

## HISTORICAL NOTE

The laboratories had densitometers and Eastman Kodak pre-exposed sensitometric strips. This helped to keep the machines within control. Actually, it provided little useful information. The chemical system was so good that nothing had to be done except to adjust replenishment rates.

Better than the above technique was the use of a woman's face. A model was placed before a camera and 1200 ft of exposed film. The film was respooled into 100-ft cans and put in a freezer. On each run of the lab a piece of the film was stapled in. After viewing on a light-box with all the previous strips, side-by-side comparison was more accurate in detection of color shifts.

Another problem less easy to solve was the color deficiency of the viewer. Nobody is color blind but male deficiencies do exist, with some people having better color discrimination than others. This was handled on a one-to-one basis with each suspected person. A fast test was offered — if the person agreed and was found to be deficient, the complaints ceased.

As time went on, the camera equipment became lighter and the film improved in sharpness and latitude. It was similar to the age of the clipper ships, whose speed is hard to exceed even today — but the steamboat was on the horizon. We all knew that tape had to take over eventually and it was

about 1975 that the inroads began. It was starting all over again, with heavy power packs, heavy cameras, and umbilical cords to a sound recorder.

That, of course, has decreased each year. It is now 1994, and both picture and sound on news programs show no great quality improvement.

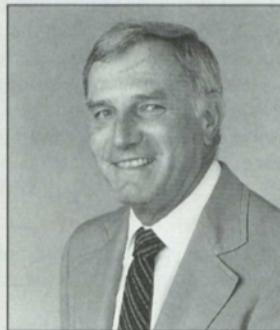
Newsfilm was always fighting time — time for a courier to get film to a laboratory, processing time, and editing time. The shift to video cameras eliminates film-processing time. Small portable transmitters can eliminate courier delivery time, and satellite transponders can allow origination from anywhere in the world directly to the viewer in real time.

### *Call for Papers*

## The 136th SMPTE Technical Conference and World Media Expo October 12-15, 1994 Los Angeles Convention Center, Los Angeles, Calif.



Howard T. La Zare



Frank J. Haney



John L. Baptista

A Call for Papers for the 136th SMPTE Technical Conference and World Media Expo has been issued by SMPTE Editorial Vice-President David L. George, Imagineering Ltd. The event will take place at the Los Angeles Convention Center from October 12 to 15, 1994.

Authors who are interested in presenting papers at the conference must submit their names, company affiliations, phone numbers, and a 500-word synopsis of their papers to Editorial/Program Coordinator

Marilyn Waldman at SMPTE Headquarters, 595 W. Hartsdale Ave., White Plains, NY 10607; Tel. (914) 761-1100; Fax: (914) 761-3115. This information must be submitted by May 27 on forms provided by SMPTE Headquarters. No papers will be accepted after the May 27 deadline.

Program Chairman Howard T. La Zare, FilmTec International, has announced the conference theme of *The Digital Era...Ready or Not*. Papers should address various facets

of this topic. Assisting Howard La Zare in supervising the technical program will be Program Vice-Chairmen Frank J. Haney, Fox Television Stations; and John L. Baptista, Consolidated Film Industries.

In addition to the papers sessions, a full calendar of social events will be available for the enjoyment of conference registrants and their partners. Further details will be given in future issues of the *Journal*.

— Joyce R. Hurwitz