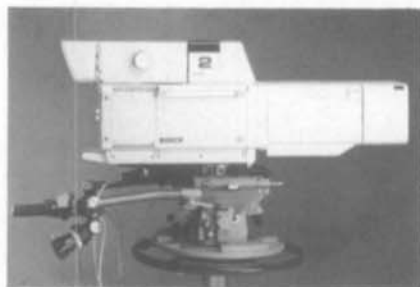


New Products

Further information about these items can be obtained from the addresses given. As in the case of technical papers, the Society is not responsible for manufacturers' statements, and publication of these items does not constitute endorsement of the products or services.



Bosch KCM 125 automatic studio/OB camera

The KCM 125 automatic studio/OB camera and the QuarterCam recorder camera and studio playback unit have been introduced by Robert Bosch Corp., P.O. Box 31816, Salt Lake City, UT 84131. The KCM 125 color TV camera achieves picture quality as a result of 25-mm state-of-the-art pickup tubes with lead oxide target employing LOC and diode gun. A new lens-error-correction (LEC) system substantially reduces the influence of lens errors on registration. The camera employs a distributed-intelligence concept with microcomputers in camera head, CCU, and control panels.

The KBF recorder camera is the core of the compact and versatile QuarterCam system. The Lineplex process produces high-quality recordings of video and audio signals on 1/4-in. magnetic tape in a compact cassette. The BCF 9 playback unit and Lineplex recorder have a built-in editing system, and post-production is possible using two BCF 9 units.

The CineSpace 70 camera system, designed for production of 70mm films, has been announced by United Artists Communications, Inc., 1849 Sawtelle Blvd., Suite 680, Los Angeles, CA 90025. The system comprises Todd-AO cameras, wide-format optics, and several engineering innovations designed by Fries Engineering of North Hollywood.

A pair of A44x9.5ESM lenses has been introduced by Fujinon Inc., 672 White Plains Rd., Scarsdale, NY 10583. The first lens is a compact $f/1.4$ zoom that weighs 14.6 kg, about 0.5 kg less than the company's previous model. The aperture remains flat past 25x ($f/1.4$ from 9.5 to 240 mm and $f/2.5$ at 420 mm). The second A44x9.5ESM lens, designed for 2/3-in. format cameras, has an $f/1.2$ maximum aperture. It will remain flat from 9.5



Fujinon A44x9.5 camera lens

to 247 mm. Both lenses have a basic range of 9.5 to 420 mm (19 to 840 mm with the built-in 2x range extender). Minimum object distance is under 2.5 m. Auto iris and manual zoom and focus are standard. Options allow full servo control, the addition of a built-in test pattern projector, and a variety of pan-bar manual and servo demand units and shot boxes.



Ikegami TM14-10RH delta gun color monitor

The 10-Series of high-resolution delta gun color monitors has been introduced by Ikegami Electronics Inc., 37 Brook Ave., Maywood, NJ 07607. The monitors are available in both 14 in. (13V, TM14-10RH) and 20 in. (19V, TM20-10RH) models. Major features include American Standard phosphors, beam feedback circuitry for state-of-the-art long-term black level stability of less than 1%, 9-zone active convergence that reduces convergence error to 0.5 mm, 1/Q demodulation axis to ensure faithful color reproduction, comb filter to provide wide-band luminance signal, and delta gun CRT technology that produces increased brightness and resolution.

A 3/4-in. U-Matic® VCR, a 2-track open reel recorder, and a stereo cassette recorder have been introduced by Sony Communications Products Co., Sony Dr., Park Ridge, NJ 07656. The VO-6800 VCR, the latest model in the company's U-Matic line, is 35% smaller and 30% lighter than the VO-4800. Main features include a battery level indicator, video confidence head, and tape-remaining display. The self-diagnostic capability also includes visual indicators that monitor the servo, hu-



Sony VO-6800 VCR

midity buildup, and tape slack. Audible warnings are provided through the camera operator's earphone.

The APR-2003 portable 2-track open-reel recorder is designed for EFP/location use. It accepts mic and line level input through its balanced, transformerless XLR connectors and can use 7-pin Tuchel jacks for external noise reduction (such as the Model 372 Dolby A module) and external powering (from Sony's AC-500 AC adaptor).

