

# INDUSTRY NEWS AND EDUCATIONAL ACTIVITIES



**Rae Hargrave Honored for 25 Years with the SMPTE**

Rae Hargrave, Senior Staff Writer for the *SMPTE JOURNAL*, celebrated her 25th year with the SMPTE on April 29, 1981.

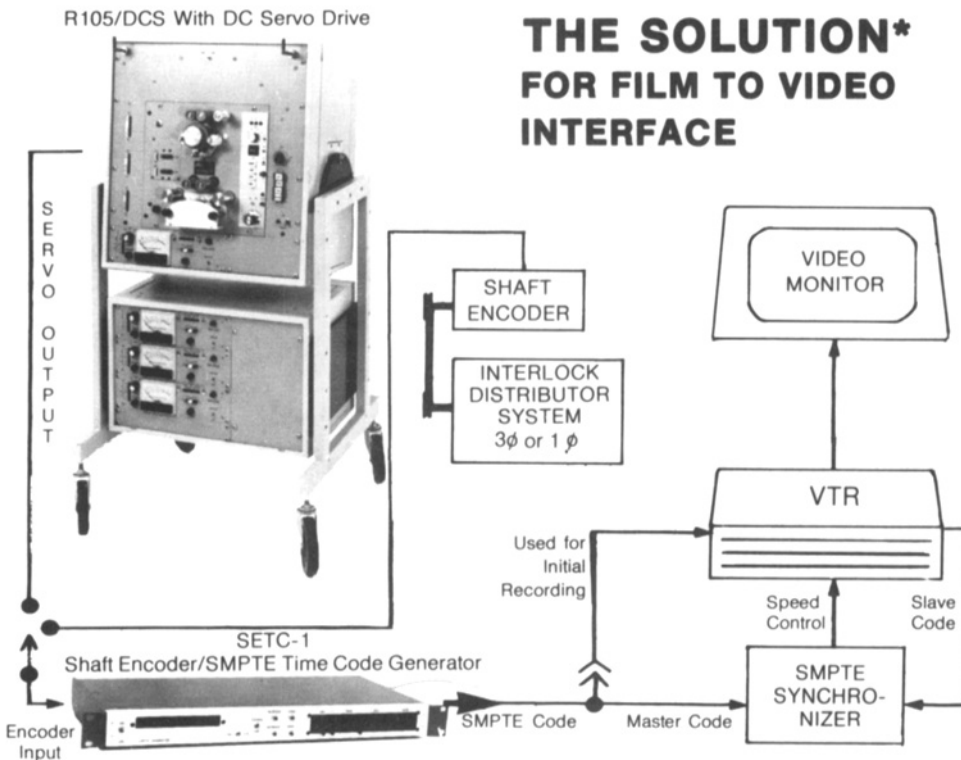
Don Breidt, Executive Director of the SMPTE, presented Rae with a plaque in honor of the occasion at an informal party at SMPTE headquarters. Charles Anderson, SMPTE President, attended and is shown with Rae in the accompanying photo.

Rae Hargrave began her career as reporter and feature writer for the *Duluth Herald and News Tribune* in Minnesota in 1942. Later she conducted a radio talk show from Washington, D.C., sponsored by the Farm Bureau Insurance Corp. On the show, "Inside Government," she interviewed various government personalities including Senators, Congressmen, and Agency officials.

Rae came to New York City and the SMPTE headquarters in 1956, an association that has been productive for the Society and pleasant for the staff. She is

responsible for the public relations sections of the *JOURNAL* including regular monthly reporting on new developments in the industry, new products, and reports of section meetings. She also edits many special projects, such as the "Progress Report" each May.

**Antoine de Clermont-Tonnerre**, Chairman of the Société Française de Production (SFP) of Paris, and **D. Richard Shoup**, President of Aurora Imaging Systems, San Francisco, have announced the forming of a joint venture to install, operate and promote the Aurora Digital Videographics and Animation System. The agreement includes the purchase by SFP of an Aurora system consisting of "design and display" stations, associated hardware, and the soft-



\*The solution to the operational problems of the standard film to video or audio tape recorder lock via SMPTE Time Code is MTM's SETC-1 Shaft Encoder/SMPTE Time Code Generator.

