

**Color Television Broadcasting Conference and Workshop
Detroit—January 27-28**

The Detroit, Chicago, Rochester and Toronto Sections of the SMPTE, in cooperation with the University of Michigan Extension Service, will hold a joint two-day conference on Color Television Broadcasting in Detroit January 27-28.

Technical papers will be presented by representatives of broadcasting stations, networks and manufacturers. The conference will be held at the Rackham Educational Memorial Building, Main Auditorium, in Detroit. Hotel accommodations, a cocktail party and banquet are being arranged at the Park Shelton Hotel, one block from the Conference.

Proposed papers and their authors include:

Video-Tape Recording Standards — Why They Are Important to You, *by Charles Anderson, Ampex Corp.*;

Specialized Techniques for Producing 35mm Color Slides for Television, *by David Corley, D and S Corley Ltd.*;

Color Television Mobile Units, *by P. Corio and G. Hurtubise, Canadian Broadcasting Corp.*;

Conversion of Television Plant System Facilities From Monochrome to Color, *by I. S. Rosner and N. Gorchoff, Rosner Television Systems, Inc.*;

Color Conversion of Television Studio Facilities, *by N. R. Grover, Canadian Broadcasting Corp.*;

Video Switching, *by Irv Moskovitz, Riker Video Industries, Inc.*;

Video Testing, *by George Petrilak, Riker Video Industries, Inc.*;

High-Efficiency, High Intensity Luminaires for Television Lighting, *by S. F. Quinn, Canadian Broadcasting Corp.*;

Engineering Economics of Color Conversion of VTR Machines, *by F. Rees and F. Bonvouloir, Visual Electronics Corp.*;

Color Film Reproduction, *by G. Robitaille, CFPL-TV*;

Contours-out-of-Green as Applied to a Color Camera System, *by Charles E. Spicer, Visual Electronics Corp.*; and

Color Fidelity in Camera Systems, *by Joseph F. Wiggin, General Electric Co.*

Other papers are in the process of preparation and several panel discussion work-

shops will be scheduled dealing with live color camera operation, color film camera operation, color film shooting and other subjects. Topic Chairman for this meeting is *Frederick M. Remley, Jr.*, Broadcasting and TV, University of Michigan, 310 Maynard, Ann Arbor, Mich. Further information may be obtained from *Howard Town*, Detroit Section Chairman, National Educational TV and Radio Center, 2715 Packard Rd., Ann Arbor, Mich.

The 8th International Congress on High Speed Photography will be held June 23-29, 1968, in Stockholm, Sweden. The Congress will meet in a new technical school which will be completed in 1967. The new building will have adequate exhibit and lecture facilities in adjacent areas which will make it especially suitable for large gatherings such as the Congress. It was decided to hold the 8th Congress in June for two reasons: (1) because late spring is the best season of the year in Sweden, and (2) because the school would not be in session at that time. Another advantage of holding the Congress at that particular time is that it would make it more convenient for Congress participants to attend the International Photogrammetry meeting in Lucerne, Switzerland to be held July 8-19, 1968, if they should wish to do so.

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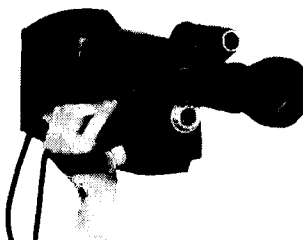
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The Congress in Sweden will be the eighth in the series inaugurated by the Society in 1952. International Congresses on High-Speed Photography have been held in Paris, London, Cologne, Washington, D.C., The Hague and Zurich. The 9th Congress will be held in the United States in 1970 or 1971. Further information is available from U.S. National Delegate Max Beard, 10703 East Nolcrest Drive, Silver Spring, Md. 20903.

