

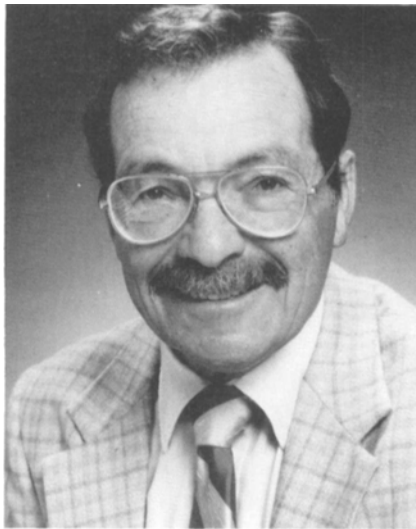
News

Charles P. Ginsburg Honored by Ampex

Charles P. Ginsburg, the father of the videotape recorder (VTR), was honored by Ampex Corp. at a company-wide celebration held January 31, 1986. The ceremony was in recognition of Ginsburg's retirement, following 34 years with the company. In making the announcement, Roy H. Ekrom, president and chief executive officer, Ampex Corp., said, "Charlie's contribution to television and Ampex is immeasurable. We are honored by his dedicated service and loyalty to Ampex these many years and wish him all the best."

Ginsburg joined Ampex in early 1952, just months after the company's top management, led by its founder Alexander M. Poniatoff, launched a project aimed at applying magnetic tape recording technology to the medium of television. In the early 1950s, film was the only recording method available to capture pictures from video, but kinescope picture quality was poor and turn-around time long. Poniatoff and others soon recognized the industry's need for a magnetic tape recording device.

Ampex's VTR development project was initially placed solely in the hands of Ginsburg. Gradually, a six-man team was assembled to develop the recorder. Ginsburg headed this team, whose other members were Ray M. Dolby, Charles E. Anderson, Alex Maxey, Fred Pfost, and Shelby Henderson. The team ultimately developed the quadruplex, or quad recorder, the industry's first practical VTR. The unit was a 4-MHz recorder with four rotating heads (hence the name quad) writing narrow tracks transversely on a 2-in.



Charles P. Ginsburg

wide tape at a recording speed of 15 in./sec. The machine could record an hour of programming on a 12½-in. diameter reel of tape.

Ampex Corp. celebrated the 30th birthday of the VTR during a corporate presentation at the annual convention of the National Association of Broadcasters, held April 13-16.

CBS became the first network to go on the air with the Ampex recorder with a time-delay broadcast of its "Douglas Edwards and the News" program, on November 30, 1956.

Ginsburg was Ampex's vice-president for advanced technology and planning at the time of his retirement. He is an honorary member of the SMPTE, and was the recipient of the David Sarnoff Gold Medal of the Society.



The production version of the first practical VTR used by CBS on November 30, 1956.

AMPEX

If you need assistance in designing or installing your interformat editing suite, the ACE Micro and other Ampex products are available from the following authorized Ampex video systems dealers:

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3125 N. Broad St.
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Midwest Corp.
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Edgewood, KY 41017
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Dallas, TX 75244
214-233-5535

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Mt. Prospect, IL 60057
312-539-7700

Todd Communications, Inc.
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Max. Relative Aperture*: 1:1.7 through 270mm
*25mm format 1:2.8 at 540mm



P18x15BIE for 30mm and 25mm cameras.

The Widest—a very wide 60° angle of view plus incredible edge-to-edge sharpness, fidelity and sensitivity. Supplied with 1.5X and 2X built-in extenders plus pattern projector.

Focal length: 15-270mm (30-540mm w/2X extender)

Max. Relative Aperture*: 1:2.1 through 218mm
*25mm format 1:2.7 at 270mm



PV14x12.5BIE High Resolution Lens for 30mm and 25mm cameras.

A Unique Design—featuring extensive use of Fluorite lens elements, this lightweight, compact 14X studio lens provides high sensitivity and critical sharpness at all focal lengths.