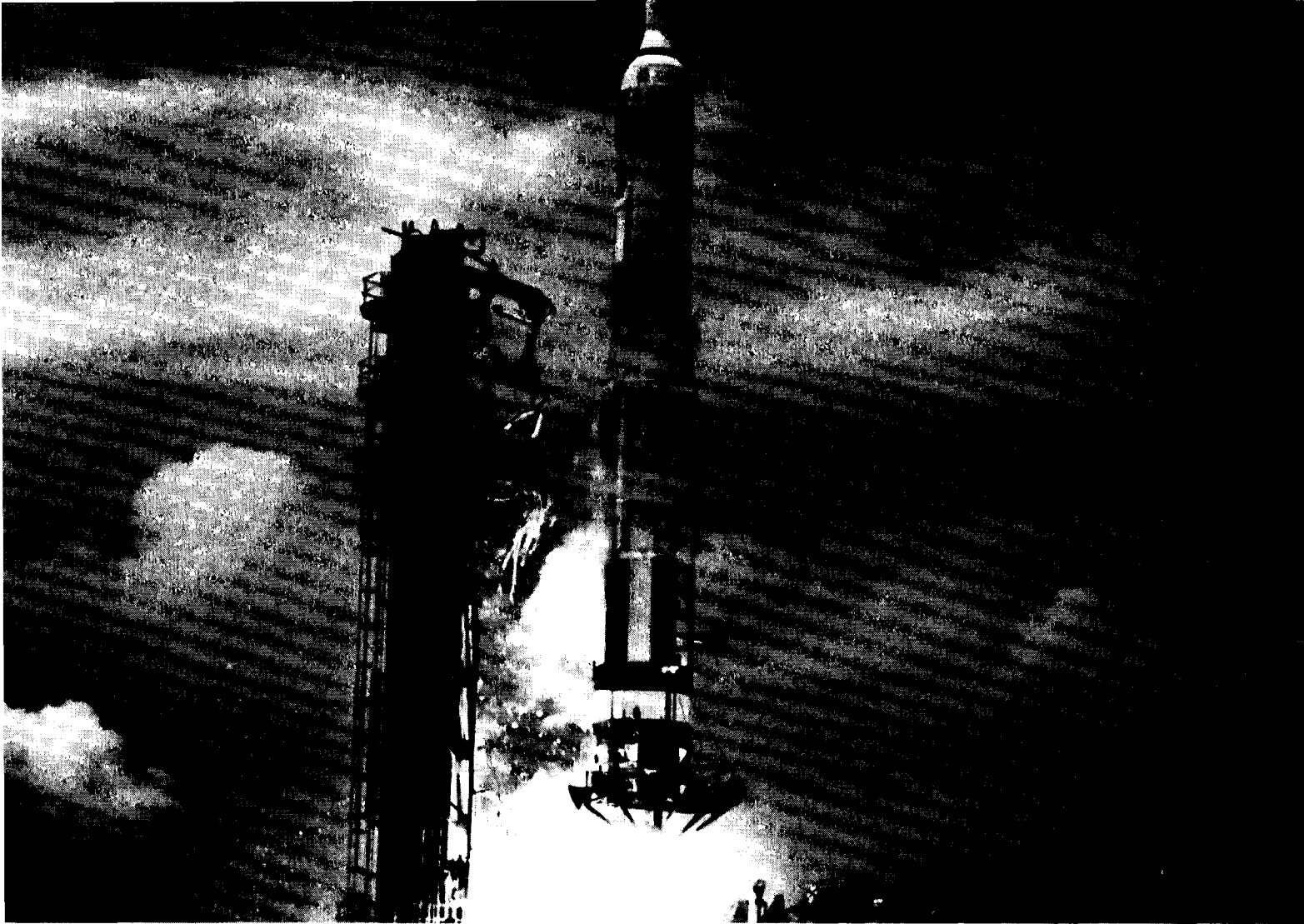
MTM's SETC-1 is a direct replacement for Time Code on the film allowing the freeing of a track and eliminating the need for special heads and pre-amplifiers. The SMPTE code bit rate is proportional to the film transport velocity. The overall effect is the generation of SMPTE Time Code proportional to speed and direction without the problems of reading code off the film. The ability to start the SETC-1 at any location also eliminates the need to transfer Time Code onto an unencoded film track.

Any existing film system requires only the addition of the SETC-1 and a shaft encoder. If you are contemplating this form of interface and do not have an existing film system we recommend MTM's models R 105/DCS or R 106/DCS DC Servo Motor Drive film recorders and reproducers. These units will give you the best price to performance ratio and will directly drive the SETC-1. If your existing equipment must remain the master, our DC Servo Motor Drive can be driven by our optional VCO (Voltage Controlled Oscillator).

FOR MORE INFORMATION, PLEASE WRITE OR CALL:

**MULTI-TRACK MAGNETICS, INC.**

3 Industrial Avenue, Upper Saddle River, N.J. 07458  
(201) 327-9400 Dept. M-380 Telex: 64-2718



# We put beautiful downtown Burbank in orbit.

Compact Video's blasting off into space with the most complete array of satellite services available anywhere.

So if you're a network, cable system, teleconference planner, or news/sports programmer, we can provide you with the latest technology that satellite transmission has to offer, including arranging transponder time.

Our gleaming Satellite Broadcast Center in downtown Burbank is the most complete production facility of its kind anywhere on the planet. You'll find spacious, ultra modern sound stages, plus the finest in playback, production, and sound services all under one roof. For direct satellite transmission, you'll have use of two steerable 10 meter uplink/downlink dishes that can instantaneously connect you with any commercial satellite in the sky.

And besides our industry renowned Video Mobile Units, we also offer the services of our Transportable Earth Station, a unique and self contained broadcast

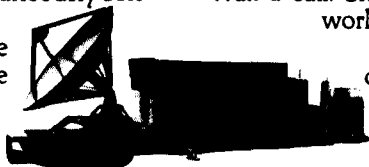
facility complete with folding uplink antenna dish. The Earth Station gives you the capability to broadcast live and direct from any location.

If that wasn't enough, we can perform on-the-air standards conversion direct to or from European transmission.

We're making a heavy commitment to satellite services. But this is only the beginning. Compact feels satellites will be more than a technological breakthrough, they'll become an excellent way to save you big money over the high cost of land lines and microwave links you're presently using.

For more details on our complete satellite services, give Hynndie Wali a call. She'll show you how we'll go completely out of this world to save you time and money.

But then, what else would you expect from a company like Compact, the company that put beautiful downtown Burbank in orbit.



