

Forthcoming Professional Meetings

The 10th International Television Symposium of Montreux will be held 3-10 June 1977. The morning meetings will concentrate on invited papers and papers of fundamental interest and the afternoon meetings will present more specific subjects and equipment explanations. Unabridged copies of the main papers will be available for distribution. Chairman of the Executive Committee is Hansruedi Probst of Berne; the Vice-Chairman is Fritz Borgnis of Zurich; and the Manager is Raymond Jaussi of Montreux. The Program Committee is composed of the Executive Committee with the addition of three experts in international television — Herbert Fix of Munich; J. A. Flaherty of New York; and J. Polonsky of Paris.

Highlights of the program will include a round table conference to be held 4 June. The subject will be: Evolution of Video Systems Under the Influence of New Technologies (Horizon 1985). The Chairman will be J. Polonsky.

Concurrent sessions will be held each day. On 6 June the session topic will be TV Systems for Production, Post Production and Program Continuity. The Topic Chairman will be J. A.

Flaherty, CBS Television Network, New York City. Other session topics and the Topic Chairmen are: Electronic TV Pickup and Film Scanning Techniques, J. J. P. Valetton, N.V. Philips Gloeilampenfabrieken, Brussels; Electron and Film Recording and Editing, Paola Zaccarian, Rome; Digital Video Techniques, H. Schönfelder, Institut für Nachrichtentechnik, Braunschweig; CATV, H. Brand, Berne; Terrestrial TV Broadcasting, F. Howard Steele, Independent TV Authority, Winchester; Satellites for TV, Carlo Terzani, Rome; Digital Techniques in TV Transmission, Peter Rainger, BBC; two sessions (9 and 10 June) on CATV both chaired by H. Brand.

Further information is available from the Directorate, 10th International Television Symposium, P.O. Box 97, Montreux, Switzerland.

The Fifth Tehran International Film Festival, organized by the Iranian Ministry of Culture and Arts, will be held 21 November-5 December. Opening ceremonies will be held 21 November in the presence of Her Imperial Majesty the Shahbanoo of Iran. The competition pro-

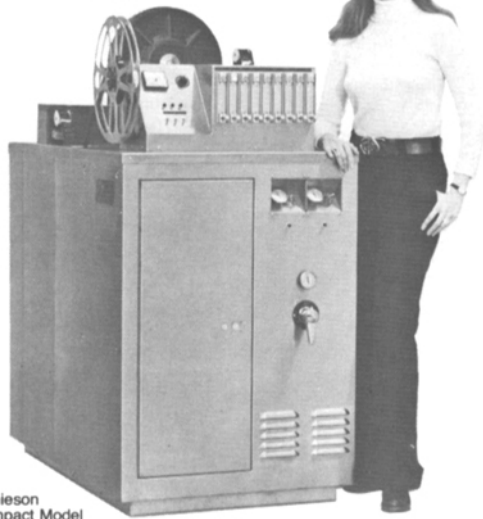
SMPTE Technical Conferences

17-22 October 1976 NEW DATES
SMPTE 118th Technical Conference and Equipment Exhibit. Americana Hotel, New York City. Info available from SMPTE Headquarters.

16-21 October 1977
SMPTE 119th Technical Conference and Equipment Exhibit, Century-Plaza Hotel, Los Angeles. Info from SMPTE Headquarters.

gram will include new feature films and short films competing for the Gold Ibex awards before an 11-member international jury selected from outstanding motion-picture personalities. A retrospective showing of films made in Iran during the last 50 years will be a high point in the Festival. Rare samples of Iranian films made as early as 1926 will be shown and the showing will close with examples of the New Iranian Cinema.

Since its inception four years ago one aim of the Tehran Festival was to bridge the gap between East and West and to serve as a launching pad for those countries whose films, despite their obvious merits, have not had the chance to break into worldwide distribution. Previous festivals have concentrated on Africa, Asia and Latin America. This year the festival sponsors will attempt to focus world attention on recent achievements of the Far Eastern national film industries.