A course in Photographic Materials and Processes (Part I) will be given at the University of California Los Angeles beginning January 9 and continuing through March 27. The Instructor will be Richard A. Walker, Chief Photographic Scientist, Houston Fearless Corp. The classes will be held in the evening, 7:00 to 9:30 p.m. The course will consist of lectures and demonstrations on the theory of photographic materials. Light-sensitive systems, including silver halide, electrophotographic, photothermographic, photochromics, photopolymerization, diffusion transfer, diazonium salts, iron salts, etc., will be discussed. The course will also include discussions of developing agents, developers and processing solutions and will cover color films and color processes. Prerequisites for the course are general chemistry and college physics (including light and electricity) or the consent of the instructor. Textbook for the course will be *Photography, Its Materials and Processes* (6th ed.) by C. B. Neblette. A review of this book appears on p. 350 of the April 1963 issue of the *Journal*.

Part II of the course will begin in April and will cover the evaluation of photographic materials, including sensitometry and image quality.

The Rochester Chapter of the Society of Photographic Scientists and Engineers (SPSE) and the Society's Rochester Section have announced the program for the 1966-67 season. The overall theme for the season is Computers and Computer Technology. The meetings are held jointly by the two groups. Four of the meetings will include presentations of the Visual Encyclopedia series (*Journal*, p. 1028, Oct., 1966).

The first meeting of the season (designated "Family Night") was held September 22. A number of short motion pictures, selected from the 1966 Cine Golden Eagle Award Winners, were shown. The second meeting, held October 13, featured a talk by John T. Ferris of Bausch & Lomb on "Instrumental and Industrial Uses of Fiber Optics." The program for the November 10 meeting included a talk by Edward Fredkin of Information International, Inc., and a Visual Encyclopedia presentation, "Introduction to Computers" by M. C. Goddard of Eastman Kodak. The December 8 meeting included a discussion of "New Uses of Photography in Military Applications" and a Visual Encyclopedia presentation on "Kinds of Computers and Their Uses."

The first meeting in 1967 will be held on January 12, the main address to be "Photographic Education — 1967" delivered by Burt Carroll of the RIT School of Photography. This will be followed by a panel discussion moderated by Dean C. B. Neblette, College of Graphic Arts and

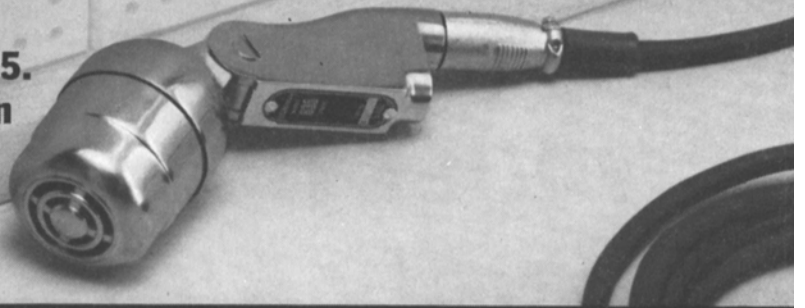
Photography, RIT. The meeting will also include a Visual Encyclopedia presentation on "Computer Hardware." The February 9 meeting will include a talk by Al Malang of General Electric Co. on "Sources of Colorimetric Errors in Television Systems." A meeting will be held jointly with the Rochester Chapter of the Optical Society of America on March 9 when C. R. Hance of IBM will speak on "Photoresists." Also included will be a Visual Encyclopedia presentation, "Computer Software." On April 13, Linwood G. Dunn, of Film Effects of Hollywood, will speak on "Rear-Screen Projection Techniques." May 4 will be Youth Night. The meeting will be held at RIT and a talk dealing with aerospace uses of photography will be followed by a tour of the College of Graphic Arts and Photography. The May 25 meeting will consist of a tour of Educational Television Station WXXI conducted by John S. Porter of the Rochester Area Educational Television Association. The June meeting (tentatively set for June 1) will be RIT Night when outstanding student research papers will be presented.

Take One, a Canadian publication dealing with various facets of the film as art and industry in Canada, was launched this fall by Unicorn Publishers, P.O. Box 1778, Station B, Montreal 2, P.Q., Canada. The Editor is Peter Lebensold. To be published bi-monthly, the first (Sept.-Oct. 1966) issue set forth the *raison d'être* of the publication: "Never have the Canadian film industry, and the public interest in the film in general, been at a higher pitch than during the last few years. Most lacking in this period — even more so than good Canadian features — was a magazine that would talk of cinema developments in this country and around the world to the growing number of Canadians with an interest in this, the youngest of all the arts. It is this task that *Take One* boldly assumes. We hope that, acting as both a forum for the interchange of ideas and a spur toward higher standards of achievement, we shall be playing some small part in the development of our national film industry and the appreciation of its product."