## Compact Video Services INC

**Compact Video. Performance, not excuses.**

2813 W. Alameda Ave., Burbank, CA 91505 [213] 843-3232

**“YOU CAN'T RUN A 24-  
WHEN YOUR EQUIPMENT IS**



# HOUR NEWS NETWORK THE FAST-BREAKING STORY™

*Jim Kitchell, CABLE NEWS NETWORK*



"I chose Sony for its advanced technology, but also because I knew I could get maximum performance out of it," says Jim Kitchell, Senior Vice President of Operations and Production for Cable News Network.

CNN has its headquarters in Atlanta, with bureaus in major cities in the U.S. and abroad. All bureaus have Sony equipment. In fact, CNN owns about 53 BVU-200A editing recorders, 17 BVE-500A editing consoles, and 28 BVU-110 field recorders.

"Our 200A's and 500A's get a real workout in the studio," says Kitchell. "We run them 24 hours a day, week after week. And they're trouble-free. Occasionally we send 200A's out on the road, and they take even more of a beating, knocking around in the back of a truck for hundreds of miles. But we haven't had any problems.

"As for the field recorders, the 110's, Sony equipped them with more functions at a lighter weight than anything previously available. They're the mainstay of our ENG operations.

"Another thing I like about Sony is that the equipment is operator-oriented. Easy to use without a lot of super-technical know-how.

"Sony's U-matic technology is state of the art. That's because the company responds rapidly to the needs of broadcasters. When I have an idea on how to develop the equipment further, I talk to Sony. And Sony listens. That's good news in our business."

Of course, Sony makes a full line of 3/4" and 1" broadcast equipment, including cameras, recorders, editors, and the BVT-2000 digital time base corrector.

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

**SONY**  
Broadcast

Sony and U-matic are registered trademarks of Sony Corp.

ware to create and manipulate animated videographics. The system can provide output signals in both SECAM and PAL color standards.

Negotiations on this joint venture began in 1980 and included several visits by the principals of SFP to Aurora Imaging Systems and to the first installation of such a system at KRON-TV Channel 4 in San Francisco. Michel Oudin, SFP General Manager, completed the negotiations at the SMPTE Television Conference held in San Francisco in February. The SFP is a program production center for France's three national networks and is currently undergoing extensive modernization.

**A new satellite TV distribution technique** permitting the siting of earth stations in areas subject to terrestrial microwave interference has been developed by RCA American Communications, Inc., 400 College Rd. East, Princeton, NJ 08540. Designated Optimized Video Transmission (OVT), the technique usually makes it possible for television receive-only earth stations to be co-located with television station studios in downtown areas. Television stations lo-

cated in areas having severe microwave interference and objectionable impulse noise can now generally receive clean, impulse-free pictures via satellite through OVT.

For those stations now receiving acceptable picture quality via satellite, OVT technology can produce subjective improvement in the picture by eliminating the low-level impulse noise prevalent in small earth stations. RCA Americom developed and tested OVT as a part of experimental studies conducted in cooperation with Post-Newsweek stations and Viacom.

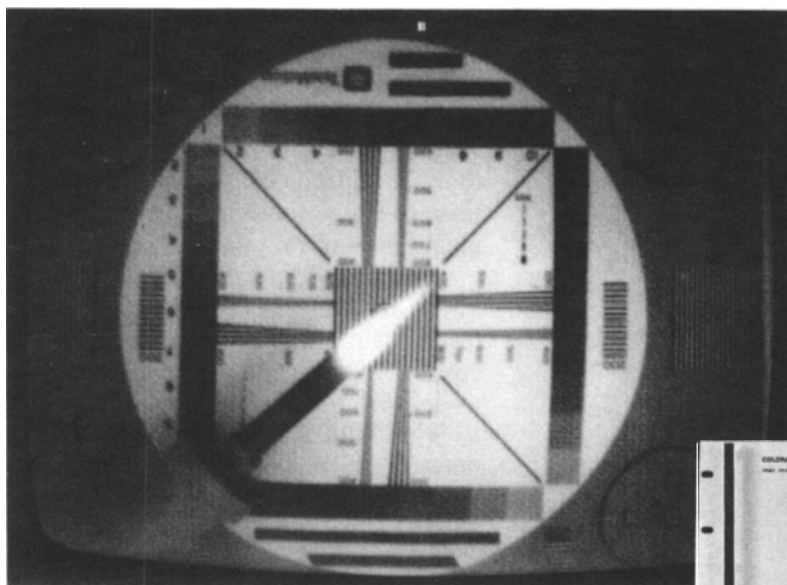
**Arriflex Corporation** has entered into an agreement with Marks Polarized Corporation to form a joint venture for the commercial application of Arrivision 3-D, a three-dimensional motion picture production and exhibition process developed by Marks, it was announced by Volker Bahnemann, Arriflex President. Arrivision 3-D is a single camera, single projector system consisting of a compact optical/mechanical system that attaches to standard cameras with only minor modifications. Most modern super speed lenses,

even zooms, can be adapted and Arrivision is light enough for handheld camera operation, the announcement stated. The image aspect ratio is 2:1.

Any theater with 35-mm or 70-mm projection equipment can be converted by the use of an image decoding device fitted into the standard projection lens and a 2:1 wide screen projection mast. Polarized viewing glasses are required, but increased screen brightness, clearer image definition and improved ocular convergence eliminate the discomforts associated with earlier systems, the announcement stated.

