

Film '69

The International Film Technology Conference and Exhibition

British Kinematograph Sound and Television Society, Royal Lancaster Hotel, London, June 23-27

TWO NOTABLE firsts were recorded on the occasion of the "Film '69" meeting in London in June. As a result of the energy and initiative of the BKSTS, a major international technical conference of primary interest to motion-picture and television engineers was held for the first time in Europe. And for the first time in our Society's history a substantial group of SMPTE members traveled as a delegation to a meeting outside North America.

Led by several officers of the Society including Deane R. White, President, Wilton R. Holm, Executive Vice-President, G. Carleton Hunt, Past-President, E. B. McGreal, Conference Vice-President, and William G. Hyzer, Vice-President for Photo-Instrumentation Affairs, a group of 120 made the trip together; they were joined in London by a number of others traveling independently. All told, some 150 represented the SMPTE.

From the moment the U.S. contingent arrived at London airport, to be welcomed by R. R. E. Pulman, Chairman of the BKSTS, and Mrs. Pulman, our BKSTS hosts made every effort to make the stay in London as interesting and pleasant as possible.

Film '69 Arrangements

Most SMPTE members were housed in the Royal Lancaster Hotel, headquarters of Film '69. This modern, 18-floor hotel, comparable in almost every detail to a modern hotel in the United States, offered magnificent views over Hyde Park and Kensington Gardens, and over a wide range of the London skyline-punctuated these days by increasing numbers of tall buildings and the 580-ft. Post Office Tower.

Registration area, session rooms and exhibit area were laid out in similar fashion to those at an SMPTE Conference and therefore seemed thoroughly familiar. But there were differences too: the substantial attendance from all parts of the continent made for a mingling of languages and backgrounds that stimulated fruitful and interesting exchanges, and there



SMPTE President Deane R. White presents a plaque to I. D. Wratten, President of the BKSTS, with the congratulations of SMPTE on the occasion of Film '69.

were novel features such as continuous closed-circuit news coverage of the conference in color, including announcements and live interviews, and a refreshment area that provided not only coffee and tea but free ice cream, sundaes and cakes all day long.

Because of the international attendance, simultaneous interpretation facilities were provided for all technical sessions, all papers being translated from and into English, French and German.

Another interesting novelty was the use of the Computicket system for all the social functions and for tickets for outside tours and visits. This is the same automatic ticketing service currently available in New York for theatre and other reservations.

Film '69 Program

The most basic difference between the usual program format used at SMPTE conferences and the program arrangement at Film '69 consisted in the smaller number of technical papers and the considerable emphasis on technical tours and visits. Although there were two session rooms being used concurrently most of the time, the total number of papers, panel discussions, etc., amounted to only about 50, so that there was considerable time available each day for activities other than papers.

Arrangements had been made with a number of companies in the London area, as well as with the BBC, for groups to visit their facilities at scheduled times and as many as 60 or 70 such visits were available during the week. In many cases, these included lunch or other refreshments provided by the host company. Installations visited included manufacturers, film production companies, film laboratories, the National Film Theatre, television studios and the research facilities of the BBC.

The division of interest between technical paper sessions and such outside visits was one of the most interesting features of Film '69.

Typical of such visits was that paid by T. Gentry Veal, a member of the SMPTE Television Committee, to the research facilities of the BBC at Kingswood Warren. Gentry Veal reports:



Field Marshal the Earl Mountbatten inspects the Exhibit. Left to right: R. G. F. Chase, BKSTS Past Chairman, Lord Brabourne, Mrs. R. R. E. Pulman, Lord Mountbatten, Lady Brabourne.



In the staff shop at Pinewood Studios. On the left: Frank H. McGeary, T. Gentry Veal and Geo. W. Colburn.

A visit to the Research Department of the BBC at Kingswood Warren makes one realize that the quality of video and audio programs in Great Britain is backed by a group of scientists dedicated to the improvement and perfection of many branches of television and radio broadcasting.

Studies are being conducted on viewing television pictures where both ambient light and light surrounding the picture are varied to find the optimum condition for the average viewer. With 240 observations, it was found that with a picture luminance of 14 to 20 fL, the surround should be $5\frac{1}{2}$ fL. This was selected as optimum viewing conditions. In these observations both the television luminance white and the surround were fixed at a color temperature of D-6500. The viewing distance was 3.5 m for a picture size of 90×68 cm while the surround size was 305×185 cm.

Research in acoustics is carried on for fundamental investigations and practical purposes. An anechoic chamber or room has been constructed in which microphones and loudspeakers can be measured to obtain their response under ideal conditions.

Special material has been developed for loudspeaker cone material which has advantages over the paper fiber cone material. Three different size speakers housed in three different size enclosures were demonstrated showing relatively equal quality for comparison in different locations of audio pickup.

