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Program Chairman Harold Wright
has reported that the schedule of workshop
sessions will be a heavy one, with Friday
evening sessions in addition to daytime

activities. The general theme of the Conference is Problems of Color Television. Members of the Papers Committee have worked hard to provide an interesting and informative program by requesting papers from the most authoritative voices available in the many difficult areas of color television broadcasting. Following is a schedule of sessions:

Friday, Jan. 17

Morning	Studio Equipment and Techniques
Afternoon	Telecine and Film
Evening	Production Esthetics

Saturday, Jan. 18

Morning	VTR, Networks, Transmitters and Terminal Facilities
Afternoon	Receivers



Mr. and Mrs. Harold J. Eady of Toronto, Canada (left), talk with Mr. and Mrs. Ray DeMoulin (center) and Mr. and Mrs. Robert Gale (right) at the banquet which concluded the recent "Little Convention." Mr. Eady is Chairman of the Toronto section of SMPTE, Mr. Gale is Chairman of the Rochester section and Mr. DeMoulin was Chairman for this convention.



Rochester-Toronto "Little Convention"

Rochester, N.Y., was the site of an international technical convention discussing color television on Saturday, September 21. This convention, which was sponsored by the Rochester and Toronto sections of the SMPTE, brought together experts from many areas of the professional motion-picture and television industries to discuss the technical aspects of the use of color film on color television.

The theme of the convention program was "Telecine Color — Mixing and Matching." The program started at 10 a.m. in the Dryden Theater at the George Eastman House with a keynote address by Rodger J. Ross, Supervisor of technical film operations for the Canadian Broadcasting Corp. in Toronto, Canada. Mr. Ross is a Fellow member of the SMPTE, Editorial Vice-President of the SMPTE, and Canadian Representative to the European Broadcast Union. Papers were then delivered by representatives of the producers, cameramen, laboratories, television stations and electronics manufacturers who are concerned with this timely subject. The program concluded with a panel discussion ending at 5 p.m.

The papers session was attended by nearly 200 people and 55 ladies took the scenic bus trip through the Finger Lakes Region and the tour of Widmer's Winery. Over 160 people were present for the evening banquet and dance at the Sheraton Hotel.

Responsibility for this international technical convention was shared by Robert Gale, Chairman of the Rochester Section of the SMPTE and Ray DeMoulin who was Convention Chairman. Committee Chairmen were: *Program*, J. M. McDonough; *Hospitality*, W. R. Weller; *Registration*,

R. J. Zavada; *Publications*, H. R. McNair; *Finance*, T. W. Hope and G. H. Tubbs; *Publicity*, F. R. Reinking; *Ladies Program*, Mrs. R. O. Gale; and *Audio-visual*, R. W. Bauer.

Following is the program of papers that were presented at the convention:

Improving the Quality of TV Color Films — R. J. Ross, Canadian Broadcasting Corp., Toronto

A serious problem in color TV broadcasting today is the excessive variability in the quality of the color pictures received by home viewers. With so much air time being provided from film, a critical factor is the variability in color balance and density of film prints supplied to TV stations. Broadcasters have been attempting to compensate for these variations by modifying the video signals obtained from the film in telecine. Experience has shown that it is unrealistic to expect to achieve uniform color transmission through signal modifications alone — the uniformity of the film print input to telecine must be improved. With the new concept now being put forward by TV engineers that telecine should accurately reproduce the color images on the film, greater care will have to be taken in all phases of film program production to conform with these more stringent broadcasting requirements.

Evaluating Color Films for Television—L. H. Holmes, Canadian Broadcasting Corp., Ottawa

Methods for establishing optical projection conditions that closely approximate television reproduction of color film are discussed. The relationship between print color balance and projector light source color temperature is thoroughly examined in view of the requirements of both the television and film industries. Reasons are given for the adoption by the CBC of a



John Lant of Toronto (left) and George Gordon (center) in conversation with Frank Reinking. Mr. Lant is Director of Film Services for the Canadian Broadcasting Company in Toronto; Mr. Gordon is Chief Engineer of the Motion Picture and Education Markets Division of Eastman Kodak Company, and Mr. Reinking was Publicity Chairman for the convention.

color temperature standard of 5000–5400 K for the projection of all 16mm originals and prints. Suggested techniques and methods of reducing overall and scene-to-scene color differences are presented.