**The Sony Video Utilization Services (VUS)** group has announced a schedule of 38 video production workshops and seminars to be held at various locations throughout the United States. Led by Jeffrey Glasser and Stephen Gach, VUS will continue to run its electronic field production workshops based on its Progressive Video Programming approach. Scheduled for the first time are seminars and workshops on interactive video learning and production techniques as well as on make-up, lighting, audio and editing.

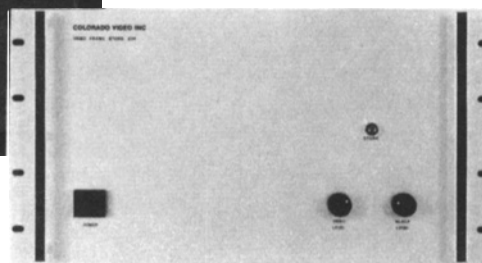
## Digital Video Memory



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

The 274C contains a 512 x 512 x 8-bit memory that may be used to "freeze" black-and-white or color TV signals. A digital I/O port allows rapid transfer of memory contents to a computer or other location, as well as allowing use of the 274C for high quality reconstruction of digitally encoded images.

Options include multiple memory configurations and image subtraction. Please contact us for price and delivery information.



**colorado video**

POST OFFICE BOX 928 BOULDER, COLORADO 80306 USA  
PHONE (303) 444-3972 TWX 910-940-3248 (COLO VIDEO BDR)

### 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.
- Complete frame synchronization on all inputs including TBC, freeze and Velcomp capabilities.
- Intelligent digital control system with 18 complete memory locations of start and finish position/size and special effects.
- Automatic pan and tilt control with limit for not going out of frame.
- New vertical and horizontal inversion effects including "tumble" using new digital control.
- New "mosiac" effect with adjustable tile size for dramatic visualization of show openings and closings.
- TTL pulse circuitry for sequential and external triggering to permit extensive interface with editors and other creative controllers.

### NEC DME Control features:

- Operation with DME or existing DVE® Digital Video Effects System for full digital control of all system functions.
- Memory capacity for 18 complete pattern manipulations including start position and size, finish position and size, posterization and

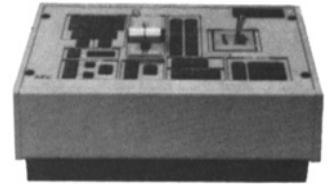
- solarization effects, freeze frame or freeze field and real time frame entry of effect duration . . . all effects instantly and exactly repeatable.
- Automatic pan and tilt functions with selectable limit to prevent pattern transition beyond blanking.
- Memory reveal function to permit image-track 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.
- Auto-freeze for pre-timed incremental freezing.
- All digital construction including digital shaft encoder instead of conventional faders.

For more information 24 hours a day,  
call toll-free (800) 323-6656.

In Illinois, call  
(312) 640-3792.

## NEC

NEC America, Inc.  
Broadcast Equipment Division  
130 Martin Lane  
Elk Grove Village, IL 60007



\*Registered Trademark 1980

# NEC INTRODUCES THE MOST FLEXIBLE DIGITAL EFFECTS SYSTEM AVAILABLE!

All digital control  
All function memories  
All DVE compatible



# AATON

Does a 16 mm camera need to be quiet, comfortable to hold, and provide ultraluminous and sharp viewing? Should it be reliable and easy to maintain?

The Aäton 7 LTR is all of these, yet that was not enough for Richard Leacock of the M.I.T. : the only thing he was willing to switch for was **better pictures.**

The prime objective in the design of the Aäton was just that : better pictures. A camera that would give image quality superior to that of other 16 mm cameras. The requirements were clear : 35 mm blow-up on the one hand, and high definition TV distribution\* on the other.

Massachusetts  
Institute of  
Technology **FILM/VIDEO SECTION**  
77 Massachusetts Avenue, Cambridge, Massachusetts 02139  
Telephone (617) 253 1606

February 27, 1981

Jean Pierre Beauviala

Dear Jean Pierre:

About a year ago my son Robert bought an Aaton camera, and I told him that I thought it foolish to spend so much money on a camera that "doesn't make better pictures than any other camera . . ."

Recently, I had the misfortune to film with two cameras--the other cameraman was Jeff Kreines with his Aaton. A week later, I worked with my son Robert with his Aaton. Two weeks later I saw our rushes. The next day I bought my Aaton, to which I am now fervently married.

This is my confession, and my thanks.

