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Rosco Laboratories Inc.
Sony Corporation of America
Westrex

Information about the exhibit can be obtained from Charles A. Ahto, Tape-Films, Inc., 619 W. 54 St., New York, NY 10019.

#### LADIES PROGRAM

Planning for the 118th Conference is very well advanced. According to **Ladies Committee Chairman Edna Smith,** Montvale, N.J., most of the activities have already been determined. Mrs. Smith points out, however, that there may be changes in the program between now and Conference time, but that any changes will be reported in the *Journal.*

According to Mrs. Smith, here's how the program shapes up:

*Sunday, Oct. 17:* Ladies Lounge open for signing-up for activities.
*Monday, Oct. 18:* Morning lecture on Nutrition and Nutritional Foods by nutritionist JoAnne Bowers.
*Tuesday, Oct. 19:* Trip to Philadelphia including lunch.
*Wednesday, Oct. 20:* Free
*Thursday, Oct. 21:* Visit to the Cloisters, a medieval castle and museum.
*Friday, Oct. 22:* Visit to the World Trade Center and lunch.

Additional details will be provided in future issues of the *Journal* and in the information that will be sent to members during the summer.

# Biographical Note

## Kenneth M. Mason
## An Uncomplicated But Eventful Life

There is, of course, the story of the young man standing at a crossroads — three roads stretching ahead of him. Which to choose? In Kenneth Mason's early years there was a possibility of his becoming a physician as his father had been (he took pre-med courses in his undergraduate-years). He had (still has) dramatic talent and was very active in drama during his college career. Later, in Rochester, he joined a theater group called The Studio Players which produced and presented about six shows a year in Rochester (plays of professional calibre, according to the critics). He was also an athlete, and at one time there was at least a slight possibility of his becoming a professional. He played baseball in high school, ran track and was a cheerleader. In college (Washington and Jefferson College in Washington, Pa.) he played basketball and was on the Varsity Baseball team. He was also a cheerleader. As a matter of fact, Mason is still an athlete although his favorite game now is golf — but more of that later.

But there was a fourth road — the road he chose — his career with Eastman Kodak Company which has brought him to the Assistant Vice-Presidency of Eastman Kodak and General Manager of the Motion-Picture and Audiovisual Markets Division.

A native of Rochester, he matriculated in Washington and Jefferson college in 1934. He was only 16 and "a little confused at first," he said, but "got into dramatics right away and was lucky to land a part in *Who Killed Cock Robin* that first semester." In addition to participating in a number of athletic events, he was elected cheerleader in mid-semester of his freshman year. Obviously, his confusion was only momentary. "I grew to love the school," he said. He was graduated with the degree of Bachelor of Arts cum laude, and many years later, in 1970, he received the Washington and Jefferson distinguished service award.

### Undergraduate Years

During his undergraduate years he majored in English, Biology and Chemistry, taking pre-med courses in accordance with his plan then to become a physician. He was elected to Phi Sigma, the National Honorary Biological Society.

There occurred near the close of his sophomore year an hiatus in his college career occasioned by the illness of his father. During that hiatus he joined Eastman Kodak in the company's cine processing department. Following the death of his father in 1938, he returned to college (graduating cum laude as mentioned above) and then entered the University of Rochester for graduate work in organic chemistry and business administration. With the exception of his service as a lieutenant in the Navy (1942–1946), his entire working career has been with Eastman Kodak Co.

He describes his own life as "uncomplicated" which may be an apt description, but uneventful it is not.

He married his wife, Edna, in 1941. "We went to the same grammar and high schools together," Mason recalls. "I used to throw snowballs at her when we were in the first grade. I think she hated me until the end of high school. We were married 28 June 1941 in Rochester. We have been very happy together." His wife was also active in the Studio Players in Rochester. They are now the parents of five tall sons (Kenneth, Jr., John, Richard, Tom and Steve) all of whom did their undergraduate work in their father's alma mater graduating, like him, magna cum

**The basketball team — Rochester, N.Y., winter of 1949.**


**Eastman Kodak's baseball team in the summer of 1949 — nine happy fellows (judging by the smiles). In the center of the first row is smiling Kenneth Mason.**