The compact TC-D5 PRO stereo portable cassette recorder has been designed to serve the ENG/EFP user. The unit records and plays back stereo sound with true high fidelity, while incorporating such features as large VU meters, Dolby noise reduction, and professional XLR-type balanced microphone input connections. The TC-D5 PRO is designed for use with normal, FeCr, or CrO2 tapes.

The 467 digital audio mastering tape has been announced by Ampex Corp., 401 Broadway, Redwood City, CA 94063. The 467 tape is designed to perform optimally on all multi-track digital recording systems (like the Sony 3324 and Mitsubishi X-800) without requiring individual tape-to-machine realignments. The tape features a durable oxide and binder system. A more precise slitting procedure provides highly accurate straightness and edge quality (necessary for reliable tape tracking and interchange). The tape is available in 1/2 and 1-in. configurations and from 4600 to 9200-ft lengths.



CMX 330XL editing system

The 330XL editing system has been announced by CMX Corp., 2230 Martin Ave., Santa Clara, CA 95050. Manufactured for the budget-conscious user, the unit offers both a 340XL-type keyboard,


***YOUR WORLD IS
CHARGED ENOUGH.***

***YOU DON'T NEED
STATIC FROM YOUR
VIDEOCASSETTES.***

YOUR WORLD

**STATIC-ATTRACTED DEBRIS ON
VIDEOCASSETTE TAPE... A MAJOR
CAUSE OF DAMAGING DROPOUTS.**

*Electron micrograph final magnification 100x.
Photographed at the University of Minnesota, Electron Microscope Service Laboratory, St. Paul, MN.
© 1985 3M Co. "Scotch" is a trademark of 3M.*

A high-contrast, black and white micrograph showing a dense, tangled mass of bright, irregular shapes against a dark background. These shapes represent various types of debris, including hair, dust, fibers, and cigarette ashes, which are attracted to the read head of a videotape.

You're looking at an electron micrograph of videocassette tape. It dramatically shows the debris that a videocassette's inherent static charge can attract. Hair. Dust. Fibers. Cigarette ashes.

Note the size of these particles in relationship to the read head. Is it any wonder they can cause dropouts and picture quality problems?

Now our patented new Scotch™ Anti-Stat Treatment solves the problem. It's a revolutionary cassette coating that minimizes static attraction, giving our 1/2-inch Broadcast and 3/4-inch MBR videocassettes the industry's lowest electrostatic charge levels.

The result: Fewer transient dropouts. Less color noise. Better signal-to-noise. A reduction of picture problems caused by static-attracted particles.

These new Anti-Stat Videocassettes, recognizable by their distinctive red doors and hubs, are what you've come to expect from 3M. Still another example that no one in the industry is as consistently innovative. Still another demonstration of 3M's commitment to quality. Still another reason we're number one in the world of the pro.

OUR TAPE

ALWAYS AN INNOVATION AHEAD.

3M

Broadcast

Anti-Stat


Scotch™

AUDIO & VIDEO TAPES

3M

YOUR WORLD

EVERY MINUTE COUNTS. NO TIME
FOR TAPE CRUNCHING, EDGE DAMAGE
OR TRANSIENT DROPOUTS.



Fifteen minutes to air time, and you have six minutes of videotape to edit into thirty seconds. You don't have any time to worry about whether the machines are aligned perfectly. But you don't have any reason to worry either. Not if you have a tape you can rely on.

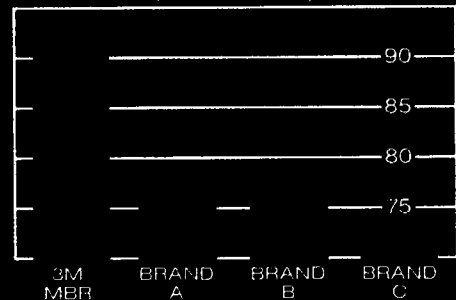
We know you need a videocassette that can handle the toughest editing conditions. So we created the Scotch™ 3/4-inch MBR videocassette with a thicker backing to reduce tape "crunching" and edge damage. We also gave it our exclusive Anti-Stat Treatment

for fewer transient dropouts.

Less color noise and better signal to noise, too.

It's available in hanger cases, including Mini U-Matics. With our red doors and hubs for easy Anti-Stat identification. With our engineers just a phone call away. With all the toughness it takes to be number one in the world of the pro.

