

Announcing SMPTE's Brand New Jiffy Test Film. This 16-mm color sound film helps you to quickly check and evaluate the sound performance and picture quality of your projector.

THE JIFFY

A projector sound and picture test film. Available in photographic (optical) and magnetic sound.

SMPTE Jiffy test films contain a series of picture and sound samples to help you subjectively evaluate the performance of your projector. Titles appear in each section to indicate what is being tested and the purpose of the test. The film is easy to use. No special instruments are required. Each film is accompanied by an instruction sheet indicating the procedure to be used in checking out the projector's sound and picture characteristics.

The Jiffy test films are made as prints in accordance with SMPTE Recommended Practice 18. They have 1R-3000 perforations.

The black-and-white Jiffy, for years SMPTE's most popular film is still available in 16-mm photographic (optical) sound only. This Jiffy is a print with 1R-3000 perforation. It is made in accordance with SMPTE Recommended Practice RP 18.

The SMPTE Jiffy films check out these important functions:

For sound:

- Faithful Reproduction of Wide-Range Music
- Piano Sound for Checking Wow and Flutter
- Correct Soundtrack Guiding (buzz track for photographic sound version only)
- Normal Volume Level (700 Hz tone)
- Compromise Sound Focus (photographic sound version only)
- Frequency Response at Normal Program Level
- Dialogue Intelligibility

For picture:

- General Image Steadiness (vertical and horizontal)
- Uniform Projected Picture Brightness
- General Picture Quality (sharpness and contrast)

P16-PP-C	(160 ft, 16-mm color film, photographic sound)	\$42.00
M16-PP-C	(150 ft, 16-mm color film, magnetic sound)	\$82.00
P16-PP	(135 ft, 16-mm black-and-white film, photographic sound)	\$25.00

Order your Jiffy test film now! Use codes and indicate quantity. Payment with order, please. Make checks payable to SMPTE.



**SMPTE Jiffy
862 Scarsdale Ave.
Scarsdale, NY 10583**

SECTION MEETINGS

Dallas/Fort Worth, 25 March — The meeting was held at Acmecartoon Corp. with an attendance of 47 members and guests. Speakers were Rush Beesley, Acmecartoon Corp., whose presentation was entitled "Computerized Animation and Emulsifilter," and Mike Riley, of Tektronix, on "Spectrum Analyzer and Digital Computer."

Beesley opened the meeting with a dramatic video demonstration of the capabilities of Acmecartoon's computer programs for producing animation on videotape using conventional hardware. The digital equipment is limited to an array of 512 × 480 pixels and includes the computer, microprocessor, and frame storer, and has the sophistication and flexibility to require an artist for some of the complex animation. In a second fascinating video demonstration, the effects of the Emulsifilter were shown. The computer program acts on the conventional video signal to produce a video image that is not as flat-looking as normal video. The Emulsifilter process is said to produce the film look on video images. The most pronounced effect was to increase the contrast and enhance some colors in the videotape.

In the second part of the program, Riley demonstrated the newest Tektronix Spectrum Analyzer in conjunction with a digital computer. The potential applications were discussed, emphasizing the evaluation of broadcast transmission frequency bands.

The meeting was preceded by a dinner at El Torito Restaurant. — John C. Norris (Secretary-Treasurer), Eastman Kodak Co., 6300 Cedar Springs, Dallas, TX 75235.

Hollywood, 10 March — More than 300 members and guests attended the meeting at CBS Studio Center Stage 2 to hear Gil Wyland and Gary Blair, both of CBS, describe the CBS off-line single camera videotape showing how the system operated. The system was designed to overcome the drawbacks inherent in conventional videotape editing systems.

NEC DME® System features:

- Single or dual channel operation with DME dual system for simultaneous single-studio multi-channel or two-studio single channel use.
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- Memory capacity for 18 complete pattern manipulations including start position and size, finish position and size, posterization and

solarization effects, freeze frame or freeze field and real time frame entry of effect duration . . . all effects instantly and exactly repeatable.

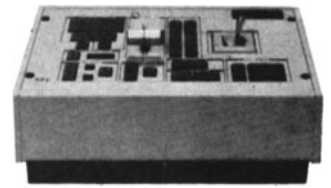
- Automatic pan and tilt functions with selectable limit to prevent pattern transition beyond blanking.
- Memory reveal function to permit image-track effects by revealing the entire memory and removing normal mask.
- Bridging of all memories to permit multiple effect sequences up to 999 frames each for a total capacity of 17,982 frames of pre-programmed effects.
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The CBS system, the speakers emphasized, not only gives the editor a wide range of freedom in assembling the rough cut, but also provides the capability of the multiple re-editing or trimming usually needed to arrive at a final cut. Actual experience with the system was discussed, as well as future plans to utilize it with film as well as videotape productions. — Gary L. Borton (Secretary-Treasurer), Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood, CA 90038.

