

108th Technical Conference and Equipment Exhibit

October 4-9 Hilton Hotel New York

SMPTE Conference Vice-President **E. B. McGreal**, Editorial Vice-President **Rodger J. Ross** and Papers Committee Chairman **Allan L. Williams** have announced **Joseph A. Flaherty, Jr.**, CBS Television Network, New York, as the Program Chairman for the 108th Technical Conference.

A two-day symposium on CATV will be held on Thursday and Friday of Conference week. The program will consist of invited papers giving an overall view of CATV broadcasting today.

Conference Arrangements Chairman is **Herbert Pilzer**, Motion Picture Enterprises, Tarrytown, NY. The Chairman for the Equipment Exhibit, which will be held concurrently with the Conference, is **Dom Capano**, S.O.S. Photo-Cine-Optics, Inc., 40 Kero Rd., Carlstadt, NJ 07072.

Call for Papers Requirements and Deadlines

Three copies of a 500- to 750-word synopsis of the paper (about two pages of double-spaced typewriting), giving the paper's objective and an outline of content should be sent to SMPTE Headquarters, Att: 108th Conference Program, 9 East 41st St., New York, NY 10017. Synopses should be received at Headquarters by June 15, 1970, with three copies of the Author Form and the Author Information Sheet. The summaries will be published in a synopsis booklet and used



Joseph A. Flaherty, Jr.

to prepare a 50- to 75-word abstract for the program in the Conference issue of the *Journal* (September) and for the Conference Program.

By August 28, 1970, the original and three copies of the manuscript should be sent to SMPTE Headquarters, Att: 108th Conference Program. Manuscripts will be reviewed as prospects for *Journal* publication.

For information about Author Forms and submitting papers for the 108th Conference Program, write to Joseph A. Flaherty, Jr., CBS Television Network, 51 W. 52 St., New York, NY 10019, or to SMPTE Headquarters, Elaine Itzkowitz, 108th Conference Program.

Biographical Note

Fred Anderegg

Ed. Note: Mr. Anderegg's changes of address between Ann Arbor, Mexico, Egypt, Libya, Syria, etc., prompted requests for biographical information. Eventually that was garnered and is now published in the subject's own style.

I was born in Switzerland in 1908, emigrated to Grenoble, France in 1910 and received my first pay check at the ripe age of seven as lift boy in Chamonix. Frankly, I can detect no signs of any traumatic syndrome as a result of working at such an early age.

During World War I all the American soldiers told me to be sure, when I came to America, to learn to pronounce the "th" sound. When I finally did emigrate in 1920 I concentrated on properly enunciating "the," "these," "those," and mastered the art. However, no one told me about the peculiar English "r" sound and to this day I am unable to pronounce my own name which, by the way, means "in the corner" or "on the edge." This is appropriate since I was born on the edge of the Rhine and in the corner it makes as it flows into Lake Constance.

My early life in America was pretty much that of the all-American boy. For example, I worked my way through prep



"Sheikh" Anderegg in his office at the University of Michigan.

school by waiting on tables (a guaranteed way to wreck one's stomach for years to come is to eat at the same time as one serves 14 people) and doing odd chores. I played baseball before knowing a thing about it and before knowing enough English to understand the explanations. Other memories of my boyhood include the ghastly experience of diving into a lake with a brand-new bathing suit my mother had just knitted and coming out in full view of everyone with it extending

down to my ankles; bumming my way to New York on a cold February day to see W. C. Fields and Madge Kennedy in *Poppy* and spending the night getting kicked out of Penn and Grand Central stations into the bitter cold. While in prep school I started a small store where I sold candies and sent out film for processing. I made such a good thing out of it that the owner of the school made me turn it over to him and then had me run it as part of my tuition. I acquired a small Eastman developing outfit (remember that black plastic apron on a wide reel?) in 1924 and processed films for my friends. (Also, it may be of some interest that I made my first contact prints at the age of five.) Summers were spent in hotels as elevator boy, bellhop, waiter, boatman and life saver, night clerk and day clerk.

