

## Rochester-Toronto Little Convention

On October 25, 1969, the annual Little SMPTE Convention sponsored by the Rochester and Toronto Sections was held at the King Edward Hotel in Toronto. The paper sessions were attended by 178 people representing the Toronto, Rochester, Detroit and Montreal Sections.

Concurrent with the paper sessions, a ladies program was held. Thirty-five ladies had a very enjoyable day starting with a tour of Dundern Castle in Hamilton, Ontario, followed by a late luncheon at the Aberfoyle Mill, one of Ontario's finer country eating spots.

The day was capped off with a cocktail party, banquet and dance attended by ap-

the Program Chairman was Maurice French of the Toronto Section; and the General Arrangements Chairman was Mr. Geoffrey Oliver, Secretary-Treasurer of the Toronto Section. These gentlemen were ably assisted by Art Chetwynd who helped on the program preparation, Steve Cook who looked after registration, Finn Quinn who was Hospitality Chairman, Bob McKenzie who looked after the banquet, dance and cocktail party, Murray Marshall who was in charge of the speakers luncheon and Andy Kufuk and Les Hadley who did a fine job on facilities. All of these gentlemen are members of the Toronto Section.

duced by the CBC using this equipment. The speaker demonstrated the remarkable advancement in the development of portable video-tape recording which brings the flexibility of the video-tape system very close to that of the film system for on-location shooting. The initial cost of the equipment and the back-up services and equipment needed for editing purposes, etc., were discussed by the speaker. A lively question period followed the paper.

The second paper was presented by R. W. Bauer of Eastman Kodak and was entitled "Processing of Colour Films With Emphasis on Silver Soundtracks on Im-



Top left: Among those shown are: John McDonough, Fred Scobey, Roland Zavada, and Geoffrey Oliver



Bot. left: Geoffrey Oliver, Harold Eady and Maurice French are shown reviewing some of the upcoming papers in the afternoon sessions at the speakers luncheon.

Above: Roland Zavada, Deane R. White, Roger Beaudry and Harold Eady are shown discussing the program at the speakers luncheon.

proximately 130 people. The food was excellent, the company enjoyable, the band was swinging and late in the evening we were entertained by Canada's Pied Piper of song Bobbi Gimby.

The papers session consisted of ten papers on diverse subjects requiring the works in equipment, ranging from 35mm slide projectors through color video-tape playback equipment and monitors to eight-track stereo sound equipment.

Among the people attending the convention was Dr. Deane White, President of the SMPTE. Dr. White addressed the speakers luncheon which was attended by the speakers and the members of the Toronto and Rochester sections. The General Chairman for the Convention was Harold Eady, Chairman of the Toronto Section;

Able assistance and cooperation in the procuring of speakers and in other arrangements was provided by Roland Zavada and John McDonough of the Rochester Section. The former is the Chairman of the Rochester Section and the latter is the Secretary-Treasurer.

The first paper on the program was delivered by R. M. Curley of the Canadian Broadcasting Corp. and was entitled "Operational Experience With the Portable Ampex Quadruplex Video-Tape Recorder and Handheld Camera at CBC Toronto." The speaker outlined the CBC's use of the Ampex portable video-tape system. The paper was very well demonstrated on closed-circuit television and the subject matter displayed was in the form of excerpts of some of the actual programs pro-

duced Eastman Ektachrome R Print Film." A picture and sound demonstration was presented on the problems involved in obtaining a suitable optical soundtrack on colour film. The needed techniques, required equipment and the more common problems encountered in the processing of an optical track were discussed. A specific system for obtaining a silver soundtrack on improved Eastman Ektachrome R Print Film, Type 7389, was discussed in detail.

The third paper was delivered by Wilson Markle of John Lowry Productions and was entitled "The Wesscam" Camera Mount. Using stills and colour film for demonstration, graphic examples were given of the new developments in the "Wesscam" technique. A special portable, very flexible, gyro-type camera mount allowing remarkable production effects particularly useful in many television commercial projects.