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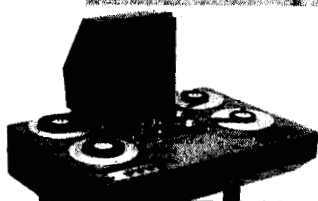
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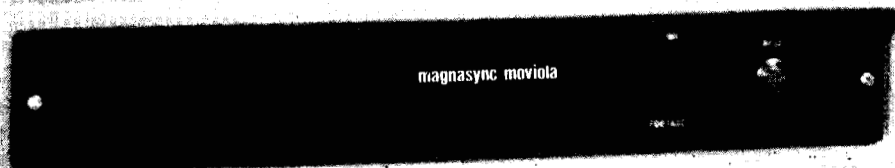


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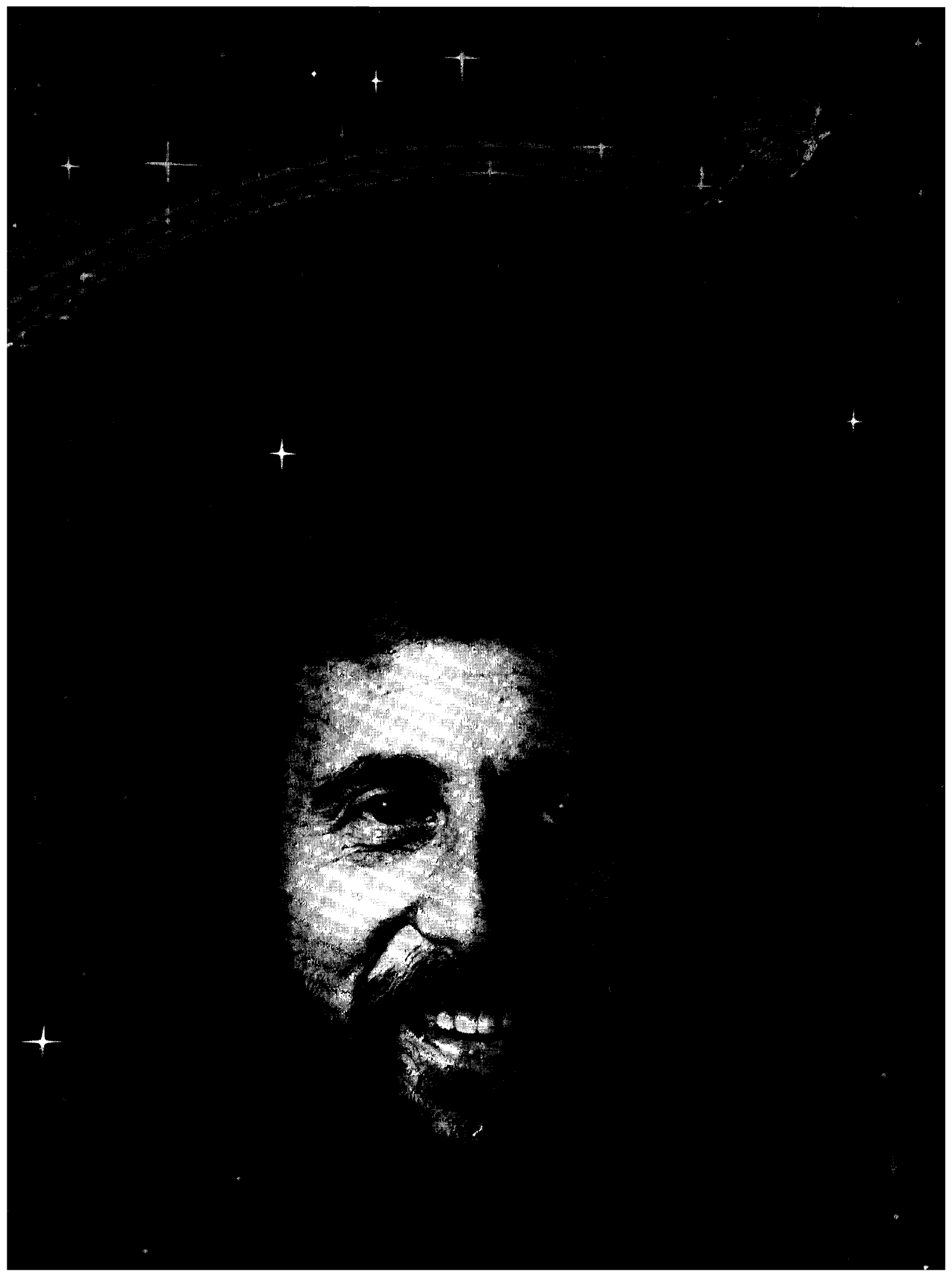