Focal length: 12.5-175mm (1.5X and 2X extenders built-in)

Max. Relative Aperture*: 1:1.6 at all focal lengths
*25mm format



J15x8.5BIE for 2/3" cameras.

2/3" Economy—full utility for all studio situations, combining a 15X zoom ratio with an M.O.D. of under two feet, a 54° angle of view and high sensitivity throughout the range.

Focal length: 8.5-128mm (17-256mm w/built-in extender)

Max. Relative Aperture: 1:1.6 at all focal lengths



J18x9BIE for 2/3" cameras.

Greater Reach, Lighter Weight—nothing matches the 18X zoom power of this lens—and it weighs less than 4 lbs.! It increases the flexibility of any portable camera.

Focal length: 9-162mm (18-324mm w/2X extender)

Max. Relative Aperture: 1:1.7 through 116mm
1:2.4 at 162mm



J14x8 BIE High Resolution Lens for 2/3" cameras.

Super wide (60°) and super sharp from corner-to-corner. This compact lens also provides a 14X zoom ratio and built-in 2X extender.

Focal length: 8-112mm (16-224mm w/built-in extender)

Max. Relative Aperture: 1:1.7 through 91mm
1:2.2 at 112mm

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Incredible 45X reach with your 2/3" cameras!
Perfect for sports and all outdoor E.F.P.
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Focal length: 9.5-430mm (19-860mm w/built-in
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J25x11.5BIE for 2/3" cameras.
Greater Reach—a 25X zoom lens designed
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scope of 1" systems, the economy and
efficiency of your 2/3" cameras.
Focal length: 11.5-288mm (23-576mm w/2X extender)
Max. Relative Aperture: 1:1.6 through 220mm
1:2.1 at 288mm



J20x8.5BIE for 2/3" cameras.
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use the J20x8.5BIE for studio or outdoor
broadcast assignments—with the same 2/3"
camera!
Focal length: 8.5-170mm (17-340mm w/2X extender)
Max. Relative Aperture: 1:1.6 through 130mm
1:2.1 at 170mm



J13x9BIE for 2/3" cameras.
The Portable Standard—used by cameramen
around the world under all conditions,
the J13x9BIE is a proven performer with
superior sharpness and sensitivity.
Focal length: 9-118mm (18-236mm w/2X extender)
Max. Relative Aperture: 1:1.6 through 99mm
1:1.9 at 118mm



J15x9.5 for 2/3" cameras.
Quality plus Economy—you can't buy more lens
for less money. Lightweight and sensitive, it meets
the needs of both cameramen and accountants
yet lives up to its Canon name.
Focal length: 9.5-143mm
Max. Relative Aperture: 1:1.8 through 112mm
1:2.3 at 143mm



J8x6 B Ultra Wide-Angle Lens for 2/3"
cameras.
The widest of the ultra-wide zooms at 72.5°
this incredible 8X lens also has a M.O.D. on
only 11"—it's great for interviews!
Focal length: 6-48mm
Max. Relative Aperture: 1:1.7 through 33mm
1:1.9 at 48mm

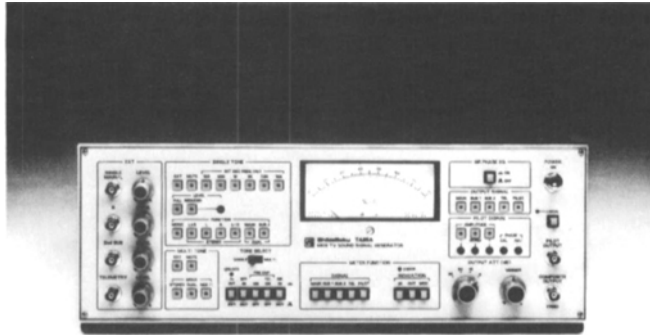
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The Society of Photographic Scientists and Engineers (SPSE), in June, will conduct the first in a series of conferences exploring the history of photographic science and technology. This first conference, to be held June 22-25 at the George Eastman House in Rochester, N.Y., has been named "Pioneers of Photographic Science & Technology." It will shed light on the photomechanical, business, and industrial histories that are related to specific photographic science and technology systems. A total of 30 papers by distinguished authors will comprise the program. Additional information regarding the conference may be obtained from Eugene Ostroff, Program Chairman, SPSE, 7003 Kilworth Lane, Springfield, VA 22151.