Under the direction of C. B. B. Wood, television picture quality is evaluated to obtain maximum quality from live pickup, film or tape. Mr. Wood's appraisal of color film in color television as presented at the Film '69 Conference was far-reaching and factual wherein he stated that it is "regrettable the gap in technical quality between pictures from live television and those derived through film is widening rather than closing." Mr. Wood described the reasoning back of this statement and enumerated the quality requirements for BBC. Most of these quality requirements were covered in the demonstration at Kingswood Warren. Mr. Wood stated that economics favored the use of 16mm color film while the technical quality considerations show that 35mm color film under optimum conditions is only just satisfactory.

The papers presented at the technical sessions are listed below. Most of these were made available as preprints to all registrants in a binder which was part of the registration package.

High Speed Cinematography Equipment, *John Hadland*, Director, Hadland (Photographic Instrumentation) Ltd.
 Film Sprocket Design, *S. J. Gudgeon*, Director, Gudgeon Gear & Instrument Co., Ltd.
 Fibrox and Its Uses in Cinematography and Television, *Dr. T. Flitcroft*, Director, Rank Precision Industries Ltd.

Design of Noiseless Cameras, *Austin Coma*, Sales Director, Eclair International
 New Arri Product, *R. Schutz*
 Servo Control of Zoom Lenses, *J. H. Askew and C. B. Flindt*, Evershed Power-Optics Ltd.
 A Survey of Picture Presentation Systems, *Vittore Nicelli*, Chief Engineer, Cinemeccanica
 The 'Cinetronic' Automatic Film Presentation Equipment, *Norman Green*, Thames Television
 Sound Production in Cinemas, *W. J. M. Jansen*, Technical/Commercial Manager, Philips C.A.ELA Projection
 Closing the Gap Between Film and Television Lighting Methods, *T. Earle-Knight Masee*, Chief Engineer, Rank Organization Film Production
 Improvement of Picture Steadiness in 16mm Films, *Karl-Erik Gondesens*, Institut Fur Rundfunktechnik GMBH
 A New Concept in Film Processing, *S. G. Fitch and J. G. M. Downes*, Newman & Guardia Ltd.
 Electronic Aids to Film Making in Relation to Productivity, *E. A. R. Herren*, Chairman; Speakers: *Peter Graham Scott*, *Robert Fehrmann* (Studio Hamburg), *Mike Metcalfe* (Molec); Russian Speaker
 Auditory Perspective in Dialogue Recording, *L. Ljungberg*, Chief Engineer, Svenska Elektronik Apparater AB
 Playback and Listening Characteristics in Cinemas and Control Rooms, *L. Ljungberg*, Chief Engineer, Svenska Elektronik Apparater AB
 The Crystamatic and Its Application to Double System Filming, *N. C. H. Druce*, Director, Audio Engineering Ltd.
 A Survey of Synchronous Recording Systems, *Perfectone*
 The Structure of Sound Systems and Sound Transmission In Cinematography, *Dr. B. Belkin and Prof. Furduev*, USSR
 A Film Viewing Machine Using An Industrial Colour Television Camera, *Steenbeck-Fernser*
 Stabilized Camera Platform Design, *David W. Samuelson*, Samuelson Film Services Ltd.
 Research Film in Europe, *Stanley W. Bowler* Photographic Consultant
 Production of Computer Animated Film, *John Halas*, Director Halas and Batchelor Education Division
 Retinal Cine Angiography, *Dr. C. T. Dollery and Dr. C. J. Bulpitt*, Royal Postgraduate Medical School
 High Speed Cine-radiography Using an X-Ray Image Intensifier, *L. A. Newman*, Philips Limited
 The Use of the 8mm Loop Film and Short Films for Research and Teaching in Medicine, *Dr. P. N. Cardew*, Photographic Department and Film Unit, St. Mary's Hospital Medical School
 The History of British Cinematography (An introduction to the Cinematography exhibition at the Science Museum)
 The Influence of Photographic Imaging Properties on Sound Reproduction, *J. Jespers*, Agfa-Gevaert NV
 Discrepancy Between the Photographic Characteristics of Colour Materials Needed For Direct Projection and For Colour Television, *Dr. K. Staes*, Agfa-Gevaert NV
 The Effect of Viewing Conditions on Required Colour Film Characteristics, *Dr. R. W. G. Hunt*, Kodak Ltd.
 Tonal Reproduction From Colour Telecine Systems, *Dr. S. B. Novick*
 Transfer Characteristics in the Film/Television Process, *Dr. G. B. Townsend*, Thames Television
 Electron Video Recording, *Sir Francis C. McLean*, Director, The EVR Partnership
 The Vidtronic Film Recording System, *John Mulliner*, Technicolor Ltd.
 A New Colour Film Television Recording Process, *R. J. Venis*, Director, Colour Video Services Ltd.
 BBC Research, *C. B. B. Wood*
 High Quality Reproduction of Colour Film for Television, *D. A. Pay*, The Marconi Company