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BOB ABEL



"If someone were to ask me why I make films, I'd say it's the thrill of taking risks, for most of my scenes are made from images I've never even seen... except in my imagination.

"Taking chances is what film is all about, and film is the art of taking chances in order to create illusions that are so believable and powerful, that projected 24 times a second, on a flat screen somewhere between 12 inches and 60 feet across, it can move people through the entire range of human emotion, while introducing them to an experience or an idea that in some small way is capable of affecting, or perhaps even changing, their perception of the world around them. With power like that, with the rewards so high, why not take risks?

"Although I came from a background of documentaries and scripted films, I now deal with illusions that are not readily photographed, but rather have to be created through hours, days, even weeks of arduous labor.

"Each shot may be rolled through a camera, 20 or even 30 times, to achieve a single illusion. Each time it goes through the camera it may be subjected to time exposures of anywhere from several seconds to several minutes, and each movement must be made time and time again, with the same exact repeatability and precision as a docking movement in outer space. You are literally using the film as canvas, except this canvas is only 35 mm wide, layering each level of imagery, effects, and subject matter like an artist moving paints over a canvas.

"When you've got this much of your life tied up in a scene, you're thankful for the precision, dependability, and resolution of Eastman color negative II film 5247, for if anybody stretches the limits of film, we do... (right to the limits of our imagination).

"When I find myself describing to a client, or to my associates, some dream I've had about 'a girl flying through the sky... and she turns into a butterfly... and there's light coming off of her... and there's a sea of thousands of bubbles below her...' I know that all I really need to do is to get those images on film. For once I do, given the techniques of front and rear projection, matting, slit-scan, streak and candy-apple-neon, and all the other funny names we make up to describe our processes, I've got an almost perfect chance of being able to realize that scene.

"The next step is to take the film through a series of elaborate technical steps, and that's where the resolution, reduced contrast, and fine grain of 5247 really pays off, for it never allows you to realize that what you are seeing on the screen is an illusion. And that means a lot when the whole name of the game is to create the most convincing and magnificent illusion that you can.

"When I use the term, 'creative illusions,' I am saying that by altering time, spatial relationships, and juxtaposition of real images that normally do not co-exist, I can use these new relationships to totally alter people's experience of the scene, to present them with a reality that is much greater than the sum of its parts.

"So what we have in film is a magic tool of dual power, with the

ability to reach people not only with the realities of the moment, but that extend their worlds to the farthest reaches of their imagination, to probe even beyond their conscious mind, into their more personal world of dreams and fantasies.

"When I start directing a sequence, I feel a little like Lindbergh, intoxicated with the possibility and power to fly like a bird, somewhat frightened by flying over uncharted waters, and yet knowing that when I reach my destination, the personal rewards are incalculable.

"Fortunately, unlike Lindbergh, I, along with my fellow filmmakers, have had at our side the people of Eastman Kodak Company, always there to guide us over the rough spots, get us back on course, and yet willing to change the course of their own thinking when the survival of the filmmaker's dream is at stake."

Like Bob Abel, there are people at Eastman Kodak Company who will not accept that "it can't be done." It is the enthusiasm of people like Bob Abel, and their belief in the unlimited capabilities of film that deepens Kodak's commitment to the advancement of the industry. It is the industry's challenges that keep Kodak constantly aware of their needs—and encourages experimentation and improvements in products and techniques.

For a revealing look at people and ideas in the moving visuals industry, Kodak has combined this and other interviews into a fascinating and informative booklet. For a free copy write: Eastman Kodak Company, Dept. 640-F, Rochester, New York 14650.