BASE FILM THICKNESS
(in millimeters)



OUR TAPE
NOTHING ELSE MEASURES UP.



Scotch™
AUDIO & VIDEO TAPES

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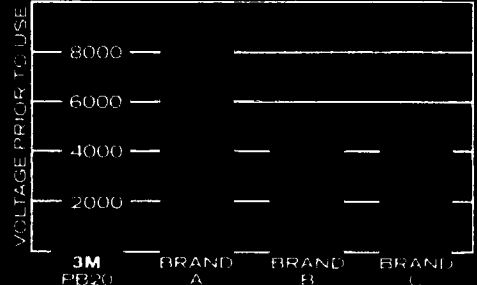
YOUR WORLD
ON LOCATION, DUST AND DIRT,
NO PLACE FOR STAIN, CHARGED
VIDEOCASSETTES.



You've waited three hours in the dust and hot sun to get that spectacular finish, only to have your once-in-a-lifetime shots destroyed by transient dropouts caused by particles drawn into your videocassette by a static charge. But that's always been a risk, until now.

We know you need a 1/2-inch videocassette that can go anywhere without picking up static-drawn souvenirs that will destroy your picture. So we developed the exclusive Scotch™ Anti-Stat Treatment, giving our new 1/2" Broadcast Videocassettes the industry's lowest electrostatic charge levels for unsurpassed dropout performance. With outstanding color reproduction and signal to noise. Hanger cases are available in VHS and Beta, in 10 and 20-minute lengths. All distinguished by our red doors and hubs for easy Anti-Stat identification. All backed by our engineers, just a phone call away. All the more reason we're number one in the world of the pro.

ELECTROSTATIC CHARGE (BETA)



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including color-coded keys, and 340XL screen display. Distributed processing, which is standard on the model, is available in conventional intelligent interfaces or with the CMX Multi-I². The 5-port system will typically operate with three VTRs, plus switcher interface and general purpose interface. The 330XL is available with the company's GISMO option, for variable speed, search and jog, and multiple machine control.



EECO IVES® II editing system

Edit list management for the IVES® II editing system and an A/B enhancement option for the PAL version of the system, have been announced by EECO Inc., P.O. Box 659, Santa Ana, CA 92702. An interface with Comprehensive Video Supply Corp.'s Edit Lister™ program allows the IVES II to perform off-line edit list building and management for use with higher-level on-line editing systems. Edit decisions are communicated from the IVES II to a personal computer. The Edit Lister can then manipulate and manage the EDL data. Once the EDL is finalized, it can be translated to a punched paper tape for direct input to an on-line editing system.

The A/B enhancement option expands the company's PAL IVES II VTR post-production system to allow complete A/B control of three VTRs plus special effects control. The A/B control option features shuttle and cruise with manual audio/video switching, A/B roll with automatic audio/video switching, and programmable control of an external special effects generator and edit list output to a printer.

The Model 100CV production switcher (a component video version of Model 100) and a companion audio mixer for both models, have been introduced by Grass Valley Group Inc., P.O. Box 1114, Grass Valley, CA 95945. The 100CV operates with the same controls as the Model 100. It has the same 3-bus multi-level mix/effects system as the 100, with eight terminating video inputs plus black and color background. The auto transition is adjustable from 0 to 999 frames, and there are ten wipe patterns with six modifiers. The 100CV is available in either Beta (Y, R-Y, B-Y) or M-format (YIQ) compatible versions.

The microprocessor-based AMX-100 line output audio mixer is derived from a 12-input, 3-bus crosspoint matrix. An independent full-function monitor output is provided. Both the line and monitor out-



Grass Valley Model 100CV production switcher

puts have LED metering for peak program and average levels. The unit is stereo capable with the addition of one plug-in module.

The 904-20E production switcher and the 9026 autotransition-event storage unit have been announced by Intergroup Video Systems, P.O. Box 1495, Gainesville, FL 32602. The switcher has a control panel with a traditional format for ease of operation. Other features include two fully independent mix/effects systems with cascading re-entries into a flip-flop mixer; a master fade-to-black with a blanking processor; and a downstream key edge for full-featured character generators.