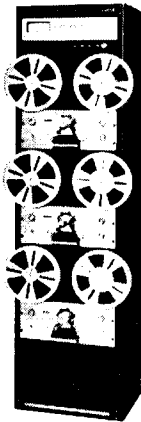
The helicopter mount is already well known; however, the new development using a giraffe boom, which gives great flexibility to remote camera movements on ground locations, showed great promise in obtaining unusual camera movement for a minimum amount of time and cost. Any lense system can be supplied. They prefer using 35mm, but 16mm can be used.

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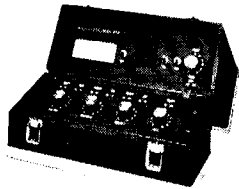
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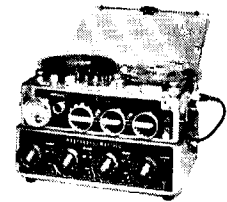
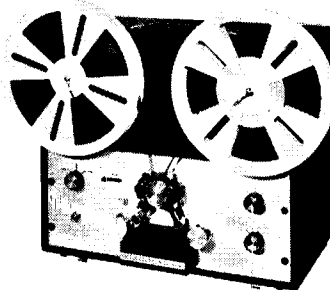
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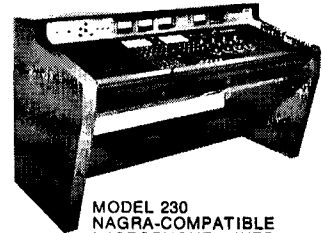
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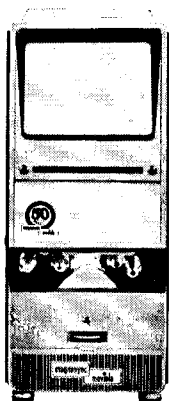
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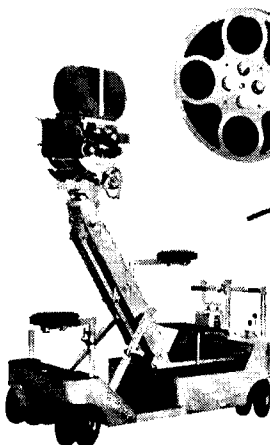
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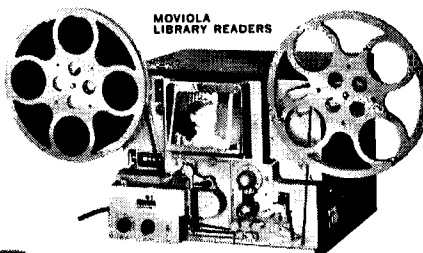
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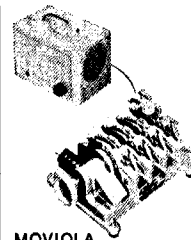
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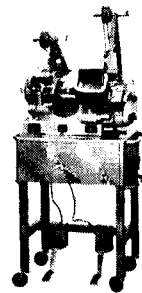
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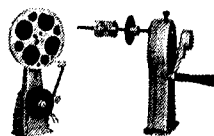
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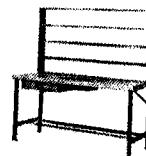
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Paper number 4 was the last of the papers presented in the morning and was delivered by Norman Ritter of the 3M Company in St. Paul, Minn. The paper was entitled "Care and Handling of Video-Tape." It was designed to show the users of video tape how to achieve extended tape life. The speaker made the point that the initial qualities of the tape are the manufacturer's responsibility, but that much of the damage and imperfections which may appear on video tape are because of improper care and handling by the users.

Illustrating the manufacturer's responsibility the process of manufacturing was well covered. Referring to the duties of users, cleanliness was underscored as one of the main needs to avoid "dropouts." Other items covered contributing to poor tape life were "creased edges," "bad splices," "too many splices," "clinging," and improper storage and shipping. Mention was made that great care was necessary to keep the recorder in the best possible condition. All points touching tape must be kept clean, otherwise dropouts can occur. This paper was a very good practical paper on an important subject and should be required reading for all employees in a video-tape operation.

Paper number 5 was delivered by A. R. MacGregor of the ETV Branch of the Ontario Department of Education, and was entitled "A Study of Multichannel ETV System for Metropolitan Toronto." A well-documented paper, it was a con-

densed report of a survey completed by the Department for the Metropolitan Educational Television Association of Toronto (META). The full report was first presented to the Toronto Metropolitan School Board in February 1969. The main purpose of the survey, which took approximately two years to complete, was to study and compare the costs and feasibility of installing:

- (a) a microwave system (2500 MHZ) Instructional Television Fixed Service (ITFS) broadcast system *against*
- (b) a coaxial cable system.