Sincerely,



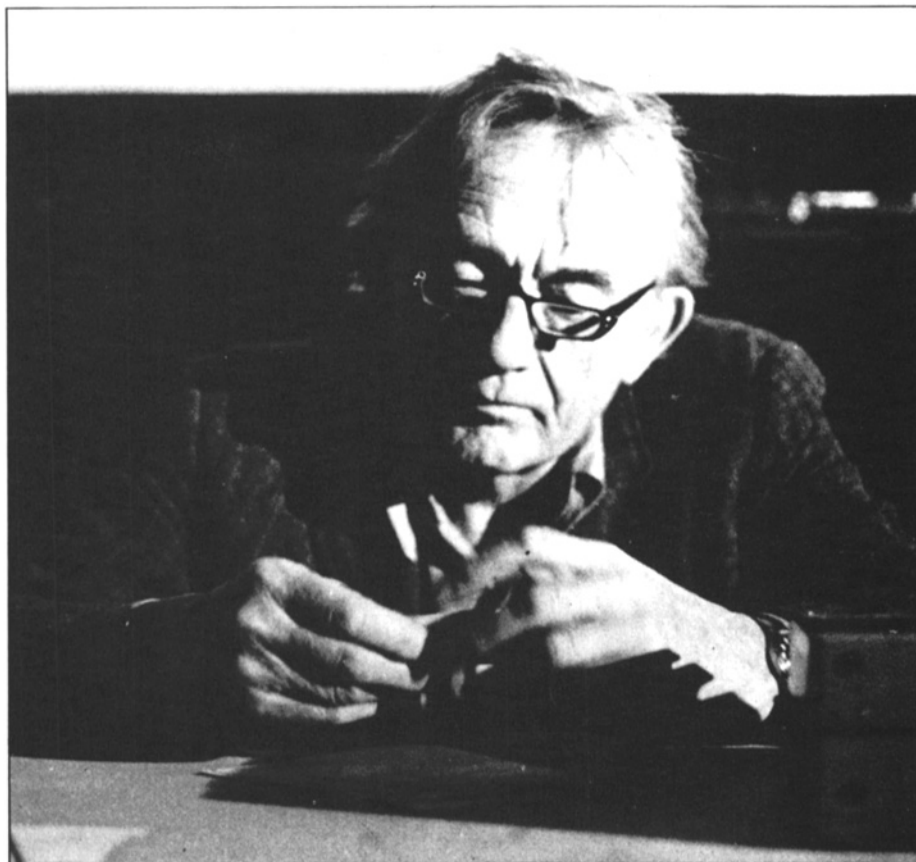
Richard Leacock  
Professor

RL/dlb

The pioneers of «**cinema direct**», as it has come to be known, are a small group of very demanding cameramen-directors — **Michel Brault, Albert Maysles, Jean Rouch and Richard Leacock** —

\*High-fidelity TV is coming fast : NHK recently demonstrated the complete system at the 15th SMPTE TV Conference in San Francisco : 1125 lines, 25 MHz bandwidth, and 1:1.66 aspect ratio (the same as Super 16!)

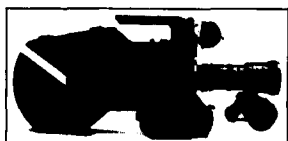
who have, some of them, been making films for more than thirty years. Today they are investing in **high definition 16 mm** with the Aäton, to ensure the future «readability» and exploitation potential of their works. As if, right from the start, they had seen the writing on the wall : future high definition video channels would require exceedingly «clean» originals, such as only film can provide at the present time.



*Richard Leacock in Paris.*

Michel Brault, of National Film Board fame, bought his first Aäton 7 LTR in January 1980. Albert Maysles was one of the first trail-blazers in cinema direct to manifest his interest in the Aäton : mid-1980, he got his own. Jean Rouch now uses the Aäton 7 LTR for all his anthropological work. And Richard Leacock has come around, as shown in his letter reproduced opposite.

**The crux of the matter is better pictures.**



B.P. 104 Cedex 38001 Grenoble France (76) 42.64.09  
1697 Broadway New York N.Y. 10019 (212) 541-8181

**AATON**

The electronic field production workshops offer hands-on experience with state-of-the-art equipment. The emphasis is on pre-production planning, single camera production techniques, how to direct talent, interview techniques and how to plan and evaluate content. Further information is available from Sony VUS, 700 W. Artesia Blvd., Compton, CA.

**Motion Picture Laboratories**, 481 South Main, Memphis, TN 38101, has expanded and modernized its sound recording facilities. The 1200 ft<sup>2</sup> theater was planned to approach the acoustically optimum conditions for sound evaluation. Four separate monitor systems duplicate listener environments. An 8-channel MCI recording console is supplemented by parametric, graphic and program equalizers, limiters, tunable notch filters, sibilance controllers, keepex noise gates, gain brain limiters, and BX-20 echo chamber. Tape transports include eight interlockable MTE 16-mm playback units, two interlockable MTE 16-mm master recorder units, one inter-

lockable MTE three-channel 35-mm master recorder, a Nagra 4.2 full track 1/4-in tape deck and an Ampex full track 1/4-in tape deck. All transports are locked together by a Selsen interlock system for rock-and-roll pickup recording. A complete music and sound effects library is available as well as same day service for dubbing sound dailies.

**The Vlahos-Gottschalk Research Corp.**, 18607 Topham St., Reseda, CA 91335, has exercised an option to buy two patents from the Association of Motion Picture and Television Producers, it was announced by Petro Vlahos, VGRC President. The patents cover video and motion picture electronic compositing systems Vlahos invented while he was Chief Scientist at the now defunct AMPTP Research Center. These inventions, together with more recent inventions, represent the state of the art in image compositing technology, the announcement stated. The first hardware to result from this technology is the Ulti-

Matte-4 video matting unit which was awarded an Emmy in 1978.

**New executive staff appointments** at Image Transform, a subsidiary of Compact Video Systems, Inc., have been announced. Tom Mann was named General Manager, responsible for tape-to-film transfers, telecine transfers, and standard conversions operations. Most recently he was Director, Technical Operations. Other appointments were Terry Robinson, Director of Operations; Don Nikkinen, Director, Technical Services; and Richard Claghorn, General Manager of Image Transform Laboratories.

**Edward C. Hippe** has been appointed Product Manager for Fernseh, Inc. He was previously Director of Engineering for Hubbard Broadcasting, Inc. In his new post he will be responsible for the development and improvement of the TCF-3000 Telecine Camera system and Fernseh's line of color monitors. Fernseh is the Video Corporation of Bell & Howell and Robert Bosch. It is located in Salt Lake City, Utah.



