



Deane Rowland White

Deane Rowland White, a Life Fellow of the SMPTE and the Society's President for the 1969-1970 term, died at the John F. Kennedy Hospital in Colonia, N.J., at the age of 79.

Dr. White was born in Berea, Ohio, in February 1902. After completing undergraduate work at Baldwin-Wallace College he attended Columbia University, where he received the Ph.D. degree in Physics in 1927. That same year he began a 40-year career in the Parlin Research Laboratory of the Du Pont Photo Products Department, first as a physicist, then as

Laboratory Director. In 1958 he was appointed Associate Director of Research, a post he held until his retirement in 1967.

During his long and distinguished career he was the author of numerous scientific and technical articles published in leading scientific journals. Twenty-five of his articles were published in the *SMPTE JOURNAL*, the earliest being "Borax Developer Characteristics" in the May 1929 *Transactions* (the predecessor of the *SMPTE JOURNAL*).

His many services to the SMPTE included a term as Executive Vice-President (1967-1968) and as Engineering Vice-President (1960-1967).

Dr. White participated actively in the Standards program on both the national and international levels. In addition to his chairmanship of SMPTE committees concerned with standards, he organized and became chairman of the American National Standards Committee PH22 on Motion Pictures and was appointed Vice-Chairman of the Photographic Standards Management Board of the American National Standards Institute.

In recognition of his outstanding work for the American National Standards Institute (ANSI) he was presented with a

plaque that said, in part, "ANSI recognizes with heartfelt appreciation his leadership and distinguished service in furthering the Institute's coordinated national programs and also its international activities."

In 1945 Dr. White, as a member of the Technical Industrial Intelligence Committee, visited and reported on the German photographic industry and its technology. In 1963 he was the leader of the United States Delegation to the Soviet Union to study photographic technology in the USSR.

Dr. White's achievements in both the technical and standardization fields have been recognized by many distinguished awards. In 1965 he received the Progress Medal of the SMPTE for "outstanding technical contributions to the progress of engineering phases of the motion picture and television industries."

In 1964 he received the Progress Medal of the SPSE, the citation reading in part, "For his contributions to photography over many years as a physicist in both fundamental and applied research . . .

For his inspiration to his fellow scientists as laboratory administrator and director

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Otto H. Schade, Sr.

Otto H. Schade, Sr., an eminent authority on image evaluation in motion picture and television systems, died unexpectedly in his home in West Caldwell, N.J. on April 28, 1981. Born in Schmalkalden, Germany in 1903 and educated in Germany, he came to the United States in 1926 and worked with the firm of Atwater Kent in Philadelphia.

Five years later he joined the RCA Tube Department at Harrison, N.J., the start of a lifetime career. Possibly his first widely recognized achievement was the presentation in 1936 before the Institute of Radio Engineers of his study in elec-

tron optics that resulted in the commercialization of the beam power tube. Typified by the 6L6, it is still widely used.

Many of his colleagues can recall that this history-making device was not the first product developed at the Harrison plant to have its effect on American technology. Years before, the Harrison building complex was known as the Edison Lamp Works; Mr. Schade's laboratory in Building 17-3 had also been used by Thomas Edison. The burn marks on the wooden lab floor bore testimony to the molten glass and vacuum technology practiced by Edison — a technology later used by Schade and his coworkers in electronic developments dimly if at all envisioned by Edison when he discovered the diode effect that today bears his name.

Other landmark accomplishments in electron tube design resulted in Mr. Schade's *Analysis of Rectifier Operation* and *R-F Operated High-Voltage Supplies*, both published in 1943. Later, in 1958, he began a study that resulted in the successful manufacture of the Nuvistor line of low-noise tubes for TV receiver

tuners, designed to compete with the emerging semiconductor product lines.