Two Papers on Television Film Techniques: (1) Electronic Correction of Optical Flare; (2) Reproduction of Anamorphic Films on Television, *A. B. Palmer*, Engineering Division, British Broadcasting Corporation

A New Trick-Film From Czechoslovakia, *Eng. J. Svoboda*, Technoexport

A New Video Colour Analyser for Motion Pictures, *Alex W. Dreyfoos, Jr., Woodlief Thomas, Jr., and Edward M. Waz*, Photographic Technology Div., Eastman Kodak Co.

Data Processing for Automatic Printer Control, *L. B. Happe*, Technical Manager, Technicolor Limited

Some New Considerations on Colour Image Quality and Their Requirements for Colour Photographic Processing, *Dr. S. Bongard* (USSR)

Restoration of Film Prints in the Film Distribution Network of the USSR, *I. M. Fridman*

The Use of Metallic Halides in Television Lighting, *C. Ryle-Gibbs*

Colour Film in BBC Television, *Panel*

Motion Picture Industry in the USSR, *V. Zabello*

Design and Function of the New Moscow Television Centre, *V. Makoveev*, USSR

New Soviet Test-Film for Colour Television, *F. Provorov*

The BBC Film Training Scheme, *R. Whatley*, BBC Film Services Dept.

A Look at the Educational and Training Problems of the Film Industry, *Peter Bourne*, Harrow College of Technology and Art

Film in Advertising, *R. Laughton*

Equipment Exhibit

Originally planned for approximately 50 booths, the equipment exhibit was so successful that ingenious ways had to be found to include more exhibitors. In one small area, otherwise useless, folding screens were set up and individual panels used for displays. Other displays were arranged on walls wherever the booth arrangement left these free.

A central exhibit showing historic film production scenes and using some ingenious puppets was entitled BKSTS Kine-Go-Round. Exhibitors included:

Agfa-Gevaert Limited
Amateur Photographer
Andrew Smith Harkness
Limited
Associated British Picture
Corporation Limited
Audio Engineering Limited
Bell & Howell Limited
Berkey Technical (UK) Limited
Cinematograph Export Limited
Cintron Group
Colour Video Services Limited
CZ Scientific Instruments
(Orwo) Limited
S. Davell & Sons Limited
Edric Films Limited
Elcom (Northampton) Limited
Essoldomatic Limited
Evershed Power Optics Limited
Film Production Association of
Gt. Britain
Fotosub Birns & Sawyer
England
Gudgeon Gear & Instrument
Co., Limited
Hayden Laboratories Limited
Ilford Limited
International Data Highways
Limited

Kay Laboratories Limited
Kodak Limited
Lipsner-Smith Co., Limited
3M Company Limited
May and Baker Limited
Mellotronics Limited
Mole-Richardson (England)
Limited
Morganite Carbon Limited
Ernest F. Moy Limited
National Screen Service
Limited
Newman & Guardia Limited
Photomec (London) Ltd.
Rank Audio Visual Division
Rank Organization Film Pro-
duction Division
RCA Gt. Britain Limited
Robert Rigby Limited
Samuelson Film Service
Limited
Sound Services Limited
Studio Film Laboratories
Limited
Vinten Mitchell Limited
Westrex Limited
BBTA

Special Events

Following the format of SMPTE conferences, the two principal social events of the week were the Get-Together Luncheon on Monday and the Cocktail Party and Banquet on Wednes-



Mrs. Gwyneth Dunwoody, MP, the Luncheon speaker, visiting the exhibit. On the right, R. R. E. Pulman, Chairman of the BKSTS.

day. The Luncheon on Monday, which was attended by over 600 people, brought together leading representatives of the film and television industries from many parts of the world. At the head table were not only the principal officials of the BKSTS but the heads of many other societies and organizations. The principal speaker was Mrs. Gwyneth Dunwoody, Parliamentary Secretary to the Board of Trade.

At the banquet on Wednesday night the principal speaker was Field Marshal the Earl Mountbatten. Lord Mountbatten spoke from many years of experience with both motion pictures and television and was a witty and delightful speaker. He was familiar to many of the film company representatives present and mentioned, among other things, that he had made a film with Charlie Chaplin in 1922. He had also had much to do with filming in the Royal Navy.