New England, 17 March — The meeting was held at WBZ-TV in Boston with an attendance of 45 members and guests. Frank Shufelt and Ben Van Benthem, both of Thompson CSF, gave an excellent presentation on the Thompson Vidiplex System, which integrates opposite fields from two synchronous but separate video signals. Decoding and digital interpolation was also discussed. In addition, a demonstration of noise reduction techniques was provided. — Paul R. Beck (Secretary-Treasurer), The Foxboro Co., Cocasset Bldg., Foxboro, MA 02035.

New York, 10 March — Over 80 members and guests showed up for the "Double Bill" March meeting at the United Engineering Center. The first paper was presented by Leonard Coleman, the Financial Vice-President of the SMPTE and Regional Sales Manager for Eastman Kodak. The paper outlined the services and organization of the SMPTE. With copious slides Coleman described the various functions performed by the Society for its members and the television and film industries in general. He explained the organizational structure of the SMPTE and how it reacts to the needs and requirements of the industry and public. Slides of the Headquarters staff and leading functionaries were shown.

The second paper was presented by Richard Marcus Productions. Marcus gave a detailed description of the recent 15th SMPTE Television Conference held in San Francisco. Many people stayed after the formal presentations to chat with the speakers. Refreshments were provided by Technicolor. — Richard Marcus (Reporter), 1380 Riverside Dr., Apt. 19C, New York, NY 10033.

Philadelphia, 3 March — The meeting was held at Smith/Kline Corp., where 26

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members and guests heard Paul Fierlinger present a very enjoyable paper entitled "The Czeckish Style of Animation." Fierlinger, a native of Czechoslovakia, described problems he encountered when he started his own animation business, the AR&T Associates, in Philadelphia ten years ago. He went on to discuss the similarities and differences in animation in the United States and Czechoslovakia, explaining the various styles and the reasoning behind the styles, the freedom and the censorships. A brief question-and-answer period preceded the viewing of a cassette copy of the WPVI-TV show, *Prime Time*, which was about Fierlinger and his work in animation. The show included various animated commercials created by Fierlinger. He is a 1980 Academy Award nominee for the best animated short subject.

Following Fierlinger's presentation, a film on George Cukor, one of the series, *The Men Who Made the Movies*, produced by Richard Schickel for WNET/13 New York, was shown. — Eric R. Address (Secretary-Treasurer), E. J. Steward, Inc., 525 Mildred Ave., Primos, PA 19018.



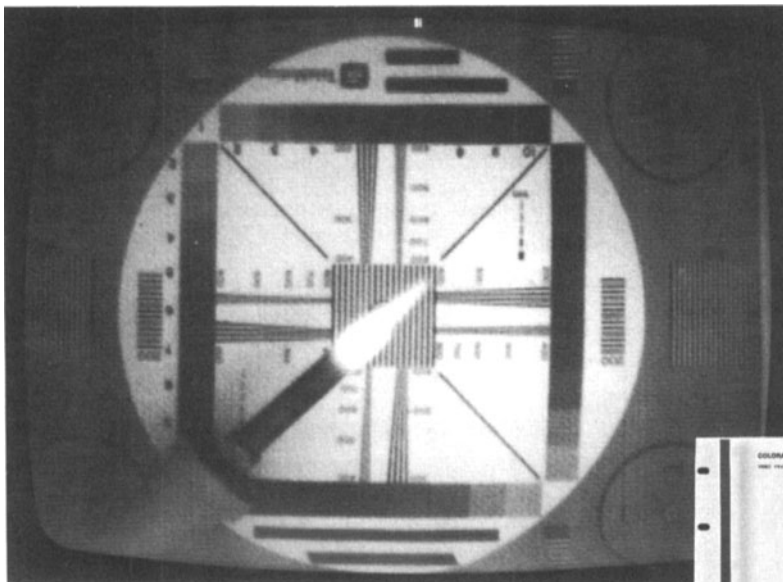
Irwin Young (R) receiving the Speaker's Plaque from Chairman Dale German.

Rochester, 11 March — The meeting was held at Dryden theater in Eastman House with an attendance of 60 members and guests.

The speaker was Irwin Young, Chairman of the Board of Du Art Film Laboratories, who gave a presentation, including a demonstration entitled "Comparison of Super 16-mm vs 35-mm Film Origination." He noted that with film stocks im-

proving, re-evaluation of super 16-mm in wide screen theatrical applications is both timely and necessary. He showed a film, which he had prepared, where each scene was shown alternatively with super 16-mm and 35-mm. This was an excellent program, greatly appreciated by the audience. — K. Gerald Evans (Secretary-Treasurer), WHEC Inc., 191 East Ave., Rochester, NY 14604

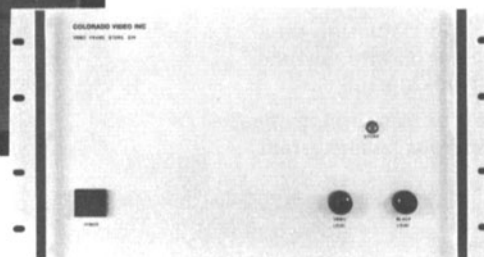
Digital Video Memory



Seeing by the light of a soldering iron, one of the special applications of the 274C.

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