OBITUARY

Ernest M. Pittaro

Ernest M. Pittaro, a Life Member of the SMPTE, died suddenly on May 10, 1981, at the age of 68.

At the time of his death he was the Editor of *Photo Lab Index*, published by Morgan & Morgan Publishers.

Educated at Columbia University, he had a varied and active career in motion picture production as director, producer, cinematographer and technical consultant.

He joined the SMPTE as an Associate Member in 1934, and became an Active Member in 1951.

He is survived by his wife, Dolores.

ERRATA

Special Digital Video Issue, October 1981

Digital Component Video Recording at 230 Mbit/sec

By Y. Hashimoto and T. Eguchi

The term "multigeneration duping" should be "multigeneration dubbing (or duplicating)." It appears on page 940, lines 2 and 10 of the left column, and line 7 from the bottom of the right column. In Table 1, on page 941, in the expression for C_B under *Dynamic Range*, the symbols B and G should be interchanged; that is, "$C_B = 128 - 0.169R - 0.331G + 0.500B$."

Digital Decoding and Encoding of the NTSC Signal at 912 Samples per Line

By Y. Hashimoto

On page 943, the three-sentence passage on lines 20–29 "If the subcarrier-locked . . . for the demonstration.[1]" should be replaced by the following section: "If the subcarrier-locked sampling frequency of $4f_{sc}$ is used, then the demodulation becomes very simple according to Equations 4 and 5. Post-demodulation filters were FIR (finite-impulse-response) filters with 11 coefficients,[1] although hardware for higher-order filters had been prepared as described in Table 1."

Production Studio, WRBR-FM, South Bend, Indiana

Electro-Voice's Greg Silsby talks about the Sentry 100 studio monitor

When I first described to Electro-Voice engineers what I knew the Sentry 100 had to be, I felt like a "kid in a candy store." I told them that size was critical. Because broadcast environment working space is often limited, the Sentry 100 had to fit in a standard 19" rack, and it had to fit *from the front, not the back*. But the mounting hardware had to be optional so that broadcasters who didn't want it wouldn't have to pay for it.

The Sentry 100 also had to be both efficient and accurate. It had to be able to be driven to sound pressure levels a rock 'n roll D.J. could be happy with by the low output available from a console's internal monitor amplifier.

The Sentry 100 also had to have a tweeter that wouldn't go up in smoke the first time someone accidentally shifted into fast forward with the tape heads engaged and the monitor amp on. This meant high-frequency power handling capability on the order of five times that of conventional high-frequency drivers.

Plus it had to have a 3-dB-down point of 45 Hz, and response that extended to 18,000 Hz with no more than a 3-dB variation.

Since it's just not practical for the engineer to always be directly on-axis of the tweeter, the Sentry 100 must have a uniform polar response. The engineer has to be able to hear exactly the same sound 30° off-axis as he does directly in front of the system.

I wanted the Sentry 100 equipped with a high-frequency control that offered boost as well as cut, and it had to be mounted on the front of the loudspeaker where it not only could be seen but was accessible with the grille on or off.

I also didn't feel broadcasters should have to pay for form at the expense of function. The Sentry 100 had to be attractive, but another furniture-styled cabinet with a fancy polyester or die-cut foam grille wasn't the answer to the broadcast industry's real needs.

And for a close I told E-V's engineers that a studio had to be able to purchase the Sentry 100 for essentially the same money as the current best-selling monitor system.

I'm happy to report that we've achieved *all* our objectives.

Greg Silsby

Market Development Manager,
Professional Markets

Electro-Voice
a gulton company

600 Cecil Street, Buchanan, Michigan 49107

In Canada:
Electro-Voice, Div. of Gulton Industries (Canada) Ltd.,
345 Herbert St., Gananoque, Ontario K7G 2V1

The Effects of Analog Filtering on the Picture Quality of Component Digital Television Systems

By Glenn A. Reitmeier

On page 955, the following *Acknowledgment* should have been included.
The author would like to express his thanks to W. Moles, J.Walter, T. Smith, J. Patterson, and R. Borchardt of RCA Laboratories, who designed and built the Picture Quality Demonstration equipment which was shown at the SMPTE Digital Video Demonstrations. Thanks also go to F. Marlowe, C. Oakley, and B. Lechner for their enthusiastic support of this project. In addition, he would like to recognize the exceptional cooperation of W. Pegler of Television Equipment Associates and of the Matthey Corp., who together made available the many Matthey filters which were used in the demonstration equipment for experimental purposes as well as for the SMPTE Demonstrations themselves.

SMPTE Component-Coded Digital Video — Picture Quality Assessments

By David Bennett

On page 963, left column, line 23, "Fig. 12" should read "Fig. 10"; that is, it should refer to "picture expansion results of Fig. 10." On page 965, left column, line 7 from the bottom, the sentence should read: "This effect is due to compression of the upper levels by the NTSC process — a strong indication that the experimental method is correct."

Announcement

JOURNALS and Indexes Available

The Astoria Motion Picture and Television Foundation announces the availability on microfiche of the index to the *SMPTE JOURNAL*, 1916–1975.

The *JOURNAL* (and its predecessor, the *TRANSACTIONS*) has recorded the state of the art in motion pictures, broadcasting and photomicrography since its founding over sixty years ago.

The microfiche edition of the *SMPTE JOURNAL* index is available from the foundation for $5, post paid.

In addition, the foundation also distributes all back issues of the *TRANSACTIONS* and *JOURNAL* for these years at $4 per copy, plus postage. Nearly all issues, dating back to 1916, are currently available.

For specific details, write: Richard Koszarski, Astoria Motion Picture and Television Foundation, 35-11 35th Avenue, Astoria, NY 11106.