Film Review Rooms for Television—S. F. Quinn, Canadian Broadcasting Corp., Montreal

Work has been done by the CBC in establishing a standard environment for viewing motion picture films, particularly those destined for use on television. Recent development work in controlling the viewing conditions in CBC television control rooms yielded the "monitoring wall" technique. This technique has now been used in the design of a film review room for television. A prototype has been built with two pictures (one electronic, the other optical) positioned side by side in a lit surround. The two pictures are made to look as similar as possible in size, brightness, color temperature of white, etc. The prototype effectively demonstrates the advantages of the "monitoring wall" in reviewing pictures and also provides a means for comparing adjacent electronic and optical pictures.



The panel discussion in progress following the technical sessions. Participants, from left to right: Don Zwick, Joe Wiggin, Les Holmes, George Brill, Norm Allin, Roger Beaudry, John Kowalak, Robert Pittluck, Rodger Ross, and the moderator, Al Williams.

Television Color Film Chain Design and Operation — G. D. Brill, CBS Television Network, New York

CBS has (1) developed a computer program to determine the design requirements of telecine optical systems, (2) designed the electrical circuitry required for gamma correction and image enhancement for these systems and, (3) established the necessary set-up and operating procedures.

Control of Color Fidelity in TV Color Film Cameras — J. F. Wiggin, General Electric Co., Syracuse, N.Y.

A modern TV color camera, when properly adjusted, is capable of reproducing color with a high degree of fidelity. This basic performance can be improved, however, through the use of electronic matrixing or "masking" to compensate for minor deficiencies in the system, such as variation in the dichroic splitting and trimming filters. It has been shown, however, that even fairly large variations in all the color-determining parts of a camera can be tolerated if the camera is accurately set up for optimum gray-scale tracking and white balance. Some specific steps that could be taken to improve camera color reproduction and facilitate the precise matching of two or more cameras are discussed.

16mm Cinematography for Television — N. Allin, Canadian Broadcasting Company, Toronto

The responsibility of the cinematographer in assuring consistent quality of program and spot commercial material is described.

Television Spot Commercials and the Laboratory — J. J. Kowalak, MoviLab, Inc., New York

The role of the processing laboratory in the production of spot commercials is explored in detail. Special emphasis is placed on the importance of the time factors involved in this production process. The handling of

dailies and answer prints is discussed. In addition, the problems that can develop in producing 16mm syndicated commercials and the part that the laboratory plays in solving these problems are examined.

The Optical House — R. D. Pittluck, Cineffects, New York

The responsibilities of the optical house in producing TV spot commercials are discussed. The methods of quality control used to produce a print which is acceptable to the advertising agency director in terms of evenness and color balance are examined. Suggestions are made for the adoption of viewing standards which could do much to improve the uniformity of 16mm print quality.

16mm Reversal Color Laboratory Practice — R. J. Beaudry, Pathe-Humphries, Toronto

Color reversal films play an especially important part in Canadian television broadcasting because all film program material originated in Canada is exposed on 16mm film. The laboratory operations involved in producing 16mm reversal originals, as well as the factors involved in producing a well-timed print with the proper contrast for telecine presentation are discussed. The techniques used in applying optical sound tracks to color reversal print stock are also described.

Panel Discussion: Moderator — A. L. Williams, Eastman Kodak Co., Rochester, N.Y.

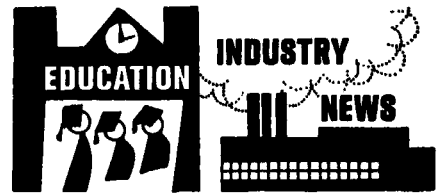
Report by Frank Reinking, Product Specialist, Eastman Kodak Co., Rochester, N.Y.

DENVER, May 14 — The Denver section met at the new Denver City Park Planetarium. Host for the meeting was Don Lunetta, curator of the Denver planetarium. In addition to a demonstration of equipment and facilities of the new planetarium, Mr. Lunetta demonstrated a closed-circuit TV system utilizing long-time light integration to achieve increased light sensitivity in astronomical applications. This system consisted of an image-orthicon camera which was used to integrate light over a period of several seconds or longer. The integrated image was then transferred from the image-orthicon tube to a video disc recorder. The stored image was then played back on a conventional TV monitor for viewing and study. — R. S. Wise, *Secretary-Treasurer*, 1021 Albion, Boulder, Colo. 80302.