**HOUSTON FEARLESS FILM PROCESSORS-  
THE ULTIMATE MACHINES**

Houston Fearless makes the best motion picture film processors in all types and sizes, from the compact Little Max to the high speed Advanced Labmaster and the Advanced Colormaster models and all the sizes in between. Each is a superior machine in all respects, tailored to your specific needs and priced to fit your budget. Our

business is to keep you in the business of processing film with reliable machines and professional backup - and more. When you need help, we'll send an expert to survey your entire film processing system and give you a professional evaluation. The survey is free and the facts could be invaluable. Want more details? Call or write! We'll get back to you - fast!

**HF**  
**Houston Fearless 76**

833 East Walnut Street, Carson, California 90746 U.S.A.  
(213) 538-4930 TWX: 910-3466701

# DATAMETRICS TOOK THE TIME TO LISTEN TO YOUR TIME CODE NEEDS



Nobody knows better than production engineers how important equipment flexibility is in the efficient use of SMPTE Time Code. So Datametrics listened to engineers, and designed a comprehensive line of time code equipment to meet every need.

Rugged portable code readers. Highly legible displays. Low-profile readers and generators. Even comprehensive systems that incorporate complete generate, read and video display capabilities in one compact case. Datametrics has the package you need, but that's only the beginning.

Even our most cost-effective units incorporate features you'd expect to find on higher priced models.

For example, Datametrics' lowest cost studio code reader offers video insertion capabilities for monitor viewing and code burn-in to work prints. And we added options that offer even greater flexibility... at lower cost.

But we didn't stop there. Datametrics leads the industry in innovative features that greatly extend the potential of time code. Our newest code reader offers automatic segment duration calculation. Video titling capabilities. And it decodes and displays Time and User data... simultaneously.

Contact Datametrics. From basic time code management to the most technically advanced

computer-compatible systems, we make time code work to your advantage. Time after time after time.

**Ask for a free copy of the new SMPTE Time Code Handbook, and learn how to make more effective use of time code in your facility.**



**datametrics**

Datametrics Inc.  
340 Fordham Road, Wilmington, MA 01887  
Tel. (617) 658-5410/TWX, 710-347-7672

## Books, Booklets, Brochures

The **ENG/EFP/EPP Handbook** by C. Robert Paulson, edited by James A. Lipke, Editorial Director of *BM/E (Broadcast Management/Engineering Magazine)*, published by *BM/E*, 295 Madison Ave., New York, NY 10017, is intended as a primer for newcomers, an advanced report for professionals, and a handy reference for everyone involved with television. It is a guide to evaluation, selection and acquisition of camera, field production and editing equipment. It offers detailed analyses of current products and systems, predictions about future devel-

opments, guidance in long range organization and systems planning, and over 300 charts, graphs and photographs, plus references, standards and indexes. The introduction, by Joseph A. Flaherty, Vice-President, Engineering and Development, CBS Television Network, projects new technology and trends for the coming decade. The 572-page book is priced at \$39.95. It is available from the publishers.

**The Manual of Photogrammetry**, 4th ed., is available from the American Society of Photogrammetry, 105 N. Virginia Ave., Falls Church, VA 22046, at a price

of \$59.95. The Editor-in-Chief is Chester C. Slama, with Associate Editors Charles Theurer and Soren W. Henderson. The book contains 1056 pages and many photographs and diagrams. There are 19 chapters, each chapter written or compiled by one or more author-editors and contributing authors. An attempt was made in arranging the material to assemble it in such a way that its order of presentation would follow as closely as possible the sequence one would encounter in the application of photogrammetry; that is, starting with the sensor and proceeding through reduction of data. As an introduction, this material is preceded by background information in the form of history, mathematics and optics. The description of basic processes is followed by an expanded discussion of nontraditional applications of photogrammetry. The 19th chapter contains an extensive glossary providing definitions of terms and symbols used in photogrammetry.

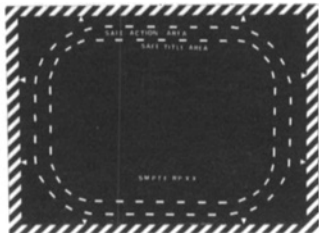
**The EBU Review-Technical: Index to Articles Published from 1950 to 1980** has been published by the EBU Technical Centre, 32 Avenue Albert Lancaster, B-1180 Brussels, Belgium. *The EBU Review (Revue de l'UER)* appears in English and French versions and consists of two editions published alternately each month. The *Index* is published as a special extra issue additional to the six bimonthly issues in 1980. It is being sent without charge to EBU members as part of their subscription for 1980 as well as to subscribers to the *Review* in 1980. For others, copies of the *Index* are available from the EBU Technical Centre upon payment of 200 Belgian francs.

The *Index* contains lists of the articles classified by authors and by subjects. Subject headings include Acoustics and Audio Technology, Recording, Video Technology, Lighting, Digital Techniques, Production Facilities, Automation, Transmission and Distribution, Transmission and Reception, Antennas, Propagation, Satellites, Eurovision Developments and Major Outside Broadcasts, Professional Training, and Miscellaneous.