The Professional Film and Video Equipment Association (PFVEA) has announced newly elected officers and board members. Officers include Ed Clare, Cinema Products Corp., president; Loet Farkas, Matthews Studio Equipment, Inc., East Coast vice-president; Bruce Frenzinger, O'Conner Engineering Labs, Inc., West Coast vice-president; Kim Hoag, Ritz A-V Cine Sound, secretary; and Cole Allen, Riviera Broadcast Leasing, treasurer. New board members include Mike Niehinke, Rosco Laboratories, and Frank Lowe, Adolph Gasser Inc. PFVEA's membership consists of 73 manufacturers and service suppliers in the professional motion-picture, video, and audiovisual fields.

Robert Bosch Corp., Stuttgart, F.R. Germany, and N.V. Philips Gloeilampenfabrieken, Eindhoven, the Netherlands, jointly announced an agreement to form a cooperative venture named Euro Television Systems GmbH. The new company, to be headquartered in Darmstadt, F.R. Germany, will market professional television studio broadcast equipment worldwide. It will absorb Bosch's Television Broadcast and Video Equipment Divs., Philips' development and production facilities, and Philips Television Systems, Inc.

Dolby Laboratories has moved its corporate headquarters to a new building at 100 Portero Ave., San Francisco, CA 94103-4813. The move, from Sansome Street in San Francisco's financial district, became necessary because of the company's substantial market growth in recent years. The 70,000-ft² building affords considerably more work space for Dolby's engineering, licensing, U.S. marketing, and administrative staffs. Dolby Laboratories is the originator of Dolby noise-reduction systems and the Dolby Stereo film soundtrack.

Allied Film & Video, headquartered in Detroit, Mich., has announced that it will

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AGFA XT320® High Speed Color Negative Film is a *winner* featuring remarkably fine grain and wide latitude. It's ideally suited for use under low-light conditions in the studio, on both indoor and outdoor locations, at night, underwater and for industrial shooting.

