

SECTION NEWS

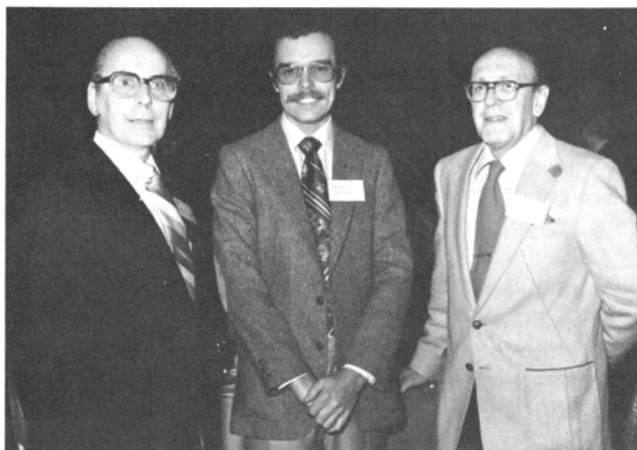
New Section Formed in Ottawa

Ottawa, October 15 — This was the inaugural meeting of the SMPTE's newest section. Ottawa was formerly a part of the Montreal/Quebec/Ottawa Section; but because of the growing size of the Ottawa contingent, 51 of the Ottawa members petitioned the Board of Governors to form a new Section. The petition was fully supported by the two Canadian Governors. There are now 21 SMPTE Sections in addition to 12 Student Chapters. Officers of the new Section are: Ross Mutton, Chairman; Robert Vaive, Secretary-Treasurer; and Ivan Barclay, George Bova, George Murphy, and Andre Proulx, Managers.

The inaugural meeting was held at the Top of the Hill in the Skyline Hotel overlooking downtown Ottawa, with over a hundred members and guests attending. Among the many distinguished guests were Arnold Schieman and Raymond Brule, Canadian Governors; Howard Wilkinson, Toronto Section Chairman; and Grant Dearnaley, Montreal/Quebec Section Chairman.

The evening began with a cocktail hour, courtesy of Kodak of Canada, Ltd., followed by a dinner, courtesy of Hitachi Denshi, Sony, Strand/Century, and Panasonic. Wine with the meal was provided by Ampex Corp. Additional contributions were provided by Arri-Nagra, Central Dynamics, EEV, JVC, Photo Import, RCA, Thomson-CSF, and 3M Company.

Conrad Scheetz, Executive Director of SMPTE Headquarters, read to the audience greetings from SMPTE President Charles Anderson, who was unable to attend (continued on p. 104)



From the left: Arnold Schieman, Canadian Governor (Montreal); Ross Mutton, Raymond Brule, Canadian Governor (Toronto).



Conrad Scheetz (right), the Executive Director, SMPTE Headquarters, presenting the SMPTE banner to Ross Mutton, the Ottawa Section Chairman.



Howard Wilkinson, Toronto Section Chairman; Ross Mutton, Ottawa Section Chairman; Grant Dearnaley, Montreal/Quebec Section Chairman.

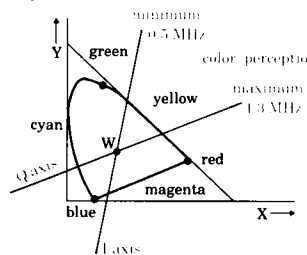


The registration desk with Robert Vaive, Secretary-Treasurer Ottawa Section; George Murphy and Andre Proulx, Ottawa Section Managers.

HIGH I/Q

ASACA/ Shibasoku's CMM Series monitors decode color on the I/Q axis.

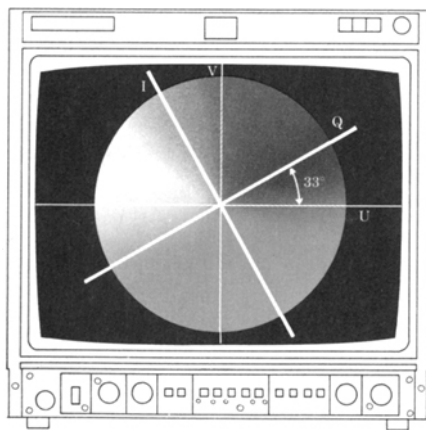
Asaca/Shibasoku's new high resolution monitors have the I-Q to deliver color performance other monitors simply cannot produce. Using R-Y, B-Y decoding no longer meets the demands of today's professional standards.