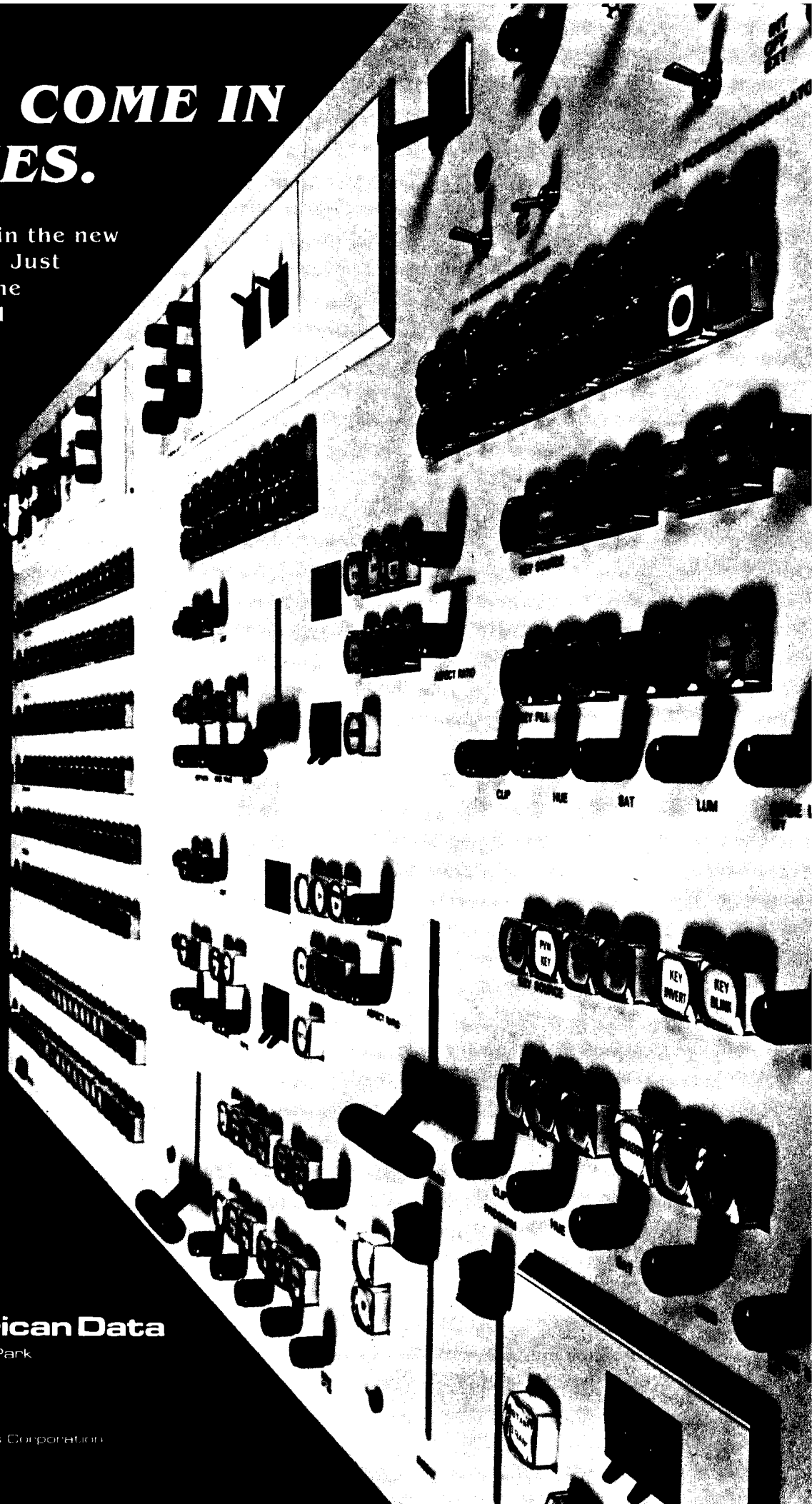
His acclaimed television accomplishments are perhaps best represented by his formal treatises "Electro-Optical Characteristics of Television Systems" published in the *RCA Review* in 1948, and "Image Gradation, Graininess and Sharpness in Television and Motion Picture Systems," published in the *Journal of the SMPTE* in four parts, from 1951 to 1955. Those works describe and develop methods for judging and comparing imaging systems in terms of the gray scale transfer characteristic, signal-to-deviation ratio, and optical sine wave response (now known as MTF). The latter paper also develops the equivalent optical pass-band, N_0 , by which systems having differing spatial frequency spectral shapes may be compared in good correlation with the observer's visual judgments of sharpness for fixed image tonal gradation and granularity. The methods and data given in those papers embody Mr. Schade's genius in combining the intuitive and the analytical.