Included in the first issue is a discussion of Bill C-204 of the House of Commons of Canada providing for the establishment of a Canadian Film Development Corp. The bill, as explained by the Honourable Judy Lamarsh, Secretary of State, who introduced the bill, provides for the setting up of a governmental corporation that would have the authority to make investments in film productions which promise to be of artistic merit and likely to achieve wide commercial distribution in Canada and abroad. The bill also provides for awards to producers of first-class films as well as for grants to film-makers and technicians.

In addition, *Take One*, Vol. I, No. 1, contains an historical paper, "Canada's First Movie Mogul," by Peter Morris, Curator of the Canadian Film Archives; a rather bitter glance at "The Jaundiced Screen," by Patrick MacFadden; "Notes of a Man Preparing to Leave His Country" (for the United States), by Douglas Leiterman; an interview with Alfred Hitchcock; a profile of Norman McLaren with accompanying photographs; and an evaluation (with photographs) of films presented at the

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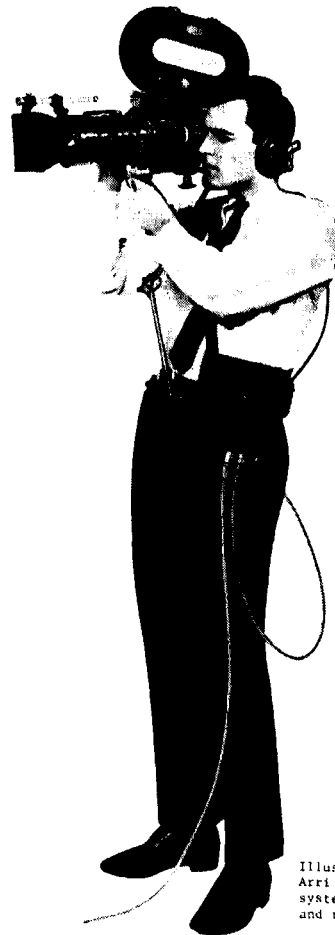
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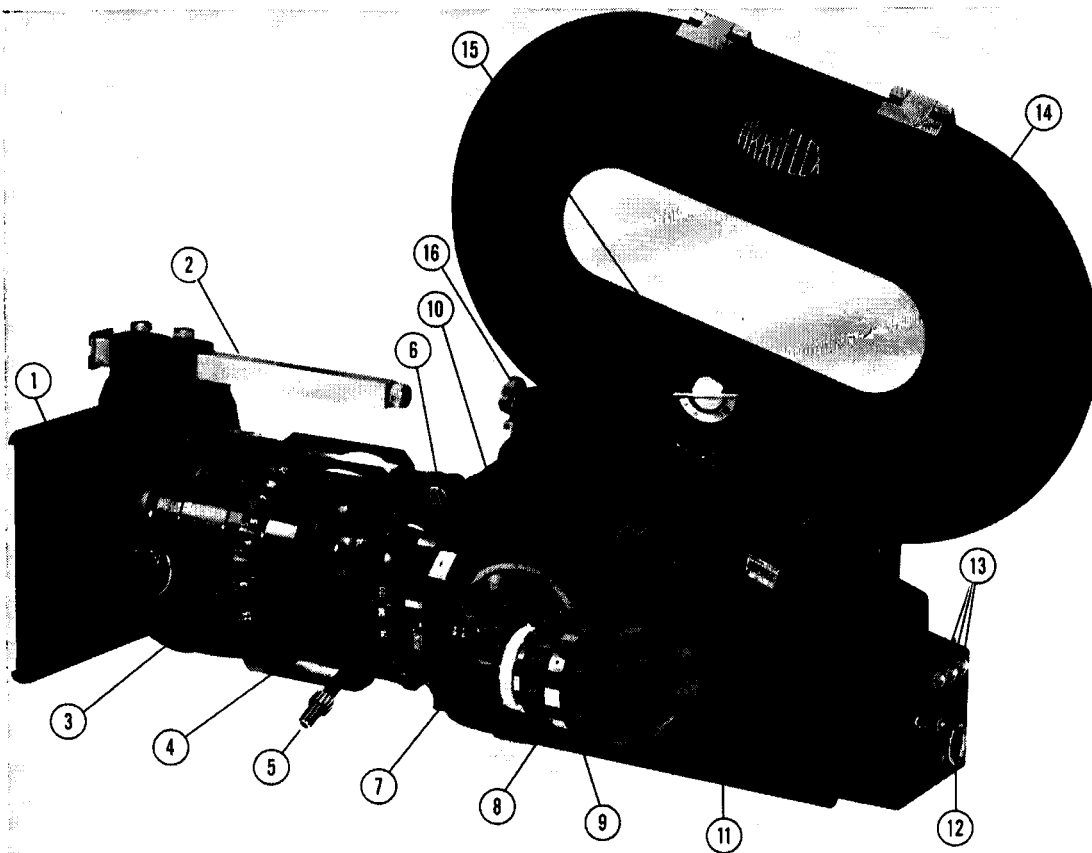


