

which allows for either the orthodox film editing technique, or the television technique of "editing" during production;

(5) encoded information on the audiotape and camera films to provide all necessary instructions for simple, exact and rapid post-editing;

(6) a videotape recorder to provide instantaneous "rushes" of the action filmed; and

(7) electronic exposure control providing full-field spot photometry.

The system has been in use for a substantial length of time at a number of European and American locations. The enthusiastic response from both operating

crew and producers confirms the belief that an integrated systems approach to a film-video facility has considerable merit. The prospect for the future of film-video systems is encouraging as long as film retains its very significant advantages as a visual medium.

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Letter to the Editor

Comments on the paper "The Technical Aspects of Television Program Production on Film or Video Tape"

Dear Sir:

A small confusion has arisen in the minds of some readers of the article in the April 1972 *Journal* by Theile, Fix and Gondesén on "The Technical Aspects of Television Program Production on Film or Video Tape." In Table II of that paper data are given for the modulation depth of a Color Reversal 16mm film, of speed index 50. Such a film was used in the original presentations which Dr. Theile made of this paper in Europe, and the data of Table II applied to the film shown.

However, when this demonstration has been shown in North America, that European film was replaced with Kodak Ektachrome Commercial Film (7252) which has an exposure index of 25, and a different (higher) modulation depth. Since the film was so identified, it was understandable that North American viewers would mistakenly assume that the data of Table II apply to Type 7252 film. The data of Table II for the slower reversal film applies only to the EI 50 film of European manufacture.

I would like to take this opportunity to make another comment relative to that paper and demonstration. The paper makes the point that the Eastman Kodak representatives had verified the quality of the films made, and of the tape transfers made from the films. Since I was that Kodak representative,

I would like to state for myself that I agree with the statement that the films were in general properly exposed, and that representative, if not perfect, prints were made. However, I believe that the videotape transfers from these films, while representative of a particular operation, were significantly different from the videotape which was prepared from these films at Kodak, referred to in the paper as a "quality-guide-line check."

I am not criticizing this test, nor the very considerable effort which went into it. The authors are to be commended for trying to answer a question which everyone asks, "How do film and videotape compare for program production?" I agree that this test was intended to, and does, demonstrate present film and television practice. The conclusion which I draw is that this demonstration has shown clearly the serious limitation which present-day telecine state-of-the-art is putting on the quality of color film reproduction.

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