

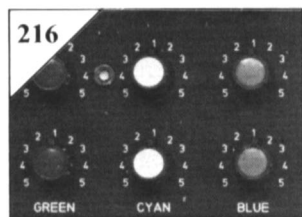
LC Color Print Film 5738/7738. Film 5380/7380 is fully compatible in Process ECP-2A and features the same improved dye stability and reduced process sensitivity as Eastman Color Print Film 5384/7384.

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**Documenting
Technology for
Creativity**

R. J. Zavada

As we look to the theme of the 125th Technical Conference — Future Sights and Sounds — there is a feeling of anticipation about what benefits the emerging technologies may bring. But as a technical society responsible for documenting technology, do we dampen the enthusiasm when we pose the question: Does too much creativity allow too little consistency for standardization? Will the innovations bring order or chaos? Will future technologies yield to the effective documentation, or are standards restrictive to inventiveness and creativity?



**FDL 60 — An
Advanced Film
Scanning System**

D. Poetsch

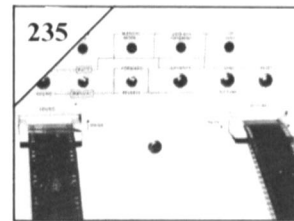
The presentation of the FDL 60 film scanner in Montreux in early 1979 was a milestone in the development of modern telecine technology. This article describes in detail the FDL 60, which utilizes semiconductor CCD sensors to scan the film without interlace, and generates 60 fields/sec from 24 film frames via a digital frame store using component coding. With the same basic unit and different options, it is possible to perform many operations for both broadcast and post-production, using maintenance-free digital techniques.

228	OVERCOAT
	MAGENTA LAYER
	INTERLAYER
	CYAN LAYER
	INTERLAYER
	YELLOW LAYER

**Eastman Color LC
Print Film 5380/7380**

S. J. Powell, C. Didier, B. Gagny, K. J. Carl, J. W. Erwin, and I. A. Halman

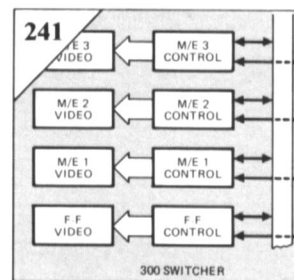
Eastman Color LC Print Film 5380/7380 has been designed for use in applications where a lower-contrast image is desired, such as for prints used for direct television transmission or video transfer. The new film replaces all formats of Eastman



**SMPTE Time and Edit
Code and Motion-
Picture Production**

M. J. Strong

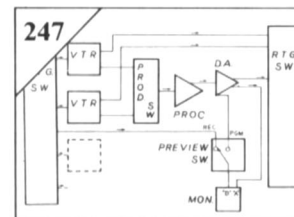
The television field was one of the first to adopt available technology by generating a time and edit code enabling technicians to synchronize videotapes and to perform the many editorial tasks of assembling and displaying programs. Motion-picture people have also begun to apply this same technology in conjunction with the time code. As chairman of an SMPTE working group studying the practical application of 80-bit and 112-bit SMPTE time and edit codes for 24, 25, or 30-frame/sec motion-picture production, the author discusses some technical barriers which were overcome in developing new ways of handling film.



**Microprocessor
Control Achieves
Design Flexibility for
Video Production
Switcher**

H. P. Butler and
D. C. White

The design of the GVG 300 production switcher emphasizes the use of a prioritized, interrupt-driven hardware and software control structure. This permits software modules and processing to be loosely coupled, enabling design modifications and addition of new switcher functions without corrupting the processing of existing functions. This article describes how the use of microprocessor systems has permitted the 300 switcher to evolve to meet a changing marketplace without extensive redesign of major system components.



**Evolution of a TV
Post-Production
Facility**

T. Dunn

Dramatic changes in videotape post-production facilities have taken place in the last few years. From a single three-machine, 2-in. quadruplex manual editing room, Unitel has expanded to include three additional computer-assisted editing suites, each consisting of four Type-C format, 1-in. videotape machines. This article describes how and why the facilities have grown, how our concept of an ideal editing room has evolved, and what is required of new facilities that will be added in the future.