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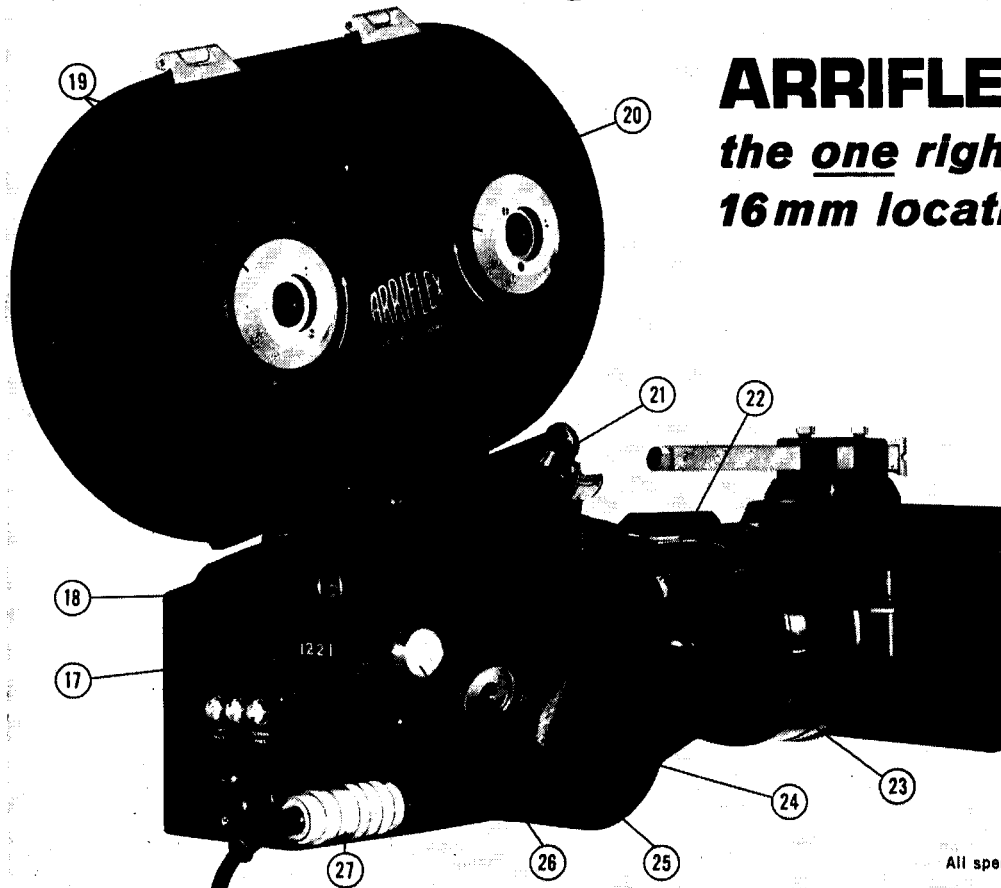


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Montreal International Film Festival; also a column (permanent feature?) by Clive Denton "On Film."