In 1953 Mr. Schade was awarded the

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To Everyone Who Signed Up For The Speakers Bureau — Thank You From SMPTE!

Last year, the SMPTE started a Speakers Bureau whereby qualified members would list themselves as available to speak before SMPTE audiences. Dozens of members signed up, thus providing the SMPTE with a pool of experts who are willing and able to speak at SMPTE section meetings.

The Society thanks those who have offered their services. Through their efforts, the Society can now offer its members interesting and informative programs on the local level.

The following have signed up for the Speakers Bureau:

- | | | |
|---|---|--|
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<i>Information Yield</i></p> <p>Albert Abramson
<i>CBS Television</i></p> <p>David E. Acker
<i>Microtime, Inc.</i></p> <p>Murray R. Allen
<i>Universal Recording Corp.</i></p> <p>Alan R. Altendorf
<i>3D Television</i></p> <p>Phil Arnold
<i>Phil Arnold Sound Services</i></p> <p>J. G. Baer</p> <p>Ivan Barclay
<i>House of Commons</i></p> <p>John H. Battison
<i>Ohio State University</i></p> <p>Jack Behrend
<i>Behrend's, Inc.</i></p> <p>Marvin A. Bernard
<i>FilmLife, Inc.</i></p> <p>Alexis L. Burton
<i>University of Texas Health Science</i></p> <p>W. D. Carter
<i>Carter Equipment Co., Inc.</i></p> <p>M. S. Ceterski
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<i>Metromedia and Freelance</i></p> <p>Robert Chammas
<i>R. C. Productions</i></p> <p>Lawrence T. Driscoll
<i>RCA American Communications</i></p> <p>John M. Eargle
<i>James B. Lansing Sound, Inc.</i></p> <p>Fred A. Engel
<i>CBC-TV</i></p> <p>Michael J. Enzer
<i>Saxton Communications Group</i></p> <p>Cliff Fields
<i>Farinon Video</i></p> <p>Keith Gillum
<i>Macbeth Sales Corp./OSRAM</i></p> | <p>R. B. Glickman
<i>Consulting Engineers</i></p> <p>George F. Golden
<i>FilmLab Service, Inc.</i></p> <p>Bob Griffiths
<i>Telemet</i></p> <p>Richard S. Hajdu
<i>Industrial Sciences, Inc.</i></p> <p>Francis J. Haney
<i>American Broadcasting Co.</i></p> <p>S. Blair Hubbard
<i>Division of Audio Visual Arts</i></p> <p>William G. Hyzer
<i>Hyzer Associates</i></p> <p>Dr. M. A. Issari
<i>Michigan State University</i></p> <p>Dr. Marvin B. Jacobs
<i>TV Optics</i></p> <p>James W. Johnson
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<i>Laser Fiber Optics</i></p> <p>Lawrence R. Kaplan
<i>Tektronix, Inc.</i></p> <p>Stephen D. Kerman
<i>Tektronix, Inc.</i></p> <p>Vern Killion
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<i>Walter J. Klein Co., Ltd.</i></p> <p>Robert T. Kreiman
<i>Pace International Corp.</i></p> <p>John B. Kuiper
<i>George Eastman House</i></p> <p>Milton Laikin
<i>Laikin Optical Corp.</i></p> <p>Ron Larson
<i>Carter Equipment Co., Inc.</i></p> <p>Gilles Legault
<i>CBC Radio Canada</i></p> | <p>Lucien A. Lessard
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| | | <p>Ed Reingold</p> <p>Robert Ringer
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<i>V. A. Center for Endoscopic Programs</i></p> <p>Thomas Spence
<i>C & P Tele Co.</i></p> <p>Sam P. Stalos
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<i>World Wide Pictures</i></p> <p>Ernest J. Tarnai
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<i>Tiffen Manufacturing Corp.</i></p> <p>Dr. Richard W. Wien, Jr.,
<i>Eastman Kodak Co.</i></p> <p>C. Warner Williams
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<i>Showtime Entertainment</i></p> <p>Charles W. Wyckoff
<i>Applied Photo Sciences</i></p> <p>Daniel M. Zinn
<i>Magnasync/Moviola</i></p> <p>Irwin W. Young
<i>Du Art Film Labs., Inc.</i></p> |