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The business section of the Festival (the Film Bazaar) will have as its purpose the facilitating of exchange and distribution of films throughout the world. The Film Bazaar will be held in the Arya-Sheraton Hotel of Tehran. According to the announcement of the Festival, "The Persians are coming of age once again for the umpteenth time in history."

The Society of Photographic Scientists and Engineers will hold its 16th Annual Fall Symposium on Business Graphics 9-13 November at the Twin Bridges Marriott Hotel, Washington, D.C. This symposium is the first to be conducted under the auspices of the Business Graphics Technical Section, a newly formed section of the SPSE covering the growing inter-relation of business data and methods of graphic communication. Session topics will include: Computer Related Business Graphics; Photocopy and Duplication; Prepress Graphics Systems; Micrographics (including Holography); and Photo Fabrication and Videodiscs. Further information is available from Robert Wood, Executive Director, SPSE, 1330 Massachusetts Ave., N.W., Washington, DC 20005.

The 19th Annual MPL Seminar will be held 23-25 July in Memphis, Tenn., sponsored by Motion Picture Laboratories, Inc. Co-sponsors are the Nashville Section of the SMPTE and Memphis State University. The seminar will be held on the university campus. The Seminar Chairman is Frank McGeary, MPL President. Friday, 23 July, will be equipment day with hands-on equipment exhibits and technical presentations. Plans for 24 July include presentations of papers, demonstrations, and a special demonstration of MPL Chroma 47, a new and improved videotape-to-film process. There will be a camera clinic on 25 July with instructions on how to use various motion-picture cameras and how to maintain them. Further information is available from MPL Seminar, Box 1758, 781 South Main, Memphis, TN 38101.

A course in **Photographic Chemistry** dealing with the chemistry and photographic properties of photographic emulsions and developer solutions will be offered by the College of Continuing Education at the Rochester Institute of Technology beginning in September. Classes will be held in the evening. The instructor will be Prof. Ronald Francis. Course topics will include the formation and growth of silver halide crystals; chemical and spectral sensitization; addenda and coating; latent image theory; theory and application of conventional and diffusion transfer processing; and comparisons of silver halide and non-silver photographic systems. Further information is available from Prof. Ronald Francis, Chairman, Photographic Science and Instrumentation Div., Rochester Institute of Technology, Rochester, NY 14623.

A five-day seminar on **Photographic Science** will be conducted by the College of Graphic Arts and Photography of the Rochester Institute of Technology. The dates are: 26-30 July; 15-19 September; 10-14 November; and 21-25 March 1977. The program is designed to assist engineers, scientists and technicians in the application of photographic technology to the acquisition of data and to provide information on the photographic process and image necessary in the employment of photographic technology. The content of the program will include: Sensitometry; Statistics; Chemistry; Image Evaluation; Color; Non-Silver Image Forming Systems —

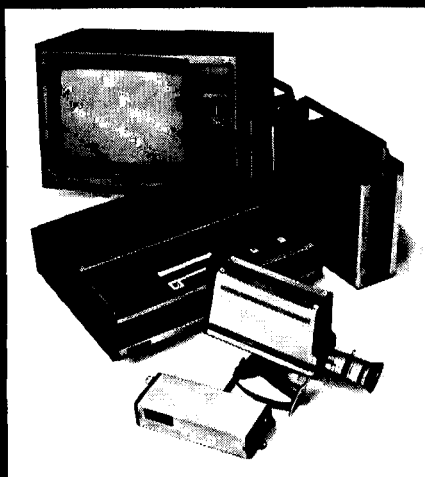
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development centers in the world. Through the engineering teams of its parent, the Victor Company of Japan, a company representing nearly one-half billion dollars in sales in some 100 countries, JVC has made significant contributions to video, including pioneering patents in the development of the popular 3/4-inch U standard videocassette format and introduction of the first successful 3/4-inch EIAJ color portable system in the country. This JVC team will continue to change the face of video with innovations to come.

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So when you're considering your next purchase of video equipment—cameras, portable field systems, monitors, videocassette recorders—check first with JVC. We're sure you'll agree there is no better value on the market today.