WASHINGTON, June 5 — A joint dinner meeting of the SMPTE and SPSE, held on the Washington Hotel Roof, heard Stuart Nixon of the National Investigations Committee on Aerial Phenomena (NICAP) discuss "The UFO and Photography" before an audience of 100.

Mr. Nixon discussed in detail the degree of time spent in authenticating photographs of UFO's which reach his organization. Many of these prove to be unreliable. He gave examples of some of the photographs which his organization has discarded as being a hoax. He did show examples of objects which were photographed in various sections of the country which had been observed not only by the photographer but other observers in the area. Interviews with individuals reporting sightings were always held not only to gain all available information but to try and assess the reliability of the observer.

This meeting concluded formal meetings until September. — Holger C. Kjeldsen, *Secretary-Treasurer*, Byron Motion Pictures, Inc., 65 K St., N.E., Washington, D.C. 20002.



The British Kinematograph, Sound and Television Society has announced some of the arrangements for Film '69, the International Film Technology Conference to be held June 23-27 at the Royal Lancaster Hotel in London.

Projection facilities will be handled by Rank Organisation's Rank Audio Visual Division by arrangement with T. E. Chilton, Esq., Joint Managing Director. Facilities will include 8mm and 16mm projection, transparency projection, overhead projection and other visual aids.

A special program of films about films and filmmaking will be presented at the National Film Theatre by arrangement with Stanley Reed, Director of the British Film Institute.

Sound-reinforcement and sound-recording facilities will be handled by Westrex by arrangement with Peter J. Buck, Managing Director of Westrex Company Ltd.

All magnetic tape material required to record the entire conference proceedings will be supplied by the Motion Picture and Television Division of Ilford by arrangement with Leslie Wheeler of Ilford Ltd.

Sound facilities will be under the general supervision of the Public Address and Recording Activities Chairman, Norman H. King of Independent Television News Ltd.

Hotel reservations, advance registration, transport, etc., will be handled by Embassy Travel Ltd.

Further information is available from the Secretary, Paul D. McGurk, 110/112 Victoria House, Vernon Place, London, W.C. 1, England.

The USA Standards Institute will hold a meeting December 9-12 at the Sheraton Park Hotel in Washington, D.C. The occasion is the 50th anniversary of coordinated voluntary standardization system. There will be six sessions: Tomorrow's Challenges for Voluntary Standards; Voluntary Standards to Meet Consumer Needs; Why Adopt the Metric System?; Meeting the Challenge of Consumer Needs; Adoption of Voluntary Standards by Regulatory Agencies; Voluntary Standards to Serve the Public; Does America Need the Occupational Safety and Health Act?; Expanding World Trade Through International Standards.

The sessions on Why Adopt the Metric System? and Does America Need the Occupational Safety and Health Act? will be in the form of panel discussions. Moderator of the panel on the metric system will be Louis Polk, President of Louis Polk, Inc. Panelists will be U.S. Senator Claiborne Pell; J. H. Jenkins, President of the Canadian Standards Association; Harry E. Chesebrough, Director General of SIMCA; and H. A. R. Binney, C. B., Vice-President of the International Organization for

DETROIT, June 25 — R. Wayne Anderson, Research Photography, Dow Chemical Co., Midland, Mich.; and Richard Petticrew, Product Marketing Mgr., National Cash Register Co., Dayton, Ohio, spoke on "Infrared Imaging and Thermal Mapping." Mr. Anderson introduced the subject of infrared imaging and instrumentation, tracing the history of the various techniques used. He then illustrated, with slides in color and black-and-white, the use of one type of infrared imaging system — the Evaporagraph, manufactured by Baird Atomics. This device produces analytical infrared images used in several types of industrial investigations including chemical processing plants, electric substation analysis and various types of heat molding and joining operations. It was also shown that the device is useful in certain types of medical diagnosis.

Mr. Petticrew demonstrated the properties of a class of heat-sensitive liquid crystals which change color in response to known temperature changes. He demonstrated that these crystals may be applied to objects under investigation in order to determine surface temperatures and temperature gradients very accurately.

The subject matter dealt with in this pair of talks was very rewarding to those brave souls who made their way to the meeting through the worst rain storm to strike the Detroit area in a generation. — Frederick M. Remley, Jr., *Secretary-Treasurer*, University of Michigan, 310 Maynard, Ann Arbor, Mich. 48108.

