


contact with Dr. Kalmus and his co-workers. I could name half a dozen men at Technicolor who have done wonderful work, not only in devising this new process but in cooperating with and understanding the rather screwy people connected with production.

Before you see the reels of film that we have here to show you, I should like to point out one thing that seems quite significant to me. There is some resistance to color due to the fact that we discovered black-and-white photography first.

Suppose there had never been black-and-white photography or black-and-white halftone reproduction. Suppose we had been used to color photographs and colored pictures for the past 50 or 75 years. Then if someone invented the black-and-

white photography and black-and-white halftones, the result would, I am sure, be frightfully disappointing and definitely puzzling. We should have to translate all the tones almost as we translate a foreign language mentally when we hear someone speaking it. We should have to figure out mentally what actual color was represented by the gray of a face, the black of a tree, etc. I found somewhat the same effect after I saw a two-color picture, *The Wax Museum*. When a normal black-and-white picture came upon the screen it gave me a curious psychological shock and the thought, "What is this — a painting in mud?" Experiences like this are going to beat down our instinctive resistance to color.

One thing that is going to push color

very far ahead is television. I was in the theater a good many years as a producer, and I saw the road destroyed by the movies. The silent screen was destroyed by the talking picture. Then the talking picture had to meet the competition of the radio. Now they tell us television is coming, and motion-picture producers are beginning to worry about it. People can turn a little button and sit at home and be entertained, but they are going to get that entertainment in black-and-white for a good many years. Color television will come undoubtedly, but it will come late, and in the meantime the screen will be able to use color against the competition of television. There will be an added sense of vividness in the theater that will not be apparent upon the home screen. 

## Rochester, Montreal/Quebec, Ottawa, and Toronto Sections Mini-Conference

SMPTE's Rochester section hosted more than 100 attendees at the 1991 Rochester, Montreal/Quebec, Ottawa, and Toronto Sections Mini-Conference, "Images for the 90s and Beyond," May 10-12, at Rochester's George Eastman House. During the technical sessions, held on Saturday and Sunday, 17 papers were presented covering a broad spectrum of issues. Sessions topics included: New Film Technologies and Film Preservation (chaired by Paul Bellerose, co-chaired by John Pytlak); High Definition and Advanced Television (chaired by Austin Reeves, co-chaired by Tony Amato) and Digital Video Technology and Videotape Preservation (chaired by David George, co-chaired by John Cerquone).

The mini-conference began on Friday night with a well-received appearance by Edward Scissorhands (or at least the film in which he appears) as part of a demo of Cinema Digital Sound, a new theatrical audio system developed by Optical Radiation Corp. and Eastman Kodak.

SMPTE Financial Vice-President Richard Schafer, keynote speaker at the Saturday luncheon, focused on SMPTE's future and suggested that the organization should reach out to new areas, specifically the world of computer imaging. Excerpts from his speech follow this article. SMPTE

President Blaine Baker also spoke at the luncheon.

On the lighter side, the Saturday evening banquet at the Rochester Riverside Convention Center featured a trivia game based on the film, *Precious Images* (a collection of clips from classic movies), and dancing to the music of Hollywood AI and the Mix. The spouses program, hosted by Alison Masson, Joan Vogel, and Carol Spring, included a tour of the George Eastman House museum, a drive through Rochester's Highland Park during its annual (and quite spectacular) Lilac Festival, and a wine-tasting at the Casa Larga Vineyard.

The mini-conference committee consisted of Chairman Alan Masson, Eastman Kodak Co.; Film Program Chairman Glenn Kennel, Eastman Kodak Co.; Video Program Chairman John Walsh, WHEC-TV; Finance Chairman Phil Vogel, Eastman Kodak; Arrangements Chairpersons Joan Aiello and Carolyn Fraser, Eastman Kodak Co.; Registration Chairpersons Sandy Sacco and Linda Militello, Eastman Kodak Co.; Sponsorship Chairman John Spence, Eastman Kodak Co.; Publicity Chairman Ed Howell, Eastman Kodak; and Presentation/A-V Chairman Morgan Wesson, Reel Image.