There were several other special occasions during the week in which many members of the SMPTE delegation were involved. These included a reception at the Dorchester Hotel given by Associated British Picture Corporation, a cocktail party given by the Rank Organisation at their Mayfair headquarters, a dinner and discussion hosted by Thames Television Limited and a presentation luncheon of the BKSTS at which Fellowships were awarded. At this last function, Deane R. White for our Society presented to I. D. Wratten, President of the BKSTS, an engraved plaque bearing the good wishes of the SMPTE on the occasion of Film '69.

Ladies Program

Many in the SMPTE delegation were accompanied by their wives and the ladies found more than enough to keep them



Deane R. White makes a point to Dr. A. J. O. Axford, President of the Royal Photographic Society.

happily busy. Besides the conference functions and the general attractions of London there were arrangements for sightseeing tours, a visit to Pinewood Studios, tea at Mrs. I. D. Wratten's beautiful home at Northwood, an all-day visit to Blenheim Palace, the ancestral home of the Churchills, a boat trip down the Thames to Greenwich, lunch atop the Post Office Tower, and a midnight film matinee.

In addition to all this, the members of the Ladies Committee, under the general guidance of Mrs. I. D. Wratten, Mrs. R. R. E. Pulman and Mrs. R. G. F. Chase, were always ready with special help, whether for theatre tickets, shopping advice or anything else to make the ladies' stay more pleasant.

Much credit is due to Bob Pulman and the other BKSTS officers for their imagination and foresight in planning this first international meeting of its kind to be held in London. And a major tribute should go to the very able and energetic Secretary, Paul D. McGurk, prime mover and organizer of the conference.

Many will remember the earnestness with which Paul studied our procedures at the 103rd SMPTE Conference in Los Angeles, when he attended that meeting with the BKSTS delegation, and at Film '69 we could admire the use he had made of what he learned there — and the additions he had introduced.

Before Film '69 came to an end, discussions were already under way between representatives of the two Societies looking toward the continuation and enlargement of the contacts that have developed during the past couple of years. Delegations of BKSTS members to SMPTE Conferences will, it is hoped, become a regular occurrence, and procedures to bring this about are being put into effect. In the other direction, the success of Film '69 as a first venture makes it probable that such meetings in London may become a regular feature of the international scene, possibly every two years. In this event, there is no doubt that many SMPTE members will be looking forward enthusiastically to a repeat visit to London for Film '71.

Historical Note

The University of Southern California is the beneficiary of two important gifts presented by Sol Lesser and Edward Lustgarten. Both men are well-known collectors of motion-picture memorabilia.

Mr. Lesser's gift consists of a life-time collection of rare photographic equipment epitomizing the birth, growth and development of the motion-picture arts and sciences. He is a pioneer motion-picture producer whose collection of cameras, projectors, lenses and other equipments was acquired during his 50 years in Hollywood. The collection, which has been appraised at more than \$150,000, includes more than 70 types of motion-picture cameras. Many of the early hand-cranked cameras in the collection are the only ones now in existence.

A collection of still and portrait cameras includes some of the types used by Matthew Brady in photographing the Civil War. Every type of shutter and bellows mechanism ever used on a camera is represented. Some of the lenses in the collection are as large as ten inches in diameter, and lenses of every conceivable size and shape are included. The collection also includes 54 packing cases containing photographs of most of the stars of historic Hollywood. An especially exciting collection of taped interviews preserves the voices of many actors and actresses never recorded elsewhere.

Mr. Lesser's gift also includes letters from Thornton Wilder, Upton Sinclair and Sergi Eisenstein as well as other famous authors, playwrights and directors who



An antique motion-picture camera is admired by Kemp Niver, Herbert Farmer and Sol Lesser. Part of the collection Mr. Lesser presented to the University of Southern California can be seen in the background.

corresponded with Mr. Lesser in the past. The collection also includes a number of one-of-a-kind magic lanterns and slides.

The gift was accepted on behalf of USC by Herbert Farmer, Professor of Cinema and Director of Audio-Visual Services. The collection will eventually be housed in the library of the Center of Performing Arts to be built on the USC campus. The building will contain USC Divisions of Cinema, Drama, Telecommunications and Music.

The gift presented by Edward Lustgarten, a collector of Americana, includes one of the world's largest collections of motion-picture story and production still

photographs dating back to about 1910. The collection, valued at about \$350,000, includes some 650,000 8 by 10-in prints and about 20,000 original negatives, all catalogued and filed in 200 packing containers. Mr. Lustgarten, whose impressive collection of Americana includes letters by all American Presidents and autographs of most of the signers of the Declaration of Independence, said that he felt that the collection of historic motion-picture stills "could best serve as a research tool in the hand of those who know and appreciate its value — hence the gift to USC's Center of Performing Arts." USC President, Norman Topping, accepted the gift.