The 9026 autotransition-event storage unit is designed to add large switcher features to small and medium-size Intergroup switchers. When linked to the Model 903 or 904, the 9026 can perform frame-accurate autotransitions and store and recall up to 99 complete switcher events. M/Es that require tedious setup can be stored and recalled in sequence, performing a series of events on the switcher.



ADM Technology S/TV 24 console

The S/TV stereo television console has been announced by ADM Technology Inc., 1626 E. Big Beaver Rd., Troy, MI 48084. The S/TV is available in 16 or 24-input mainframe sizes and can contain any combination of microphone or stereo line modules. Each input can accept in-line equalization (mono or stereo) or an 8x1 source pre-selector. Six auxiliary positions can also house the EQ or pre-select module which can feed any input or output.

Three video lights have been announced by Osram Sales Corp., P.O. Box 7062, Newburgh, NY 12550. The AL-100 has a self-contained rechargeable battery pack and a variable angle beam. The angle of illumination can be adjusted from a 30° spot to 70° wide for telephoto or wide-angle shots. The light head can be turned horizontally 360° or tilted upwards to 90° for direct or indirect lighting. A 75-W, 12-V Superphot® tungsten-halogen lamp is standard.

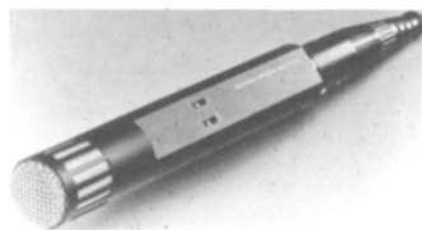


Osram AL-100 studio video light

The Video 1000 Profi light has a high-powered 1000-W tungsten-halogen Superphot lamp that maintains a constant color temperature of 3400K for quality color rendition. The unit is fitted with a heat-resistant frosted screen and a thermostatic cutoff. Additional performance features include a blower/cooling system for continuous operation of the light over lengthy recording sessions, a half-power switch, and built-in barn doors.

The compact, lightweight S 1000, though designed as an entry-level unit, combines many of the same high-performance and safety features of the AL-100 and Video 1000 Profi models.

The MKH 40 P48 studio condenser microphone has been introduced by Sennheiser Electronic Corp., 48 W. 38th St., New York, NY 10018. This microphone combines a symmetrical capsule with optimal resistive loading resulting in a highly linear frequency response and an inherent noise level that is virtually imperceptible to digital recording equipment. The MKH 40 responds accurately to both high and low sound pressure levels, and can record subtle sonic nuances to loud booms without coloration, noise, or intermodulation distortion.



Sennheiser MKH 40 P48 microphone

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Shure SM1 and SM2 headphone microphones

Three additions to its line of microphones and two professional headsets have been announced by Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204. The Model 819 unidirectional and Model 809 omnidirectional condenser boundary-effect microphones can be used for general PA and sound reinforcement applications, budget-minded film and video production, and teleconferencing.

The SM48-LC is a low-impedance unidirectional dynamic vocal microphone that delivers professional performance in live sound reinforcement (both music and speech), recording studio, remote pickup, and broadcast applications. A cartridge shock mount reduces handling and stand noise.

The SM1 (single earphone) and SM2 (double earphone) broadcast headsets are intended for news and sports broadcasting, special events remote announcing, interviewing, and intercom systems. The microphone in both models is a close-talking unidirectional dynamic with a frequency response (50 to 15,000 Hz) tailored for voice intelligibility. The earphones have a frequency response of 100 to 8,000 Hz for precise voice reproduction of cue, program, sidetone, or intercom signals.



Marconi Model 2382 spectrum analyzer

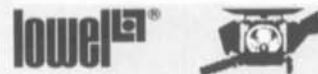
The first in a new series of spectrum analyzers, the 2382, has been announced by Marconi Instruments, 3 Pearl Ct., Allendale, NJ 07401. This analyzer system comprises two units, RF unit 2382 and display unit 2380. It covers frequencies from 100 Hz to 400 MHz with a resolution of 1 Hz. A precision tracking generator is integral, and the analyzer is keyboard controlled and fully GPIB compatible. The model covers HF, VHF, microwave IF, and video signals, which represent over 40% of most applications. Its 12 digitally corrected filters, ranging from 1 MHz down to 3 Hz, offer excellent frequency resolution.

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