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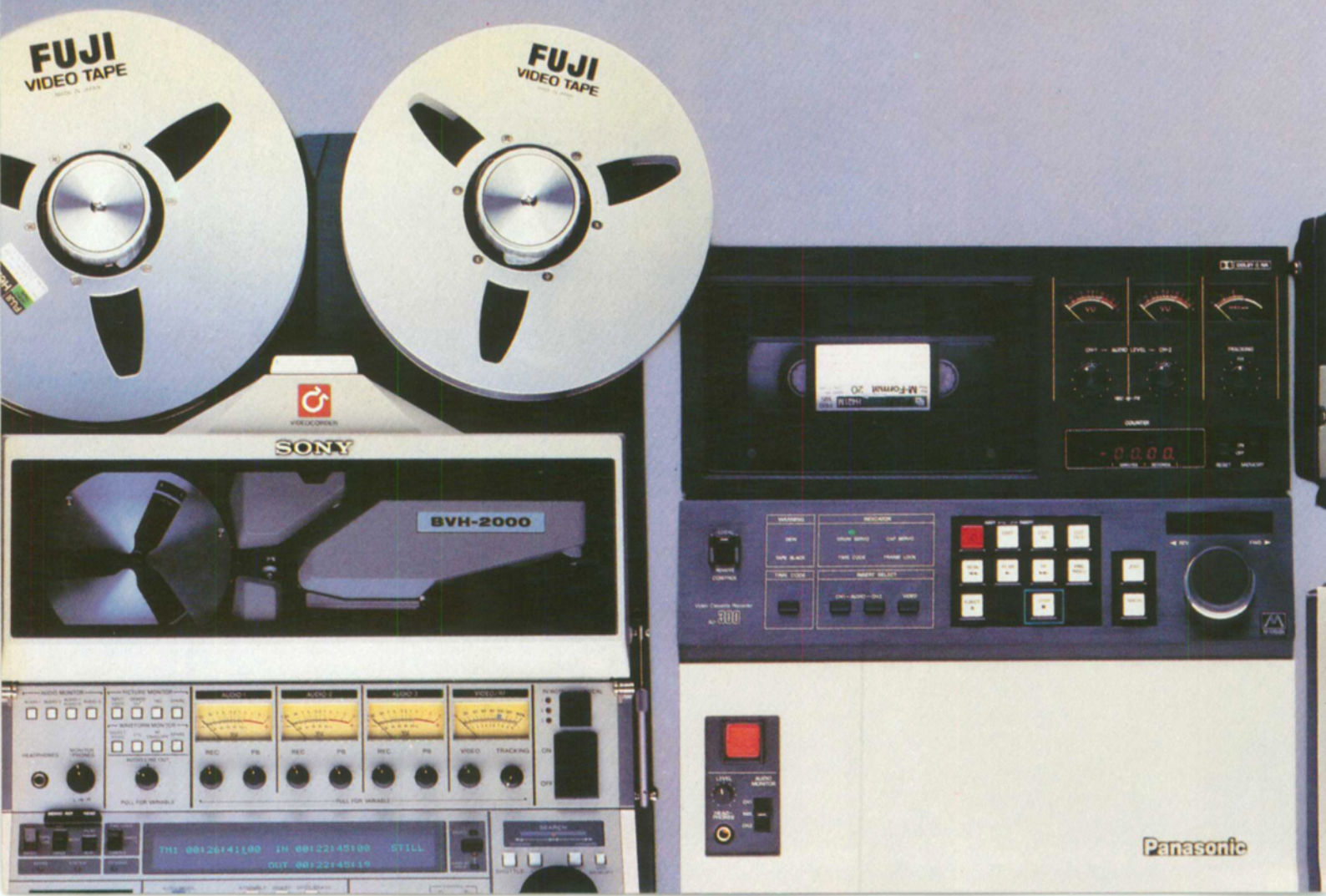
Take our latest tape, for instance. The picture quality is higher and the background noise is lower than on the tape we were

making less than a year ago. In fact, the improvement is so obvious, you can see it on your monitor as well as our spec sheet.

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enlarge its capability for duplicating videocassettes in the 8mm format. In making the announcement, William H. Smith, president, cited the company's overall commitment to the corporate and educational program producers who distribute in the 8mm format. Allied's clients can arrange to have videocassettes duplicated at the Detroit headquarters or at any of the company's other facilities in Chicago, San Francisco, Dallas, Orlando, and Washington, D.C.

Paltex Editing & Production Systems Ltd., Tustin, Calif., has acquired Quantum Audio Labs, Inc., it has been announced by Paltex chairman Roger L. Bailey. Paltex, a manufacturer of high-technology post-production equipment, will develop the export market for Quantum's audio consoles. Quantum Audio Labs is based in Glendale, Calif.

Adrian B. Ettlinger has been appointed senior vice-president at Cinedco, with responsibility for supervising the performance of the Ediflex electronic editing system in the production market. Ettlinger, known as the "father of electronic editing," invented Ediflex, in addition to the CMX editing system and the CBS-Sony single-camera editing system. He has received many honors in recognition of these inventions, including the David Sarnoff Gold Medal from the SMPTE. Ettlinger serves on the Society's Board of Editors.



Allen F. Jacobson was recently named chairman and chief executive officer of 3M Co., St. Paul, Minn. Jacobson previously was president, U.S. operations, at the company, and served earlier as head of 3M's tape and allied products operations. He joined 3M in 1947 as a product engineer, after earning a chemical engineering degree at Iowa State Univ. Jacobson succeeded Lewis W. Lehr, who will remain with the company as a director.