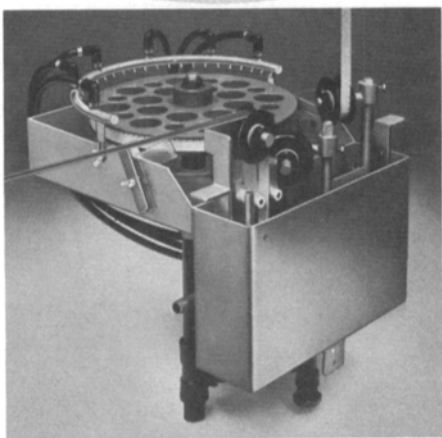
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Calendar

16-20 August 1976

University Film Association's 30th Annual Conference, Iowa State University. Info from UFA Local Arrangements Chairperson, O. Steve Knudsen, Media Resources Center, Iowa State University, Ames, IA 50011. (See *Journal*, p. 378, May 1976.)

23-27 August 1976

SPIE's 20th Anniversary Technical Symposium, Town & Country Hotel, San Diego, Calif. Info from Society of Photo-Optical Instrumentation Engineers, 338 Tejon Pl., P.O. Box 1146, Palos Verdes Estates, CA 90274. (See *Journal*, p. 187, March 1976.)

September 1976 through March 1977

Seminar on Photographic Science, Rochester Institute of Technology. Dates: 15-19 September; 10-14 November; 21-25 March 1977. Info from Ronald Francis, Program Chairman, College of Graphic Arts and Photography, Rochester Institute of Technology, Rochester, NY 14623. (See above.)

September 1976

Photographic Chemistry, course, Rochester Institute of Technology. Info from Ronald Francis, Chairman, Photographic Science and Instrumentation Div., Rochester Institute of Technology, Rochester, NY 14623. (See above.)

1-3 September 1976

Electronics Conference and National Communications Forum, Chicago. Info from Robert M. Janowiak, NEC Chairman, National Engineering Consortium, Oakbrook Executive Plaza #1, Suite 103, 1301 W. 22 St., Oakbrook, IL 60521.

2 September-2 October 1976

IFPA Film and Video Communicators National Conference, Trade Show and Cindy Awards Festival, Palm Springs, Calif. Info from IFPA National Office, 3518 Cahuenga Blvd. West, Suite 313, Hollywood, CA 90068.

10-16 September 1976

Photokina, 14th, Cologne, Germany. Info available from Photokina, Messeund Ausstellungen-Ges M.B.H. Koln, 5 Koln 21, Postfach 21 07 60, Germany, or from the German-American Chamber of Commerce, 666 Fifth Ave., New York, NY 10019. (See *Journal*, p. 764, September 1975 and p. 188, March 1976.)

14-16 September 1976

Electro-Optics/Laser Conference and Exposition, New York, *Electro-Optical Systems Design Magazine*, Laser Institute of America, and Society of Photographic Scientists and Engineers. Info available from Bill Ashman, Industrial and Scientific Conference Management, Inc., 222 W. Adams St., Chicago, IL 60606. (See *Journal*, p. 38, January 1976.)