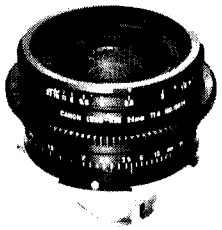
# INTRODUCING THE CANON ULTRA-FAST ASPHERIC PRIME LENSES FOR 35MM CINEMATOGRAPHY

Specifically designed for professional cinematography, these exciting new lenses are the result of an extensive and painstaking research program jointly undertaken by Canon Inc. and Cinema Products Corporation, in cooperation with the Research Center of the Association of Motion Picture and Television Producers.

Naturally, these lenses incorporate all the latest advances in modern lens technology, including multiple anti-reflective coatings on all elements, floating elements wherever required, etc.

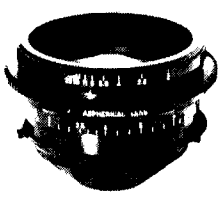
But it is the *aspheric* property of these lenses that makes them so extraordinary — because aspheric lens design is inherently superior to conventional lens design since it permits the best possible use of all available light.

**And, unlike any other series of high speed lenses currently available for motion picture use, *every lens in the Canon series is aspheric.***

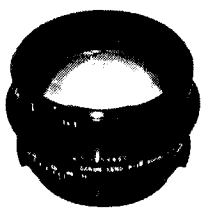


24mm (T1.6)

35mm (T1.4)



55mm (T1.4)



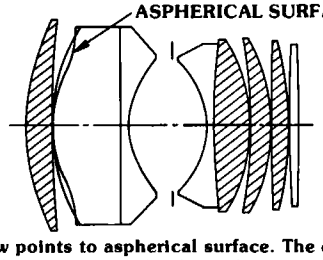
85mm (T1.4)

## The technological breakthrough

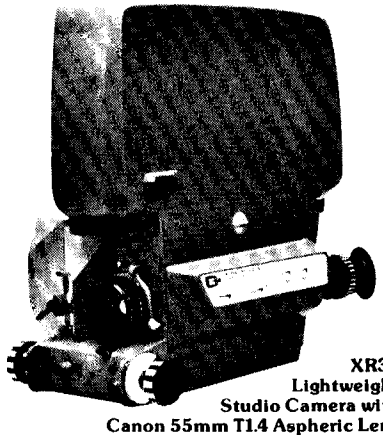
While the theory for the design of aspheric lenses has been known for quite some time†, it was not until the advent of modern computer technology and the development of computer-controlled automated machinery that it became possible to design and grind aspheric lenses in such a way as to permit *consistent high quality manufacture at a reasonable cost.*

Which is what prompted Canon and Cinema Products to launch a development program for a series of ultra-high-speed aspheric prime lenses, all supplied with BNCR-type mounts, and covering the range of focal lengths most used in professional cinematography: 24mm, 35mm, 55mm and 85mm.

A great deal of money, time and effort went into this program. The final results are more than well worth it.




**Arrow points to aspherical surface. The deviation from the normal spherical curve is exaggerated for illustrative purposes.**



**XR35 Lightweight Studio Camera with Canon 55mm T1.4 Aspheric Lens**

## Aspherics – ideal for filming at *all* light levels

By causing the marginal rays to be in sharp focus, and, at the same time, rejecting random or spurious rays, the Canon aspheric lenses improve definition and sharpness at the edges and reduce flare when the lens is *wide open.*

Shooting night-for-night with available light — the aspheric lens wide open — at 25 footcandles and even lower, with nothing but neon signs and street lamps for illumination, there's virtually no halation. The Canon aspherics just take the light in: penetrating the scene, holding all the detail.

The Canon aspheric lenses minimize uncontrollable flare (with its concomitant loss in contrast and resolution) and improve the definition and contrast of the scene *regardless of variation of light levels within the scene.* Even at the highest levels of illumination.

The result on film is photography that is remarkably clear and sharp, well defined and well balanced, with good color rendition and saturation, especially with regard to flesh tones.

Which makes the Canon aspheric lenses ideal for filming under any and all light conditions. Night-for-night with available light, as well as in broad daylight, or on a well lit sound stage.