The sessions included the following papers:



SMPTE President Blaine Baker addressing attendees at mini-conference.



Mini-conference Chairman Alan Masson addressing guests.



Section Chairman Richard Bauer welcoming participants.



Ron Uhlig presenting paper on cinema digital sound.



Ed Zwaneveld delivering paper in session on new film technologies.

*Saturday morning, May 11 – New Film Technologies*

“IMAX Present and Future,” Walter Winchell, IMAX

DigiSync Keycode Reader,” Frederick Gasoi, National Film Board of Canada

“Cinema Digital Sound,” Ron Uhlig, Eastman Kodak Co.

“Digital Film Print Content Sampling to Synchronize Cine-Text™ Electronic Subtitle Projection and External Sound,” Ed Zwaneveld, National Film Board of Canada

*Saturday Morning, May 11 – Film Preservation*

“Some Pros and Cons of Motion Picture Film Preservation,” Richard Bauer and Tulsi Ram, Eastman Kodak Co.

“The Restoration and Preservation of the Moving Image,” Arnold Schieffman, Restoration House

*Saturday afternoon, May 11 – High Definition and Advanced Television*

“Development of the Digital Representation of 1125/60 HDTV Studio Signal,” Hugo Gaggioni, Sony Advanced Systems

“HDTV in the Real World,” Glenn Kennel, Eastman Kodak Co.

“Harry – The Bridge Between Film and Video,” David Scammell, Quantel

“Film Options for HDTV,” Walter Snyder II, Eastman Kodak Co.

“Subjective Tests of Advanced TV Systems,” Dr. Paul Hearty, Communications Research, and David Bennett, Canadian Broadcasting Corp.

“HDP Still Imaging High Definition Applications,” Barry Minnerly, REBO Research

*Sunday Morning, May 12 – Digital Video Technology*

“Switching Digits,” Stephen Dirksmeier, Sony Corp.

“Advances in Digital Routing,” Dr. Leon Stranger, Utah Scientific

“½-in. Composite Digital Format,” Bill Sturcke, Panasonic

“The Next Step in D-1 Technology,” Bruce Lilley, Sony Corp.

*Sunday morning, May 12 – Videotape Preservation*

“Metallic Tape Stability in Long-Term Storage,” Jim Hegedorn, Fuji

– Ed Howell  
Publicity Chairman

## Excerpts from “SMPTE – A Vision for the Future”

By Richard K. Schafer

We [the SMPTE] work to eliminate confusion and solve problems for the motion-picture and television industry. We set standards and bring order to technical chaos. That’s a simple statement of SMPTE’s mission. In fact, we’ve been at it for three-quarters of a century. I’m sure many of you know, 1991 marks our Society’s 75th birthday. It’s a good time for us to look back – and forward.

I find three distinct eras in SMPTE’s history: the film era, the television era, and. . . well, let me come to that. When the Society of



SMPTE Financial Vice-President Richard Schafer delivering keynote speech at the mini-conference luncheon.

Motion Picture Engineers – the SMPE – was formed in 1916 by C. Francis Jenkins, the movie business

was a very young combination of science, art, and business.

In fact, artistically speaking, the movies were still being invented in 1916. That was only one year after D. W. Griffith first showed the world the full power and possibility of the medium with his incredible breakthrough work, *The Birth of a Nation*. To this day, film scholars really don’t know exactly how long this film ran. That’s because, in 1916, there was still no standard for camera speed.

In those days, film equipment, as well as film itself, had not been completely standardized. Yet movies were a worldwide phenomenon. Lack of standards threatened the ability of this young American industry to exploit the import-export business.

The Society of Motion Picture

Excerpts from keynote speech by SMPTE Financial Vice-President Richard Schafer, Eastman Kodak Co., at SMPTE Rochester, Montreal/Quebec, Ottawa, and Toronto Sections Mini-Conference in Rochester, N.Y., on May 11, 1991.