than 1600 films.

Optical Radiation Corp.'s Theatre and Audio Visual Marketing Dept., 6352 N. Irwindale Ave., Azusa, CA 91702, has announced a newly structured organization headed by Glenn Berggren who has been appointed Marketing Vice-President, Theatre and Audio Visual Products. Reporting to Berggren will be Ed Burke, National Sales Manager, Howie Whitcomb and Walter Browski, Regional Sales Managers, and Barry Nicely, National Audio Visual Sales

Manager. Before joining ORC, Berggren was Vice-President, Theatre Products Div., for the Schneider Corp. of America.

Plastic Reel Corp. of America, producers of Plio-Magic film shipping and storage equipment has expanded its product line to video, film, and audio shipping and storage equipment; film editing equipment and supplies; specialized audiovisual packaging; videocassette shipping and storage systems, shipping containers for electronic data processing media; and customized packaging for many other purposes. The firm's headquarters are now at Wood Ridge, N.J., and it maintains four regional offices.

CineMills Corp., formerly MBI, Inc., has moved to larger quarters at 2227 W. Olive Ave., Burbank, Calif., according to a recent announcement. CineMills is the west coast representative of Strand Century's motion picture lighting equipment and accessories, and distributor of Daymax bulbs (used in HMI lighting fixtures). It is also a distributor for Lee Filter Color Media and the Steenbeck film editor.

LTM Corp. of America, 1160 N. Las Palmas Ave., Hollywood, CA 90038, has unveiled its new sound stage-showroom for the company's complete lines of HMI and incandescent lights for motion pictures and television, it was recently announced. All lights are functional, from handheld minis to electronically remote controlled tilt-pan-focus units up to 10 K, the announcement noted. The facility is open to industry professionals for demonstration, experimentation, and testing.

The Canadian Film and Television Association/(CFTA) has announced the election of W. Paterson Ferns of Nielson Ferns International Ltd., Toronto, to the Office of President for the 1980-81 term succeeding Findlay J. Quinn. John Ross of J. T. Ross Associates Ltd., was elected Vice-President. CFTA, in its 32nd year, has a membership of 115 corporations and partnerships across Canada. Its headquarters are at 55 York St., Suite 512, Toronto, Ont., Canada M5J 1S2.

Modern Talking Picture Service, Inc., 5000 Park St. North, St. Petersburg, FL 33709, a distributor of sponsored films, has announced the signing of a distribution agreement with the China Film Corporation of Beijing, China, the official import/export film distribution corporation in the People's Republic of China. According to the agreement, China Film Corp. (CFC) will offer distribution of selected Modern films to key audiences in China. Modern will, in turn, assist CFC in locating and obtaining films of value to China and Chinese audiences.

George G. Elsaessar has been appointed Vice-President, Marketing, for Arvin/Echo, 485 E. Middlefield Rd., Mountain View, CA 94043. He was formerly Vice-President of Marketing for Western Microwave Co. In his new post he will be responsible for the development and direction of all marketing activities relating to the company's line of magnetic recording products.

Books, Booklets, Brochures

The Master Guide to Electronic Circuits, by Thomas M. Adams, is available from the publisher, Tab Books, Blue Ridge Summit, PA 17214. Its 616 pages are divided into five basic sections: oscillator circuits, amplifier circuits, detection and rectifier circuits, transistor circuits, and radio circuits. The treatment is nonmathematical, with the author's approach being to describe the flow of electrons through the various circuits. The format is single-column, large readable type, and the book has over 300 illustrations. Two editions are available: paperback for \$12.95 and a hardbound edition for \$19.95.

The Illustrated Dictionary of Electronics, by Rufus P. Turner, is available from the publisher, Tab Books, Blue Ridge Summit, PA 17214. In addition to the main dictionary section, this 868-page book contains ten pages of tables and data. The price is \$14.95 in paperback and \$19.95 for the hardbound edition. The format is double column, with running heads on each page and large readable type. According to the publisher, there are 472 illustrations and over 24,000 terms.

The Master IC Cookbook, by Clayton L. Hallmark, is available from the publisher, Tab Books, Blue Ridge Summit, PA 17214. Priced at \$9.95 in paperback and \$15.95 for the hardbound edition, the book has 476 pages and over 700 illustrations. This reference work treats the basic families of integrated circuits in four sections: CMOS (complementary metal-oxide-semiconductor devices), exotic CMOS, linear ICs, and TTL (transistor-transistor logic) ICs. This guidebook provides descriptions, pinouts, and absolute maximum ratings for all classifications of ICs. Also given when relevant are block diagrams, logic diagrams, power dissipation, propagation delay time, quiescent current, schematics, and other features and specifications. Each section begins with a detailed listing of all the ICs that are treated.

The Digital Signal Processor Newsletter, a publication devoted to the advancement of digital signal processing through the use of VLSI components, is available upon request from TRW LSI Products, 2525 E. El Segundo Blvd., El Segundo, CA 90245. The newsletter is intended to provide information on digital signal processing concepts, LSI devices, and applications. The first issue (April 1980) contains an article entitled "Extending A/D Converter Dynamic Range," which explains a technique employed by two Swiss scientists to extend the dynamic range of a 6-bit A/D converter to greater than 8 bits. The solution was to use a special implementation of TRW's 6-bit TDC1014J flash A/D converter to provide the required dynamic range. The newsletter details the basic concept and shows how to configure the circuit.

Broadcast Equipment Catalog AP-1, a 304-page catalog listing television and radio transmitting and allied studio equipment, is available upon request from Harris Corp., Broadcast Products Div., Dept. 820, P.O. Box 4290, Quincy, IL 62301. Specifications and photographs are included for all products listed.