Maria A. Curry has been named vice-president and general manager, Magnetic Tape Div., Agfa-Gevaert, Inc. Curry started with Agfa AG in Leverkusen, F.R. Germany, in 1959, and came to the U.S. in 1960 to work at Agfa Inc. in New York City. In 1965, she became technical manager of magnetic tape. The years 1973 and 1980 brought further promotions to national sales manager and director of sales for the Magnetic Tape Div. In 1981, she was promoted to director of marketing. Curry is the first woman to be named a vice-president at Agfa-Gevaert, which has U.S. headquarters in Teterboro, N.J.

Errata

"Super Motion System," by L. J. Thorpe, T. Nakamura, and K. Ninomiya, *September 1985 Journal*, p. 897

In Equation 1, the N should be squared. The equation should read:

$$f_{\max} = \frac{1}{2}KAN^2f_f \frac{(1 + 1/K_h)}{(1 + 1/K_e)} \quad (1)$$

"Front Projection: Tessellating the Screen," by Jonathan Erland, *March 1986 Journal*, p. 283

An error in the identification of Fig. 9 has sections b and c of this illustration transposed. The correct illustration is reproduced below, with the accompanying caption. The accompanying text, reprinted from p. 282, reads as follows:

Finally, we shall look at one more application of the remarkable characteristics of Scotchlite. Not long ago, Apogee was asked to produce a commercial for Wells Fargo Bank. The commercial depicts a blank check in the process of being filled out by a well-manicured female hand with highly polished fingernails, wielding a beautiful pen with a gleaming golden nib (Fig. 9a). As the check is being completed, the graphics denoting the bank are wiped onto the check (Fig. 9b). By the completion of the check writing, a still background scene depicting a stagecoach has been processed onto the check (Fig. 9c). On completion, the check is torn from the checkbook, and the background scene springs to life as the stagecoach rides off into the sunset (Fig. 9d).

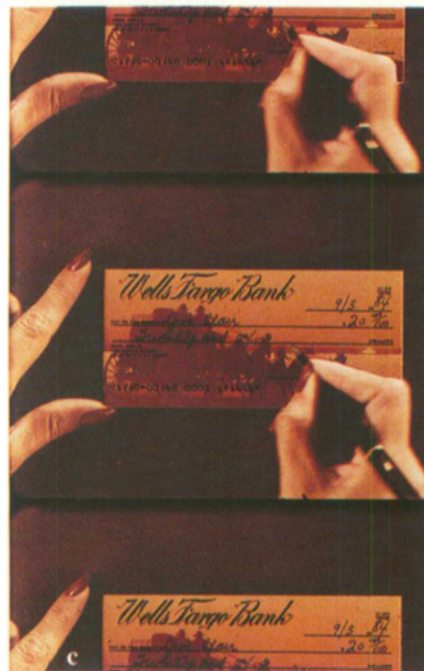
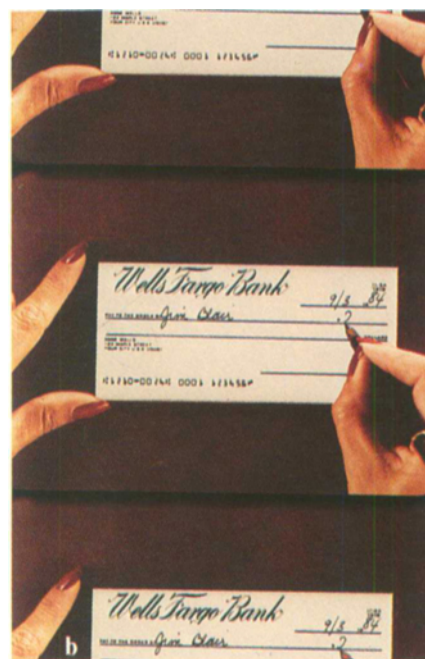


Figure 9a-d. Reverse front projection blue-screen element from a Wells Fargo Bank commercial. Note the absence of blue spill on fingernails and pen nib.