I attended the University of Virginia, majoring in geology and graduating with the class of '29. In 1930, I was granted the MS degree. I then attended Princeton to work toward a PhD which I never earned. However, I was fortunate in that my office (those were the days when graduate students still had private offices) was next to the photo lab. In 1931 there were thousands of geologists out of work and since they all knew a lot more geology than I did it behooved me to find another mode of employment. Since many of the staff kept badgering me to take pictures for them and since I did have a scientific



Fred Anderegg climbing the Oqsa Mosque to reach the dome. The mosque is now as deep under the sand as the courts of Jamshyd.

background I decided overnight to become a "Scientific and Consulting Photographer" and had letterheads so imprinted. Ah the optimism of youth! Thanks to Princeton's patience I remained there until 1949, with three years out in the Navy as PhoM/1c during World War II.

When I arrived at the Pensacola Photo School I decided that since I had been a photographer for some time they could not teach me very much. On the first day I had the enlightening experience of being beautifully whittled down to size and being made to realize that there was still a lot of photography I could learn—and which later I did learn.

After the war I wanted to set up a centralized photographic unit at some university, preferably in the South near Mexico, but could not interest any university in my doing so. The University of Michigan had decided to take such a step and asked me to join them. It was a wonderful experience to step into a brand-new building, design the layout for the facility, build it, equip it, staff it and run it. Here I truly became a consulting photographer since, as part of my duties, I advised members of the University faculty on matters photographic. In order better to serve in this capacity I took out membership in varied photographic organizations, including the SMPTE, with the unabashed purpose of being a leech to absorb all the knowledge possible, while offering not a thing in return. (Ed. Note: The accuracy of this last statement has been questioned.) In this I have been successful.

By 1956 the laboratory was so nicely organized that it could pretty well run itself and so I was able more and more to devote quite a bit of my time to archaeological field photography. Outside of one assignment to India most of this work has taken me to the Middle East countries.

On the expeditions to the Monastery of Ste. Catherine's, near Mt. Sinai in Egypt, besides being in charge of photography I took care of such minor details as procurement of food and equipment, packing and shipping, designing of the vehicles, bookkeeping, planning menus and acting as barber for the members of expedition. (The female members were never quite satisfied with my work and the hairdressers in the States were always horrified when they returned home.) Procurement for such out-of-the-way expeditions is always a nerve-wracking job since one must not take too much and yet one must have everything one will need for there is no corner drugstore to go to!

On all expeditions it seems I am called on to do "second-story" work in churches and mosques. I've had to climb all over the roofs of the Oqsa Mosque to get to the minaret and then up by rope ladder to enter into the dome. The roofs of the Church of the Nativity in Bethlehem are well known to me. And what an argument we had in order to receive permission to go up on the roof of the Latin side! Each foot of this Church is divided among the many Christian religions and each guards its "territory" with a vengeance!



A photographic opinion with the traveler's comment: "What! Smoke a Camel!"

During our five trips to Ste. Catherine's, I spent nearly a year of my life within its sixth century monastic walls. (I might add that not much of the holy feeling rubbed off.)

There, too, I had to climb on church roofs (corrugated tin makes an awful clatter and I was forbidden to stomp around during services—the poor monks could not concentrate on their duties) and photograph from rather precarious perches. In order to photograph the important inscriptions on the beams across the ceiling of the Church I had to edge along from beam to beam on plywood boards I had brought along. Since the plywood was but four inches longer than the distance between the beams it was rather exciting to see the boards bending to within an inch of their ends while I was crawling across the void!

In Damascus I frightened elderly lady tourists by climbing up my most unstable and rickety scaffold to photograph the oldest synagogue ever unearthed.