## Let your eyes convince you

Ask your dealer (or call Cinema Products) to arrange for a screening of our dramatic 35mm test reel comparing the Canon aspherics with other high speed lenses for motion picture use.

Before you start on your next film project, shoot some test film of your own.

Your eyes will convince you. The Canon aspheric prime lenses are superior to any other high speed lenses currently available for 35mm cinematography.

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†*Descartes, the French philosopher and mathematician, had already suggested that the use of non-spherical surfaces might reduce optical abberation. That was way back in 1638.*

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# QUINN MARTIN

*How do you produce a TV show that gets a seventy-three share? What's the secret of producing one series after another, running season after season, while others have trouble surviving thirteen episodes?*

*For the answers to these and other questions, we've gone to the same source as the networks—to Quinn Martin.*

*Quinn, how did you get started in the film business?*

I started out as a film editor, became a writer, then a producer.

*What was your first major success?*

The first critical success I had was a film for television called "Bernadette," but the show that probably played the most important part in my career was "The Untouchables."

When I formed my own company in 1960, one of our first shows was "The Fugitive." It became the number one show, won an Emmy for "Best Dramatic Show," and was critically acclaimed. So I would say, for me, even though "The Untouchables" was the show that gave me a big start, "The Fugitive" is the one I'll always have in my heart because it cemented the company's name as a producer of quality products.

*I remember the original two-hour "Untouchables." Part Two, which played a week later, got one of the highest ratings ever, as did the last episode of "The Fugitive."*

*What changes have you noticed in production methods from those shows and the ones you have on the air now?*

If I made any mark in this business, it was to force television off the sound stages and back lots. People were horrified at my wanting to shoot on real locations. Now it's a common practice for us to shoot five out of seven days on locations. We average about forty setups a day.

This has been made possible by the improvements in camera equipment and film.

One of the reasons I accepted doing this interview is I have no problem doing it. I don't normally do these kinds of things, but I like Eastman Kodak Company. They're always there. You know you're dealing with a company that is constantly working, upgrading the product, researching new ones.

When their new, fine-grain Eastman color negative II film 5247 came out, "Streets of San Francisco" was one of the first series to use it. We thought it would be perfect for the dramatic documentary look we wanted. Frankly, I wasn't too happy with it then because we had problems with backgrounds changing colors. We called in a Kodak consultant, got together at the lab, and after doing a lot of tests, we ironed out the problems. Kodak kept improving it and now I think it's probably the finest stock I've ever seen.

*Have you ever used videotape?*

No, I've never worked with tape. It may become a reality some day for action adventure shows, but I feel the equipment has to improve some more. Also, I like the subtle way with which lighting can be handled on film. I still like to paint through my cinematographer.

*I notice your desk is covered with scripts. What are some basic things you look for?*

Scripts that deal with human emotions, that don't write down to people. I believe you have to give people credit for their level of understanding. If they don't understand it intellectually, they'll understand it emotionally. Whatever success we've had comes from the attitude that people deserve better.

One of our TV movies, "Attack On Terror," was about the three civil rights workers killed in the South in 1965. It wasn't a popular subject, but we felt it should be done. As it turned out, it was one of the highest rated shows of the year.

*You have three series running—"Cannon," "Streets of San Francisco," and "Barnaby Jones"—as well as four pilots, some "Movies of the Week," and other projects in the works. How do you manage to supervise it all?*

In essence, I run a benevolent dictatorship. Everybody has a say in the company. But in the final analysis, I have the responsibility to the network, so I have to make the final decisions.

But we get good ideas from everybody. I surround myself with good people—that's another secret. You should always try to get the best people. You can't learn anything from someone who is dumber than you are. Then you set a climate that they can work well in.

I have a positive viewpoint. I think anybody that has talent and is willing to work hard can make a mark in this business. The Horatio Alger myth still exists in America.