Subscription rate for *Take One* is \$1.50 for six issues.

Airborne Photooptical Instrumentation is the subject of a seminar, co-sponsored by the Society of Photo-Optical Instrumentation Engineers and the U.S. Air Force Eastern Test Range, to be held February 20-21, 1967, at Ramada Inn, Cocoa Beach, Fla. Subjects to be covered in papers and discussions include Airborne Missile Tracking Systems; Airborne Satellite Tracking and Acquisition Systems; Airborne Reconnaissance Systems; Spacecraft Photooptical Systems; Optics and Camera Subsystems; and Environmental Constraints. Further information is available from S. Lane Atkinson, Jr., Chairman, SPIE Seminar Committee, 210 Micanopy Court, Indian Harbour Beach, Fla. 32935.

An Advanced Film Techniques Seminar, sponsored by Consolidated Film Industries, was held September 28-30 in Hollywood. Among the first day's events was a discussion of "Color Vision" by Edward P. Ancona, Jr., of NBC-TV, which featured a special slide film demonstration on the subjective nature of color perception. Earlier, seminar participants had gathered at Ryder Sound Services where Ronald R. Cogswell demonstrated various types of sound equipment and explained how to obtain good sound and avoid bad sound.

Following Mr. Ancona's talk, Fred W. Berger, Supervising Film Editor of Madison Productions, gave an instructional talk on "Film Editing." This was followed by a discussion on "Design of a Complete Photographic System" of Eastman Kodak Co. and a session on "Writing the Non-theatrical Film" by Laurence E. Mascott. Lou Livingston, head of CFI's Filmstrip Department, opened the second day with a graphic demonstration of the production methods involved in making a filmstrip. Also discussed was the filmstrip as a communications tool. The following session, on "Titling and Optical Effects" was conducted by Dale Tate, Manager of CFI's Title and Optical Division.

CFI President, Sidney P. Solow, who recently attained the rank of full professor at the University of Southern California (*Journal*, p. 684, July 1966), conducted a class on the subject of "Some Useful Theory." He gave a brief but thorough discussion of the evolution of photographic theory with special emphasis on the nature of gamma as a photographic concept. He also discussed the use of reversal films versus that of negative-positive and other subjects of general interest. In the afternoon, Ted Fogelman, CFI Laboratory Superintendent, gave a lecture on "Working With the Film Laboratory." This was followed by a two-hour tour through CFI's various facilities.

The third day of the seminar opened at ColorTran Industries in Burbank where John L. Murray, ColorTran's Manager of Motion Picture and Television Studio

Equipment Rental and Sales, and Charles Clarke (ASC), one of Hollywood's top cinematographers, author and instructor at UCLA, conducted a class on "Lighting and the Director of Photography," which included a demonstration using ColorTran equipment to show proper and improper lighting for normal and effect camera work.

In the afternoon seminar participants returned to Hollywood for a session on "Film Handling Equipment" conducted by Harry Teitelbaum, Vice-President of Hollywood Film Co. The closing event of the seminar was a Question and Answer period.

Careers in Photographic Science and Engineering (Revised Ed.) is a 12-page illustrated booklet published by the Rochester Chapter of the Society of Photographic Scientists and Engineers (SPSE). Designed especially for high-school students the booklet presents specific information on requirements and availability of careers in photographic science and engineering. Single copies of the booklet are available upon request to Mr. Thomas T. Hill, 995 Highland Ave., Rochester, N.Y. 14620. The booklets are available in quantity at a price of \$13 per 100 copies.

Visual Simulation is discussed in a paper by Paul T. Kaestner, Vice-President Photomechanisms, Inc., which was presented at the SPIE Seminar in Depth on The Human in the Photooptical System held in April (*Journal*, p. 124, Feb., and p.



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516, May 1966). Copies of the paper are available from Photomechanisms, Inc., 15 Stepar Place, Huntington Station, N.Y. 11746. The paper, which includes illustrations, describes a typical simulation system.