The Society is still looking for qualified speakers to participate in this program. If you possess expertise in your field and would like to share it with your fellow members in both motion pictures and television, you are invited to sign up for the SMPTE Speakers Bureau. Simply fill out the form below (this form may be photocopied) and return it to the address noted.

SMPTE Speakers Bureau
862 Scarsdale Ave., Scarsdale, NY 10583

Please sign me up with the SMPTE Speakers Bureau.

Name _____ Title _____

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Topic on which you are qualified to speak _____

Locations where you are most able to speak _____

Other conditions on which your speaking may hinge _____



“For size, weight, image registration and quietness, GSMO could well be the new 16mm standard for the industry.”

**Randy Love
Cinematographer**



“It’s been more than a year since I bought my GSMO from Adolph Gasser, Inc., complete with 3 quick-change 400’ coaxial magazines, orientable viewfinder with 7” extender, 5 plug-in batteries, Angenieux 9.5–57mm zoom lens, etc.

“Compared with any other competitive 16mm camera package on the market, I saved at least \$10,000!” says Randy Love, the San Francisco-based cinematographer whose recent credits include sports coverage for ABC-TV’s *Wide World of Sports*, commercials for KGO-TV, and the cinematography on “*The Hidden Struggle*”—Dawn Flight Productions’ documentary film about mentally retarded adults.

“But money was not my prime consideration. Feature for feature, compared with the Eclair ACL II, the Aaton 7 LTR and the Arri 16SR, I found that GSMO was *the best buy* for 16mm production as well as documentary applications.

Image Registration

“Before I bought my GSMO, I checked it out thoroughly, shooting a number of registration tests. The image registration was just as good as *any* of the competition. As good as you can get in a 16mm camera! In fact, the 16mm negative of “*The Hidden Struggle*” was blown up to 35mm with outstanding results.



Soundstage Quiet

“Quiet enough for soundstage filming, my GSMO checks in at 28 dB! It is so quiet, my soundman frequently checks the green indicator light on the side of the camera to make sure that it’s running!

Weight and Configuration

“The GSMO’s excellent balance, low configuration, and ultra light weight (approximately 12 pounds fully loaded,

including lens) are essential for the type of shooting that I do: a lot of handheld shooting and shooting from the hip—‘floating’ the camera Steadicam-style, so to speak! When you shoot 15 magazines per day, every pound you shave off the camera weight makes an enormous difference.

Variable Speeds

“The high-speed capability comes in handy for special effects, commercials and documentaries. 64 fps is a very good slow-motion rate. Probably as good as one can possibly expect from a camera as quiet as the GSMO. At the mere flick of a switch, you get variable speeds from 12 fps to 64 fps—including 24 and 25 fps sync sound speeds, so I can shoot for European TV without having to rent another camera!

System Interchangeability

“GSMO batteries, optional accessories and lenses are interchangeable with the CP-16R. So that I can easily rent a CP-16R body with a couple of mags whenever I need a backup camera, further enhancing my 16mm production and documentary capabilities.

Quick Turnaround

“Even the most rugged camera needs service periodically. Cinema Products’ well deserved reputation for responsiveness and outstanding factory backup—as well as an extensive GSMO dealer/service network all over the country—means quick turnaround. In my experience, sometimes as quick as 24 hours! For a freelance cameraman like myself this is of critical importance.”



Shooting from the hip, Randy Love “floats” his GSMO Steadicam-style.

For further information, please contact:

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