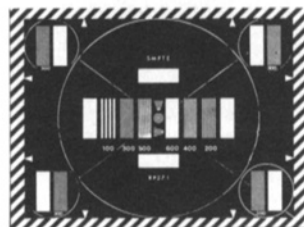
In addition to the *Index* this special issue contains an editorial by Rudolf Gressmann, Director of the EBU Technical Centre; an introductory article entitled "The Flow of European Documentation on Broadcasting From 1925 to 1980"; an article on the EBU Review-Technical and its contents; and an article on the activities of the EBU Technical Centre.

# SMPTE

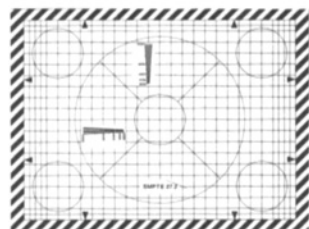
## Television Test Films & Slides



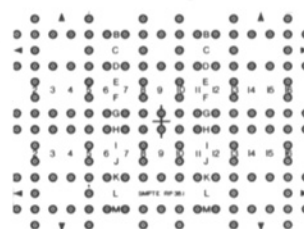
Safe Action and Safe Title



Alignment and Resolution



Operational Registration



Deflection Linearity

SMPTE's TV test films and slides are used for setting up and checking television studio cameras and telecine systems. These are manufactured under carefully controlled conditions to insure constant dimensions and densities.

### Available in 35mm and 16mm film and in 2 X 2 slides

- Operational Alignment Test Pattern\*
- Alignment and Resolution Test Pattern
- Operational Registration Test Pattern\*
- Safe Action and Safe Title Test Pattern
- Mid-Frequency Response Test Pattern\*
- Television Deflection Linearity Test Pattern\*
- Color Television Subjective Reference Films and Slides.

\*Also available in 8 X 10 transparency.

For free catalog, call or write:

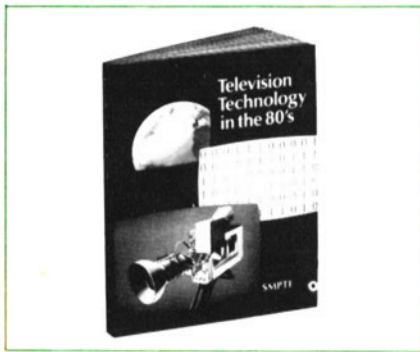


### SMPTE Test Film Dept.

862 Scarsdale Ave., Scarsdale, NY 10583  
(914) 472-6606 (212) 562-5708

Announcing a brand new book from SMPTE—

# Television Technology in the 80's



As television technology continues to rapidly improve and develop, keeping informed on these revolutionary changes becomes not only important, but essential.

SMPTE's new book **Television Technology in the 80's** spotlights some of the major technological developments that are bound to affect everyone in television broadcasting. This book touches on almost every area of television's developing technology: **digital video recording, digital techniques, the all-digital studio, new camera technology, and high definition television.**

This book is crammed full of the most up-to-date information taken from the presentations of the SMPTE Annual TV Conference held in San Francisco, Feb. 6-7, 1981.

Contributors to this book are acknowledged to be the leading

CONTENTS	
<p>A New Channel Code for Magnetic Digital Recording, Max Artigas, Thomson CSF, Gennevilliers, France</p> <p>Recent Developments in Error Concealment Techniques, M-J Colaitis and D. Nasse, CCETT, France</p> <p>A Format for Digital Television Tape Recording, John L. E. Baldwin, Independent Broadcasting Authority, Winchester, England</p> <p>Digital Video Tape Recording with Increased Packing Density—Progress Report, Masahiko Morizono, Hirofumi Yoshida, Yoshitaka Hashimoto and Takeo Eguchi, Sony Corp., Kanagawa, Japan</p> <p>Aspects and Considerations About the Mechanical Format of Digital VTRs, Dieter K.E. Pohl, Robert Bosch GmbH, Darmstadt, West Germany</p> <p>Mechanical Tape Format Considerations for Digital Television Recording, C. Robert Thompson, RCA, Camden, N.J.</p> <p>Formats for Digital Video Tape Recorders, D. Dolby, M. Lemoine, M. Felix, Ampex Corp., Redwood City, Calif.</p> <p>DVTR Editing Considerations for Multiplexed Audio Versus Separate Audio Edge Tracks, Kenneth Clunis, JM/Mincom Div., Camarillo, Calif.</p> <p>Digital Television Error Correction Without Overhead Bits, A. A. Goldberg and John P. Rossi, CBS Technology Center, Stamford, Conn.</p> <p>Reflections of a Camera Designer, L. Germany, PYE TVT, Ltd., Cambridge, England, H. Blom and E. Tienkamp, Philips, Eindhoven, Holland</p> <p>A Super Camera Using Saticon &amp; Built-in Computer Control System, Takashi Sueoka, Japan Broadcasting Co., Tokyo, Japan</p> <p>Advances in EFP Camera Design, John O. Ryan, Ampex Corp., Redwood City, Calif.</p>	<p>A New High Resolution Plumbicon Tube, A Franken, Philips, Eindhoven, Holland</p> <p>Lag Reduction and Lag Characteristics of Television Camera Tube Signals, R. G. Neuhauser, RCA Corp., Lancaster, Penn.</p> <p>Multiplex Sound Television Broadcasting in Japan, Kiyomi Iizuka, Tokyo Broadcasting System, Inc., Tokyo, Japan</p> <p>Questions on the Orientation of Research in High Definition TV in the 80's, M. Joseph Polonsky, Thomson CSF, Gennevilliers, France</p> <p>High Definition TV Studies on Compatible Basis with Present Standards, Prof. B. Wendland, Dortmund University, Dortmund, Germany</p> <p>The NHK High-Resolution Wide-Screen Television System, Dr. Takashi Fujio, NHK, Tokyo, Japan</p> <p>Systems Engineering Considerations in the All Digital Television Production and Transmission Center, Michael S. Tooms, Protel Broadcast Services, Ltd., Surrey, England</p> <p>Digital Decoding of PAL and NTSC Signals Using Field Delay Comb Filters and Line-Locked Sampling, C. K. P. Clarke, British Broadcasting Corp., Surrey, England</p> <p>Test Signals in the Digital Domain, J. Judge, Tektronix, Inc., Beaverton, Ore.</p> <p>Worldwide Standardization—Now or Never, Thomas Robson, Independent Broadcasting Authority, Winchester, England</p> <p>Panel Discussion on Digital Video Component Tests Performed by the SMPTE Committee on New Technology, Chairmen: Frank Davidoff, Frank Davidoff, Inc.; William G. Connolly, CBS Television; Kenneth B. Davies, Canadian Broadcasting Corp.; Charles A Ginsburg, Ampex Corp.; Robert S. Hopkins, RCA Corp.</p>