**The Masons — Edna and Kenneth on the campus of Washington and Jefferson College in November 1975.**

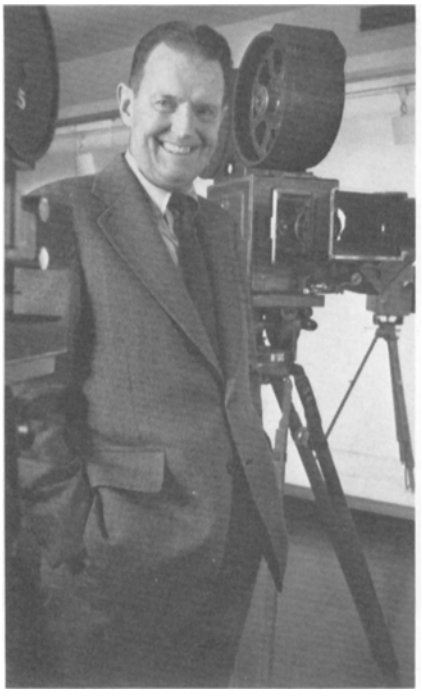
laude and then going on to graduate work, except for Tom, now working in Pittsburgh, and Steve — the youngest — who is now a Junior at Washington and Jefferson.

**His Years With the Navy**

Following officers training in the Navy, Mason was assigned to the Photographic Science Lab in Anacostia. While at Anacostia he developed reversal processing procedures for processing all types of Eastman, Ansco and DuPont reversal films on the portable developing machine. (The procedures are described in Navy Manual NAVAER 10-1-513 which Mason helped to write.)

In January 1944 he developed and organized a Processing Control Office at the Photo Science Lab which controlled the flow and expedited the huge quantities of combat footage processed there during the Iwo Jima and Okinawa Campaigns. This achievement was recognized by a Commendation from the Chief of the Bureau of Aeronautics.

Following his release from the Navy to inactive duty, he returned to Rochester to resume his career with Eastman Kodak. He notes that during those years he played baseball and basketball, bought his first home and continued raising a family. His career with Eastman Kodak, however, involved some travelling about and changes in location. In 1951 he was transferred to Chicago where he was head of an office



**Kenneth Mason.**

for the Eastman Kodak Motion Picture Film Department. The office, which at first "consisted of a staff of one (me) plus a secretary," Mason recalled, has now grown to a staff of 15.

For the next 14 years he divided his time among "Family, Business, Community and College," he noted. During the years in the mid-west, Mason became very active in community affairs. The family lived in Lisle, Ill., a Chicago suburb. It was there that he became involved in building a high school which "required much work in planning, selling the idea, passing bond issues, etc." He was elected to the first school board and served on the board for twelve years, three of them as President. Mason was also instrumental in organizing a boys' baseball program in the town. He served as

**At Briar Hall Country Club.**

President of the Lisle Baseball League for about 12 years.

During the years in Chicago (1951-1965), his "leisure time" activities also included coaching a boy's basketball team (ages through the 8th grade) which played in a YMCA-Church League during those years. Mason recalled that "The team played every Saturday morning during the winter and it was a great deal of fun. Of course, my own five sons played on the team and thus gained quite a basketball heritage. Some of the coaches, myself included, would referee games when other teams were playing. It kept us busy on Saturday mornings!"

**Five tall sons — (left to right) Steve; John; Kenneth, Jr.; Tom; Rich.**

**A gathering of SMPTE members at the Golf Award Ceremonies at the Lake Placid Conference in 1961.** Kenneth Mason is standing. Seated (left to right) are Harry Teitelbaum, "Doc" Feldman, Mrs. Feldman, Roxanne Ray, Reid Ray, and Mrs. Jack Servies.