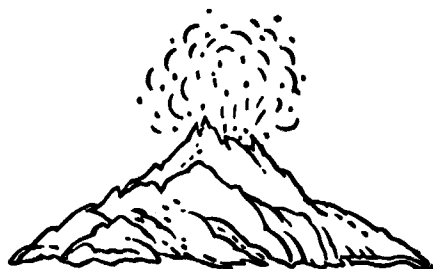
Illustration was slides presenting detailed charts and other information showing the potential coverage necessary to supply English and French transmission.

Paper number 6 was delivered by J. M. McDonough of the Eastman Kodak Company and was entitled "The Evolution of Quality in 8mm Prints." Until 10 years ago no extensive professional use was made of 8mm as a release print material. Although some progress was made during the early sixties, it was not until the introduction of the super 8 format that 8mm received serious consideration as a prime medium for educational and instructional technology. Expanding the use of film to many new areas of information transmittal now became a definite possibility. To realize this potential, however, it was recognized not only that better hardware was needed, but that the entire film system needed upgrading. In improving the films in the system, it was the aim to pro-

duce a screen image from super 8 that was comparable in quality to the then existing 16mm systems. This paper traced the step-by-step progress that has been made over the last few years toward achieving this goal and made some predictions about the future. The presentation was accompanied by a series of film demonstrations.

Paper number 7 was delivered by Richard Sequerra of Unilux Corp., Woodside, New York; it was entitled "Strobe Lighting as Applied to Video-Tape Recording." This paper dealt with the very interesting but highly technical application of the use of strobe lighting for achieving slow motion effects for television commercials. Illustration was by slides and a demonstration of colour commercials on video-tape recording through the closed-circuit set-up. The author, a very interesting speaker, made what is a highly technical, difficult subject, entertaining and informative. It was a graphic presentation of the relatively new application of special effects in television commercials.

SMPTE Editorial Vice-President Rodger J. Ross of the Canadian Broadcasting Corp. delivered paper number 8 and his subject was "Colour Video-Tape to Film Transfers." He discussed the various methods of achieving colour kine recordings on film from video-tape originals and some of the problems that are inherent in the various systems available to produce kine recordings. The discussion was illustrated with examples showing what was possible from each system. Samples in the



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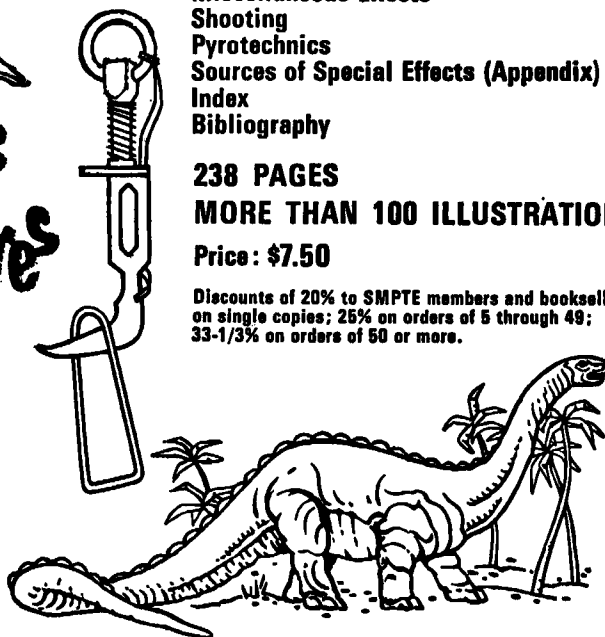
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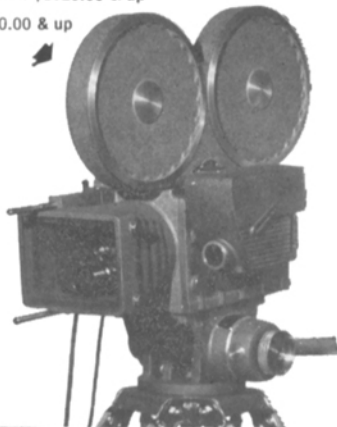


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presentation came from the United States, England and Japan, from various companies including Reeves, Technicolor, Technicolor in England and agencies in Japan.