experts in their areas of interest. Take a look at the contents on this page and you will see why this book is one that everyone who has even the slightest interest in

television will want for his or her personal or company library. Order your copy today.  
**240 pp. softbound 8 1/2 x 11**  
**Price: \$30.00\***

**Act Now! Mail This No-Risk Coupon Today.**

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



Please send me \_\_\_\_\_ copies of **Television Technology in the 80's** for my free 15-day examination. If satisfied, your invoice for \$30.00\* per book, plus postage and handling, will be honored. Otherwise, I may return the book(s) within 15 days and you will cancel my invoice.

I enclose my check for \$\_\_\_\_\_ for \_\_\_\_\_ copies of **Television Technology in the 80's**, post paid.† If not satisfied, I may return the book(s) within 15 days and receive a prompt refund.

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

†Foreign orders add \$1.50  
 \*20% discount available to SMPTE members.

SMPTE member?  Yes  No

(continued from page 615)

Medal Award by the SMPTE "for major contributions to the planning of complex network television production centers, to the evolution of electronic newsgathering techniques including the use of highly mobile color television equipment, and to the concept of computer-controlled videotape editing machines."

Flaherty is married to the former Jan Hermance, and is the father of five children: Patrick, 22; Daniel, 21; Michael, 18; Timothy, 16; and Meg, 14. They are a three-generation

SMPTE family. His father is a Life Member, he is a Fellow, and his son Patrick is an Associate Member.

His interests outside CBS and the SMPTE include his amateur radio station, K21QM, and a shared interest with his wife in food and wine. He is also an amateur bread-baker.

In addition to his important role in the development of ENG, he has been involved in the development of digital television and teletext, and in the changeover to 1-inch tape. He feels that this is a particularly exciting time to be a member of the


SMPTE, as the technological explosion makes both motion pictures and television more important communicative tools. Often in the past, equipment was unwieldy and technology limited, and the size and cost of the systems made it impossible to do the jobs the creative community demanded. Such drawbacks are now in the past because of microcircuitry and the attendant growth in technology which provides a great stimulus to the whole industry, and the SMPTE is at the heart of that growth.

He feels that the engineering and standards activities of the SMPTE provide a base for the growth of the motion picture and television industries, as these two media merge closer and closer as their techniques are combined, particularly in production and post-production. Cable, satellites, VCRs and videodiscs are providing new outlets for both film and television programs, tending to further stimulate the growth of these two technologies.

Flaherty regards his contribution to electronic newsgathering as his outstanding achievement because it provides a fundamental dimension which is the essence of news — that is, news in time. Perhaps the finest hours of electronic newsgathering most recently were the return of the hostages, an event covered by satellite showing the world, step by step, the progress of the return of these hostages.

"On the sadder side," he said, "but still of great importance, was the recent coverage of the assassination attempt on President Reagan. This was virtually live, the whole thing being seen instantly by the world on rapid replay. I felt that seeing the horror of these events, as they happen, may help to alleviate such violence in the future."

He looks forward to many more advances as we move into the world of digital television, high definition, satellite broadcasting, and the SMPTE will be contributing to the growth of each of these technologies.



## Record, play and dub complete sporting events and full-length movies ... non-stop.

Record and playback up to 2 hours, 40 minutes on any standard Sony BVH 1000, 1100, and 1100A or Ampex VPR-1C, VPR-2 and VPR-2B Type C VTR with the Merlin ME 238 conversion kit.

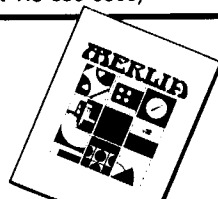
Extended play time allows most full-length movies and sporting events to be recorded on a single 12½" reel. Ideal for master playback when dubbing to small format machines as well as for cable and broadcast automated programming.

# MERLIN

1880 Embarcadero, Palo Alto, CA 94303

Call Toll Free — 800-227-1980 (California — Call Collect 415-856-0900)

Merlin Engineering has a full range of products and assemblies for bringing your broadcast VTR up to date, as well as complete engineering facilities for custom applications. Write for your copy of the Merlin catalog.



**SMPTE Conference**  
5-6 February 1982  
16th Television Conference, Opryland  
Hotel, Nashville.