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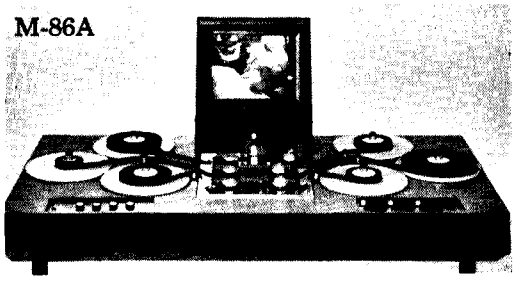

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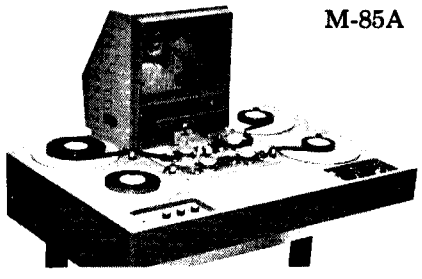

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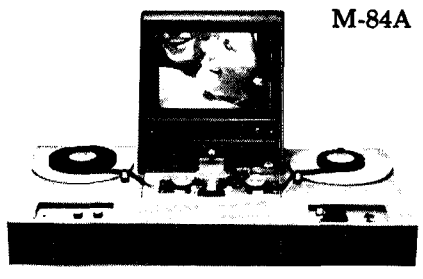

### Moving Around

The next move was to Greenwich, Conn., following his appointment as Manager of the New York Office of Eastman Kodak's Motion-Picture Film Dept. In Greenwich he again became involved in boys' baseball and managed a team in the Greenwich equivalent of the "Little League." Then in 1970 he was transferred to Hollywood as Manager of the Eastman Kodak office there. Although he described Hollywood as a "glamour town," apparently most of his time was devoted to business with occasional "nights out" at some SMPTE or Washington & Jefferson function. Then, after Hollywood, back to Rochester. "Here I am," he said, "having made the full circuit, fortunate to wind up as Manager of the Division I started with almost 30 years ago."

Mason is also President of the SMPTE. These two honors "are really more than one person deserves," he said modestly — "but I'm not going to give them back," he added firmly.

Mason joined the SMPTE in 1946. Since that time his services to and in behalf of the Society have been so many and varied that there is not space here to list them all. He was made a Fellow in 1955. He was Chairman of the Chicago Section (1957-58) and Governor of the Society (1959-65) and again in 1967. He was Conference Vice-President for the 1965-66 terms; Financial Vice-President (1968-73); Executive Vice-President (1973-74); and he is now the Society's President for the 1975-76 term.

A dynamic personality, Mason brings the qualities of competence plus enthusiasm to the many diverse tasks he has performed for Eastman Kodak and the SMPTE. Membership in organizations other than the SMPTE include the University Film Association, The Academy of Television Arts and Sciences, the Motion Picture Academy, the Variety Club and the American Society of Cinematographers.

In 1975 he was made an Honorary Fellow of the British Kinematograph, Sound and Television Society, and in February 1976 he was guest of honor at the annual BKSTS dinner where he was presented with a Presidential Badge of Office for the SMPTE. The Badge will be worn by Ken Mason and by all future SMPTE Presidents.

### Early Influences

In an earlier interview when discussing his youth and the influences that helped shape his career, he spoke warmly of his mother. "She was just great," he said, "full of vitality and spirit. She (and my dad, too) loved sports. I guess I should mention that my dad played professional baseball, and it was nip and tuck whether he would continue to play or whether he would become a doctor. Despite the fact that my mother was almost totally deaf (scarlet fever), she did everything. She was quite an influence on me."

Mason's life has indeed been eventful. Amid an impressive list of achievements he recalls with considerable satisfaction the day he won the Briarhall Golf Trophy at the Annual Golf Tournament of the Photographic Guild Organization of New York played at Briar Hall Country Club in June 1967. He won Low Gross in the championship flight. "Shot a 76!" he said modestly. Commenting on that momentous event, he said, "It was a great day — just one of those days when I did everything right."

To this unbiased observer it is obvious that during his uncomplicated but eventful career there have certainly been many days —many years — when he "did everything right."

# Industry News & Educational Activities

## Academy Awards

The Annual presentation of Scientific and Technical Awards took place 24 March at the Academy of Motion Picture Arts and Sciences. The presentations were made by Academy President Walter Mirisch and Director William Friedkin. Two Class II Awards (Academy Plaques) and seven Class III Awards (Academy Citations) were presented.

*Class II Awards to:*

*Chadwell O'Connor* of the O'Connor Engineering Laboratories for the concept and engineering of a fluid-damped camera head for motion-picture photography. The O'Connor fluid camera head provides the operator with a motion-damped camera support to effect smoothness in camera panning and tilting. The adjustments make it possible to apply the proper drag to prevent sudden starts, stops or jerks in motion-picture photography.