I-Q axes in color triangle.

The Asaca/Shibasoku monitor like the human eye resolves certain colors best; reds, oranges, yellows, and flesh tones. The I-Q decoding system enables the monitor to display these colors at a higher resolution using wide band demodulation of 1.3 MHz rather than 0.5 MHz as in R-Y, B-Y systems.

We cared enough to give you a monitor with the I-Q to reproduce the best possible pictures. We know you're smart enough to buy it.



ASACA
ASACA/SHIBASOKU
CORP. OF AMERICA

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Telex: 72-6351

FEATURES

- 20" and 14" models available—high resolution delta CRTs.
- I-Q wide band demodulation system.
- Complete board interchangeability between models.
- Switchable high performance comb filter and aperture correction.
- Multi-standard capabilities (NTSC, PAL, SECAM) on all models. Switchable from the front panel (20" model). No adjustments necessary because of digital sync circuitry.
- Dynamic focus insures perfect focus on all areas of CRT. Adjustable from the front panel.
- Special feedback circuits guard against color changes due to variations in temperature.
- Active convergence—40 controls allow precise adjustment on all areas of CRT.
- Pulse cross with expanded vertical blanking interval.
- OPTIONS... Built-in color bar or cross hatch patterns. Built-in safe title marker generator. Multi-standards. RGB inputs.
- TWO YEAR WARRANTY ON ALL PARTS AND LABOR INCLUDING THE CRT.

“OUR NEW SONY ALL KNOWN

“Finally there’s a 3/4-inch recorder that doesn’t just inch along,” says Fred Rheinstein, president of The Post Group.

A major post-production facility in Hollywood, The Post Group counts among its clients all three networks, PBS, and major cable TV and syndicated production companies. It will edit the new syndicated children’s show “We’re Moving” entirely on the BVU-800.

“The 800 is amazingly fast. To be able to go backward and forward at 40 times play speed means you can search for your edit points—and find them—more than twice as fast as ever before,” continues Rheinstein. “And this machine goes from its highest speed to a still frame. Instantly. Without slewing or breaking up.

“It also has a direct-drive system, which promises greater reliability and accuracy.