HUNTSVILLE, June 25 — Following a dinner reception for the guest speaker, the **Huntsville Section** met at the Sheraton Motor Inn to attend a condensed version of "The Calvin Workshop," presented by William D. Hedden, Vice-President of Calvin Productions, Inc. of Kansas City, Mo. Mr. Hedden covered the spectrum from script to screen, using film and slides to illustrate his presentation. The program was enthusiastically received by an attendance of 36 members and guests. — Karl La Roche, Jr., *Secretary-Treasurer*, 2209 Euclid Rd., N.W., Huntsville, Ala. 35810.

DENVER, Sept. 10 — The September meeting of the **Denver Section**, held at Western Cine, was attended by over 60 members and guests. Guest speaker for the evening was W. D. Hedden, Vice-President of Calvin Productions, Kansas City, Mo. Mr. Hedden presented a condensation of the popular Calvin Workshop. The program incorporated visual material illustrating production techniques, special effects, location photography, film editing, sound recording and laboratory procedures.

The formal program was followed by a social gathering of members and guests. — Richard S. Wise, *Secretary-Treasurer*, 1021 Albion, Boulder, Colo. 80302.

ROCHESTER, Sept. 12 — Dr. John R. Thirtle, Research Associate and Administrative Assistant to the Head of the Color Photography Division, Kodak Research Laboratories, spoke on "Chemistry of Color Photographic Processes," to a gathering of 225 at the Dryden Theater in Rochester.

Dr. Thirtle presented a brief review of the basic principles of color photography includ-

ing additive and subtractive color mixing and color sensitization. He described color reversal and color negative-positive processes, including the chemical reactions occurring at various steps of the processing sequence. Through the use of an overhead projector, he demonstrated the actual generation of color photographic dyes. He concluded with a brief description of three processes which use pre-formed dyes. — Frank R. Reinking, Eastman Kodak Co., *Manager*, 343 State St., Rochester, N.Y. 14650.

HOLLYWOOD, Sept. 17 — The September meeting of the **Hollywood Section** was attended by 125 at the Moody Institute of Science. Members of the MIS staff talked on the following: James W. Howland, Film Processing; Estes C. Wright, Operational Amplifier Application; Robert L. Schofield, Language Dubbing; F. Alton Everest, Studio Acoustic Treatment; and Irwin A. Moon, Super 8 Standards.

These presentations covered a variety of technical areas, with emphasis on how these technical aspects are handled at the Moody Institute of Science. Following the presentations, there was a tour of the MIS facilities conducted by Lyle Phillips of MIS. — Howard Stucker, *Secretary-Treasurer*, California State College of L. A., 5151 State College Drive, Los Angeles, Calif. 90032.

CHICAGO, Sept 14 — Approximately 180 SMPTE members and guests attended the second small-format film seminar of the **Chicago Section** SMPTE held on September 14, 1968, at the Prudential Building in Chicago. Seven papers dealing with various aspects of the status of super 8 were presented.

The program opened with keynote remarks by Robert A. Colburn, who in 1966 was Program Chairman for the first seminar of this type. The papers were very well received and were presented as follows: "Striping and Recording Problems in the Production of Magnetic Sound Prints," Edgar A. Schuller, Cine Magnetics, New York, N.Y.; "Cartridge Loading Facilities," R. Jenkins, Calvin Productions, Kansas City, Mo.; "Current Status of Super-8 Medium and How Present Industry Trends Can Bring Business and Education Together," Samuel C. Gale, Capital Film Lab., Washington, D.C.; "Evaluation of Existing Printing Systems for Super-8 Release Prints," Milan Broderick, Bell & Howell Co., Chicago, Ill.; "16mm Internegative Loop Tree for Reduction Printing of Single Concept Films," M. Herman, Geo. W. Colburn Lab., Chicago, Ill.; "Trends Technicolor Sees in the 8mm Market," John Malloy, Technicolor, Inc., Costa Mesa, Calif.; and "An Improved Color Internegative Film," L. F. Coleman, Eastman Kodak Co., Oak Brook, Ill.

A tour of Douglas Film Industries completed the day.

C. L. Zichterman served as Program Chairman for this very successful meeting of the Chicago Section. — William A. Koch, *Secretary-Treasurer*, Eastman Kodak Company, Motion Picture Products and Sales, 1901 West 22nd St., Oak Brook, Ill. 60523.