"Sound of the Seventies" was the title of the 9th paper delivered by Paul Coombe of Film House in Toronto. It was an excellently prepared paper and graphically illustrated by the use of sound tape recordings. He discussed the standards necessary in a modern mixing console—multiple track pickup, the use of equalizers, making mixing and recording more flexible and requiring less time.

He stated that the stereo sound facilities for special presentations were ahead of the film industry at present. It was necessary for film and television to catch up as quickly as possible. He speculated that television in the home of the future would involve a large wall-size screen and stereo sound to achieve a total environment effect.

"Standardization of the Super 8 System" was the last paper on our program and was delivered by Roland Zavada of Eastman Kodak. Illustration was by slides and for this report of the Standardization Committee of the American National Stan-

dards Institute. Mention was made of the continuing processes of standardization. The older terminology, i.e., Standard 8, would be known as "cine 8."

Any standardization program receives resistance; however such programs are dynamic and not static. The U.S.A. standards being developed are to be recognized as a guide to aid, not to restrict. The new super 8 film format was introduced in 1965 because of customer need and acceptance. Agreements are now being worked out to gain acceptable standards between the United States, Europe, and Japan.

The main areas of sensitivity are in arriving at standards for cartridge containers, there being a great difference in cartridges or containers, and in the methods of sound reproduction. There are approximately 10 manufacturers of super 8 projectors, Fairchild will be the first one out. Any standardization would be of a voluntary nature and the program takes considerable time because of technical and legal involvements, the patent laws and several other areas which create confusion. The speaker pointed out strongly that much continuing work was being done in this important area and that further papers will be published.



TORONTO, Nov. 13—The Toronto Section held their November meeting at the Ryerson Polytechnical Institute. There were two papers plus a 30-minute colour film included in the program. The guest speakers joined local SMPTE officers and guests at a pre-meeting dinner at the nearby Town and Country Restaurant.

The meeting opened with a 30-minute colour film on the Grey Cup 1968, which was produced by Chetwynd Films of Toronto.

The first paper was on "Electron Beam Recording," by Richard Dubbe, Research Director, Mincom Division, 3M Co., Camarillo, CA. Mr. Dubbe discussed a process whereby a film is exposed by scanning with an electron beam modulated by a TV signal. At the end of the first paper, the Section Chairman thanked Mr. Dubbe for coming from California and presenting his most interesting paper. The new Toronto Section officers for 1970 were announced prior to the coffee break. Coffee and donuts were enjoyed through the courtesy of Quinn Laboratories.

The second paper was, "Sensitometric Printer Control for Modern Additive Colour Printers," by John Buckley of Quinn Laboratories Ltd., Toronto, Ont. Mr. Buckley described a sensitometric method of colour printer control. There were 77 persons present for this most informative and enjoyable meeting.—Herald Eady, Section Chairman, Toronto.

NASHVILLE, Nov. 15—The Nashville Section met at the Tennessee State Game

and Fish Studios. Lou Burroughs of Electro Voice Co. presented a most interesting lecture on "Microphones and Their Applications." A high fidelity stereo tape vividly illustrated various effects of microphone placements and their resultant sound pick-ups. A fine set of colored slides further added to the effectiveness of this lecture.

A pleasant coffee break separated the two sections of Mr. Burroughs presentation. A tour of the new film production facilities of the Tennessee State Game and Fish Commission was conducted by Dave Marrian, film production chief of the Commission.—Aaron Shelton, Secretary-Treasurer, Nashville.

DENVER, Nov. 18—Carl Sipe and Franklin Reinking of Eastman Kodak Co., presented three papers to an audience of 38 members and guests of the Denver Section. The meeting was held in studios of the Thomas J. Barbare Production Company. The first paper dealt with the new ECO-3 camera film, soon to be introduced. Improved characteristics were illustrated in a color motion picture as well as the new processing methods for this camera stock which make possible additional speed.

Secondly, a paper accompanied by slides, detailing the characteristics of the Ektachrome R Print Film #7389 was presented. This print stock makes feasible the production of silver sound tracks on Ektachrome emulsion.