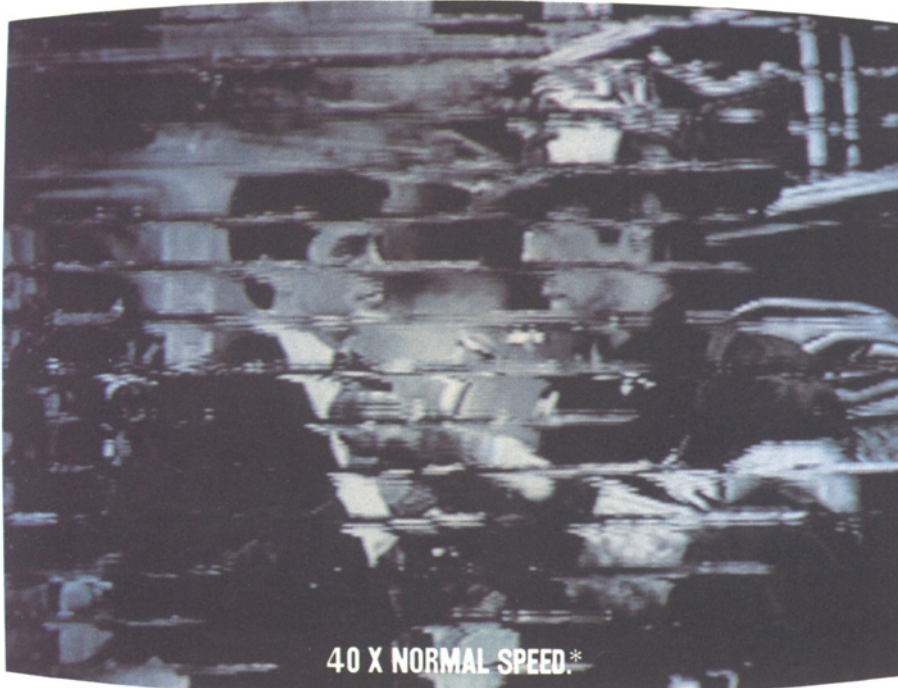
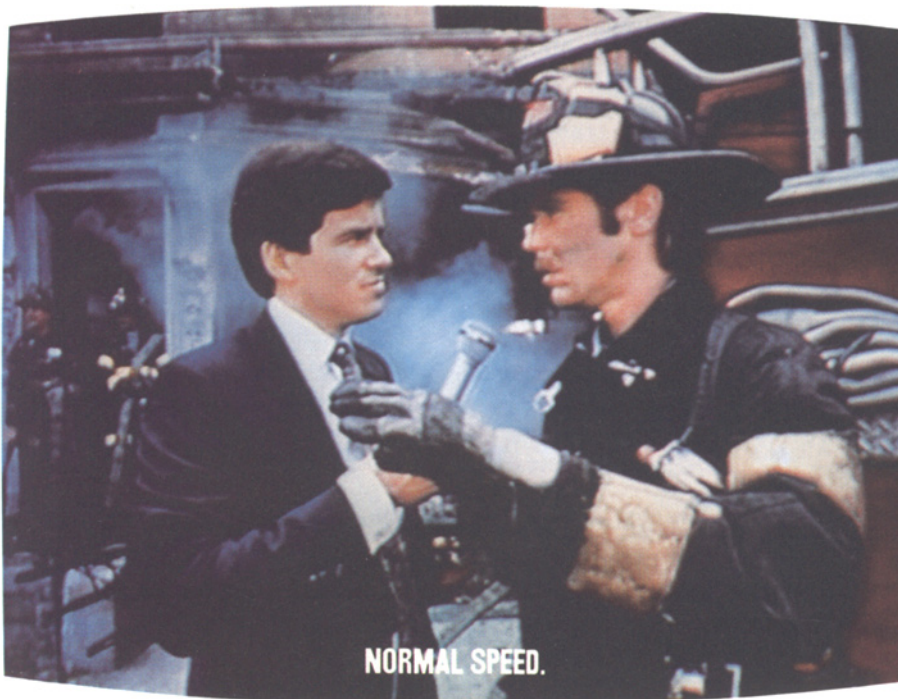
“We have extremely critical clients,” says Rheinstein. “They’re used to the best performance, in terms of picture quality and in terms of flexibility. This new Sony can deliver it.

“It’s the perfect combination of U-matic economy and broadcast quality. It’s a true mastering process; with the BVU-800, there’s no need to transfer to one-inch and lose a generation in order to edit your tape.”



U-MATIC BREAKS SPEED RECORDS."

Fred Rheinstein, THE POST GROUP



Other breakthroughs incorporated in the BVU-800 include its ability to make machine-to-machine cuts without a separate controller; its adjustable, removable edit control panel; and its narrow, front-loading design, which makes rack mounting possible.

"We've always bought a lot of Sony, because we can depend on the company for reliability and innovation," says Rheinstein. "Now, with the BVU-800, Sony makes its competitors look like they're operating in reverse."

Sony makes a full line of 1-inch and 3/4-inch broadcast equipment, including cameras, recorders, editors and digital time-base correctors.

For more information, write Sony Broadcast, 9 West 57th St., New York, N.Y. 10019. Or call us in New York/New Jersey at (201) 368-5085; in Chicago at (312) 860-7800; in Los Angeles at (213) 537-4300; or in Atlanta at (404) 451-7671.

SONY
Broadcast

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*When used in conjunction with the BVT-2000 digital time-base corrector.