*William F. Miner* of Universal City Studios, Inc., and the Westinghouse Electric Corp. for the development and engineering of a solid-state, 500-kW, dc static rectifier for motion-picture lighting. The rectifier provides 500 kW of dc power by use of solid-state components. It is engineered to supply low-ripple direct current with precise voltage regulation. It incorporates circuitry for paralleling with other rectifiers or generator sets.

*Class III Awards to:*

*Lawrence W. Butler* and *Roger Banks* for the concept of applying low inertia and stepping electric motors to film transport systems and optical printers for motion-picture production. The stepping motors provide design flexibility and improve performance of optical printers. The low-inertia motors incorporated in a motion-picture projector add the continuous fast forward and rewinding capabilities required by the new generation of recording channels.

*David J. Degenkolb* and *Fred Scobey* of DeLuxe General Inc. and *John C. Dolan* and *Richard DuBois* of the Akwaklame Company for the development of a technique for silver recovery from photographic wash waters by ion exchange. The chemical system economically recovers silver in low concentration from photographic wash waters. Because silver salts are toxic, this technique also improves the ecological condition of the waste effluent.

*Joseph Westheimer* for the development of a device to obtain shadowed titles on motion-picture films. The title-stand holds the artwork and incorporates a means of oscillating the title in such a manner as to generate its own shadow. The pitch of oscillation is adjustable depending on size and fineness of shadow desired.

*Carter Equipment Co.* and *Ramtronics* for the engineering and manufacture of a computerized tape punching machine for programming laboratory printing machines. The system not only constitutes a means for the preparation of color control tapes used in additive motion-picture printers but also facilitates making additions, deletions or changes in scene light values and optical effects.

*Hollywood Film Company* for the engineering and manufacture of a computerized tape punching system for programming laboratory printing machines.

*Bell & Howell* for the engineering and manufacture of a computerized tape punching system for programming laboratory printing machines.

*Frederick Schlyter* for the engineering and manufacture of a computerized tape punching system for programming laboratory printing machines.

**Erratum:** *Journal*, February 1976, p. 104, 3d col., 4th para.: "KLM Associates . . ." *For* "KLM specializes in the rental of horizontal editing tables . . ." *Read* "KLM specializes in the sale and rental of horizontal editing tables and other editing supplies."

**The International Broadcasting Convention** to be held 20-24 September at Grosvenor House, Park Lane, London, will present a technical program of unusual interest with papers covering such timely topics as automation and future maintenance philosophy; electronic journalism; satellite broadcasting and distribution systems; recording, storage and replay; signal sources and studio equipment; and transmitters, transposers and aerials. There will be emphasis also on new information services (Teletext) and display devices using television receivers and systems will be featured. Complementing the technical sessions, the convention will include an exhibit that will cover all aspects of professional broadcast equipment and services. The exhibit provides an opportunity for leading manufacturers to demonstrate an extensive range of professional broadcast equipment.

Chairman of Sessions 1 and 2 on Studio Systems is Joseph A. Flaherty, SMPTE Vice-President for Television Affairs. Other sessions and chairmen are: Recording, P. Zaccarian (Italy); Digital Techniques, G. Hansen (Belgium); Picture Origination (two sessions), D. Mills (Republic of South Africa); New Information Systems (two sessions), P. L. Mothersole, (UK); Sound Systems (two sessions), P. Hansen (Denmark); Electronic Journalism, E. R. Rout (UK); Transmitters (two sessions), H. Chemin (France); and Aerials and Distribution (two sessions), E. Gavilan (Spain).

Sponsors of the convention are: the SMPTE; Electronic Engineering Assn.; Institution of Electrical Engineers; Institute of Electrical and Electronics Engineers; and the Royal Television Society.

**The Germain School of Photography and St. Johns University** have announced an Annual Summer Survey of Current Methods, Techniques and Aesthetics in Photography comprising a broad range of short programs designed for persons interested in photography, commu-