In India I once held up a party of tourists led by a most demanding lady guide until I had finished my shots of a cave, a matter of some 15 flashes since I was using the "painting with light" tech-



The romance of photography and archaeology involves much patient work. Mr. Anderegg is shown here discussing grave matters with his Bedouin assistant, Saud Said Allah, at Mt. Sinai.

nique. Two weeks later I learned that my visa had expired. The high official to whom I went to have it renewed greeted me with the chilling words: "So here is the person who holds up the Prime Minister of . . . while he is touring the Elephant Caves!"

During my last expedition (to Qasr el Hayr in the middle of the Syrian desert) I found that age finally is taking its inexorable toll; I was no longer able to jump down into ditches or climb walls with as much agility as before and I was also starting to get twinges of vertigo when on high places. In passing, I may add that it is an odd feeling to be one of only three Americans in the whole country and to have that insecure feeling created by the lack of an American Embassy. Since archaeologists roam far and wide in the countries they are exploring they no doubt have made excellent spies. This may be the reason why we are always watched so carefully. But for me to come from the enemy camp loaded with photographic equipment causes even greater turmoil! I will not comment on customs officials except to say that I am always frightened but always manage to get my equipment through. The most difficult time is always when I return to the States, but all returning nationals find this to be true.

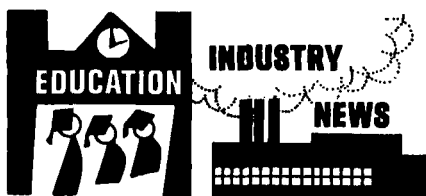
It has always been a pleasant sideline for me to assist foreign universities and some of their faculties in setting up new photo labs or modernizing existing facilities. I well remember one instance when I surveyed the photographic situation of a whole university for the Rector. I submitted a 33-page report and quickly left the country. I found out later I had not needed to be so hasty for my report was translated into Arabic and was acted upon. The last time I visited this university the whole photographic staff greeted me with open arms, since they fully believe my report was instrumental in their acquiring a new and huge photo lab.

I am now employed half-time by the University of Michigan's Museum of Archaeology as both resident and field photographer. In my six months off duty I take assignments to foreign countries on archaeological expeditions, and I photograph private collections as well. Winters in Mexico are wonderful in that one can catch up on one's correspondence and back issues of magazines but after a while one becomes eager to get on the road and start shooting again.

Not all of the Hazards of archaeological photography are concerned with church

roofs and unfriendly officials. There are many minor hazards and discomforts that can be recalled, including drinking water in which camels, dogs, burros, sheep and humans have waded. We discovered that lime juice and commercial powdered orange juice go a long way toward disguising the horrible taste. However, neither many minor nor the major drawbacks have detracted from the satisfaction of doing the work one wants to do in whatever far corner of the world that that work may take one.

As all world travelers know, one of the joys of traveling is returning home. And to this traveler, one of the rewards of homecoming is attending Society Conferences and greeting old friends.



Hope Reports

Tom Hope, author of "Market Review: Nontheatrical Film and Audio-Visual," which has been printed annually in the *Journal* since 1959, has announced that he will publish the report personally.



Hope is leaving the Eastman Kodak Co. to devote full time to audio-visual communication market reports and consulting work. He anticipates releasing four market reviews by midsummer: a general-type report such as used by security analysts; one on education, religious and related markets; another on business, industrial and government markets; and a comprehensive survey of the entire field including product studies and other data designed for management use. Additional reports are in the planning stages for later release.

These reports will be issued by the new firm, *Hope Reports*, at 58 Carverdale Dr., Rochester, NY 14618.

During World War II, Hope was a cinematographer and later a photographic officer with the rank of captain. In one tour of duty he headed the Army motion-picture school in Long Island City and wrote the first Army manual on movie

making. For over eight years he was in charge of the film unit at General Mills, Inc., in Minneapolis, where he produced 64 films and other visual programs. He was charter member and rose to first vice president of the Industrial Audio-Visual Association. In 1952, on a leave of absence from General Mills, he served as a film consultant to the French government as part of the Marshall Plan's Mutual Security Agency.