In setting forth the theme of the paper, Mr. Kaestner states, "When generating a display from a scale model for the realistic presentation of a view as seen from an aircraft or spacecraft, compromises with the real life situation are inevitable. These occur both in the initial imaging lens and in the final display. Factors such as resolution, light intensity and true perspective influence the imaging characteristics, while problems of parallax and image brightness limit the realism of the display. Fortunately, the choice of the compromises provides acceptable performance for most simulation systems."

Sidney P. Solow, President, Consolidated Film Laboratories, Hollywood, is the newly elected President of the Association of Cinema Laboratories. He succeeds Arthur J. Miller, DuArt Film Laboratories, New York. W. D. Hedden, Vice-President, Calvin Productions, Kansas City, Mo., is the newly elected ACL Vice-President. He succeeds A. E. Bruch, President, Capital

Film Laboratories, Washington, D.C., who was elected ACL Secretary. Two other ACL officers have been reelected. They are R. A. Colburn, Geo. W. Colburn Laboratories, Chicago, ACL Treasurer, and Preston B. Bergin, Washington, D.C., Executive Secretary. Founded in 1955, ACL represents film laboratories throughout the United States and Canada engaged in processing and printing film for motion pictures and television.

A new firm, founded by Donald Gersztoff, James Nuckolls and William Warfel, experts in the theatrical and architectural illumination, has been established at 207 E. 37 St., New York, N.Y. 10016. The firm, called Gersztoff, Nuckolls and Warfel, Inc., offers such services as lighting design and consultation with architects, engineers and property owners on advanced concepts and practice in lighting facilities and systems.

Altec Lansing's New York offices have been moved to Empire State Building, Suite 7918, 350 Fifth Ave., New York, N.Y. 10001. The offices were formerly located at 222 Park Ave. South. Head-

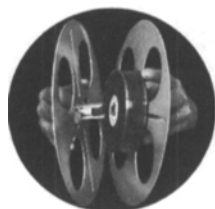
quarters of Altec Lansing, a division of LTV Ling Altec, Inc. are at 1515 S. Manchester Ave., Anaheim, Calif. 92803. William Hazlett will continue to head the New York office as Eastern Sales Manager.

Jonas Mekas, whose film *The Brig* (1964) won the Grand Prix de St. Mark at Venice as the best documentary, is the recipient of the 1966 Gold Medal Award presented by the Philadelphia College of Arts during the June 1966 Commencement Exercises. Mr. Mekas, who has been called the "patron saint of the New American Cinema," organized the Expanded Film Festival in New York City in 1964. He is also the guiding hand for the Film-Makers Cinematique, the Film-Makers' Cooperative, the New American Cinema Group, Inc., the Film Culture Non-Profit Corporation, and the magazine *Film Culture*, all of which are devoted to developing cinema into the highest possible art. Mr. Mekas's remarks upon accepting the award — "... This award doesn't, really, go to me; it goes to the new cinema — to all those avant garde artists who are trying to bring some beauty into a world full of sadness and horror..." — have been printed in an 8-page booklet available upon request from Philadelphia College of Art, Broad and Pine Streets, Philadelphia, Pa. 19102.

Riker Video Industries, Inc., of New York, has acquired Semi Elements, Inc., of Saxonburg, Pa., according to a recent announcement. Semi Elements produces single crystals and chemicals for the solid state physics field and for laser applications. It will be operated as a wholly owned subsidiary of Riker, the announcement stated.

Harry F. Olson has been appointed Staff Vice-President, Acoustical and Electromechanical Research, RCA Laboratories, Princeton, N.J. He was formerly Director, Acoustical and Electromechanical Research Laboratory. Dr. Olson has directed the research and development programs in acoustics and sound reproduction in the Radio Corp. of America for more than 30 years.

Joseph R. Stiftel has resigned from the position of SMPTE's Test Film Engineer to accept an appointment as Director of Technical Operations of the AT&T Bell System Business Communications Seminar Theatre, 866 Third Ave., New York, N. Y.

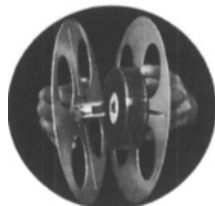


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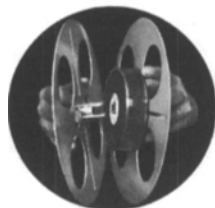


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