At Kodak Hope was an advisor on non-theatrical films for eleven years. He authored numerous magazine articles, co-edited the benchmark business film book for the Association of National Advertisers, "Dollars and Sense of Business Films," and wrote many manuals and data books. In 1965 he was appointed to the position of market analyst in the newly formed Motion Picture and Education Markets Division. He has conducted numerous product and market surveys specializing in the business and educational fields.

He began his statistical work in 1956 by cooperating in research which led to the reports published in the *Journal*. Since 1962 he has compiled and written the annual market reports personnel as a member of the SMPTE.

Presently Hope is on the board of directors of CINE film festival coordinating group in Washington, DC, and has served as its information vice president for seven years.

Two years ago he was made a fellow of the SMPTE. He serves on the board of the Council of Mass Media of the United Presbyterian Church, is a member of the University Film Association and the National Audio-Visual Association where he serves on its statistical committee and equipment manufacturers council.

Hope served three years on the board of governors of the National Institute of Visual Selling at Indiana University. He has lectured there and spoken at numerous national conventions and conferences. In past years he was Minnesota state chairman for the Film Council of America, was a member of the Films Committee of the Association of National Advertisers and worked on the A-V committee of the National Industrial Advertisers Association.



The SMPTE participated in the recent Rochester Engineering Society Week at the Rochester Midtown Plaza. The exhibit was very well attended and caused a good deal of comment from viewers. The booth was staffed by officers of the Rochester Section of SMPTE and members of the

Rochester Institute of Technology Student Chapter. Photographs depicting photo engineer training were on display and a three-minute sound film, "What Is a Photographic Engineer" was continuously projected. The well-designed film was a group effort of the Student Chapter with Michael DeSantis, Chapter President, and Professors Reid Ray and John Carson giving a guiding hand. A specially designed Plexiglass case covered the 16mm Graflex-Singer projector which was provided through the courtesy of Howard Deck, coordinator of the display.

A special summer course on Image Enhancement, Coding and Recognition will be offered by the Massachusetts Institute of Technology from June 29 through July 10. The course presents the basic digital computer, optical and electrooptical image processing techniques, with applications to selected problems in image enhancement, pattern recognition, and efficient coding of pictures for transmission or storage. The Program is intended for engineers and scientists who are working with advanced image processing systems. Background in linear system theory (convolution and Fourier transform) is necessary for this Program, and some contact with computer programming is desirable.

The Fourth Annual Audio/Recording Seminar at Brigham Young University, Provo, Utah, will be held July 13-17. Topics to be featured are Studio Acoustic Reverberation Devices, Legal Aspects, Guidelines for Recording Facility Planning, Budgeting and Development, Administrative and Fiscal Guidelines, Professional Recording Studio Equipment Maintenance, Disc Mastering, Synchronous Sound Recording Techniques (Film and TV), Professional Recording Studio Equipment and Professional Recording Studio Techniques. For further information write: Special Courses and Conferences, 242 Herald R. Clark Bldg., Brigham Young University, Provo, UT 84601.

Photooptical Instrumentation — Present and Future Developments is the subject of a seminar to be held June 25-28 in Tokyo. The seminar is sponsored by the Society of Photooptical Instrumentation Engineers (SPIE-USA and SPIE-Japan). A state-of-the-art review will be presented by a group of Japanese and American engineers and scientists. The seminar will be the central feature of a specially arranged two-week travel package timed to coincide with Expo '70. Further information can be obtained by writing to SPIE Expo '70, Attn: Jack Kiel, P.O. Box 288, Redondo Beach, CA 90277.

The Society of Photo-Optical Instrumentation Engineers has announced the 15th Annual Technical Symposium on the theme of "Photo-Optical Instrumentation for the 70's." The Symposium will be held September 14-17 at the Anaheim Convention Center, Anaheim, CA. Papers are now being accepted for review in the areas of: Underwater Research, Space Optics, Holographic Techniques, Range Instrumenta-