Pursuant to Judicial Consent Order, MovieLab, Inc. offers to sell the following machinery, equipment and furniture for use in establishing or expanding a professional film processing plant: 2 35mm Bell & Howell Model C DH color printers, 3 16mm Bell & Howell Model C DH color printers, 1 35mm Peterson B&W printer, 1 S/8 Model C additive color printer, 1 S/8 HFC additive reduction color printer, 1 35mm Precision dupe color printer, 1 35 to 16mm Eastman Kodak reduction track printer, 1 16mm contact track printer Model J, 1 Dupue B&W reduction printer, 1 35 to 16mm reduction tracker, 1 Twistair compressor, 1 Supervisor table with ticket racks, 1 35/16 color negative developing machine 75 fpm, 1 35mm color negative developing machine, 1 35/16 ORI color developing machine, 1 35/16 color positive and negative developing machine, 1 16mm color positive developing machine, 1 16mm ECO 2-ME 4 color reversal developing machine, 1 B&W 35mm negative developing machine, 1 B&W 16mm negative developing machine, 1 B&W 16mm positive developing machine, 1 B&W 35mm positive developing machine, 1 North American Rockwell compressor, 2 Vacuum pumps, 1 Hazeltine color analyzer, 1 Scale, 1 Work Bench, 2 Macbeth digital densitometers, 1 Microscope, 1 Sentiometer, 1 Simplex 35mm Norelco projector, 6 Projection screens, 1 35mm Xenon projector RCA single channel sound system, 1 Screen, 1 Footage counter, 20 Seats, 1 Welding outfit, pipe threader, portable drill, saw, acetylene torch, 2 Strobrats, 25 Fire Extinguishers, Miscellaneous punches, tape machines, etc., 8 Synchronizers, 1 Each, 35mm and 16mm Moviola, 1 35/16 Sonic cleaner, 1 Glass wheel buffer, 2 35mm Hollywood Hi-speed projectors, 3 16mm Hollywood Hi-speed projectors, 1 16mm B&H projector, regular speed with stand, 2 Synchronizers 16 X 3, 2 Synchronizers 35 X 2, Timer correcting tables, desks, 2 Arri silver recovery units, 2 SS scales, one large, one small, 1 Westrex densitometer, 1 Eastman Kodak 31-A densitometer, 1 Photovolt, 1 Scenestester, 1 HFC Hi-speed 35mm projector, 1 HFC Hi-speed 16mm projector, 1 B&H 16mm sound projector, 2 35mm Xenon arc projectors, 1 16mm Xenon projector, 1 South Bend lathe, 1 Drill press, 1 B&H tape puncher, 1 Duplicator and read out verifier, 8 35mm table splicers, 8 16mm table splicers, 2 Sign-out tables, 2 Sign-out machines, 6 Storage racks for reels & cans, 1 35mm sound reader opt/mag, 1 16mm sound reader opt/mag, 1 Foot splicer, 1 Bridgeport milling machine—or Van Norman, 1 Contour saw, 1 Surface grinder, 1 Disc grinder, 1 Sander, 4 Cabinets, 3 Footage counters, 8 Leader disposal racks, 1 Electric typewriter, 1 Conference table, 1 Adding machine, 2 Sign-in machines, 4 3 X 10 tables, 22 3 X 5 worktables with rewinds, 16 Chairs, 32 Racks, Price and terms to be negotiated.

Any purchaser must be approved by the Department of Justice or the United States District Court for the Southern District of New York. All above machinery, equipment and furniture will be available for inspection by appointment during reasonable business hours at MovieLab's premises at 619 West 54th Street, New York, New York, with the exception of items marked with an asterisk*, which items may be inspected at a location in Hollywood, California, and items marked with a double asterisk**, which items may be inspected at a location in New Jersey.

In connection with any sale of the above, MovieLab will, at option of the purchaser: (a) Assist and cooperate in selection and design of a professional film processing lab, or expansion of lab in the New York Metro Area, and in hiring and training of personnel. (b) Supply list of potential customers. (c) Release from contract any officer or employee requesting such release to become associated with purchaser. (d) Assist purchaser in acquiring additional machinery, equipment and furniture for the account of purchaser, including: 2 35-16 Dupue printers with Bell & Howell lamphouse and readers, 1 Compressor, 1 S/8 Model C additive color printer, 1 35/16 combination positive demand drive color developing machine, 240 fpm, 1 Compressor, 15 Each, recirculation pumps, replenishment pumps, Marsh heat exchangers (solutions), fluorators, temperature recorders, air regulators, 8 Unicorn tape splicers, 4 Sinks, 4 Rewind Wet-end tables, 4 Rewind Dry-end tables with Dazor lamps, 9 Colortran safelights, 1 35mm color negative 5247 developing machine, 1 35/16 color negative 7247, 5247 developing machine, 1 35/32 and S/8 color positive developing machine, 1 35mm Hi-speed projector, 1 35mm regular silent projector, 1 16mm Hi-speed projector, 1 16mm Bell & Howell regular speed projector w/stand, 20 Plastic storage tanks, 3 Benches, SS work top, 1 SS sink, 15 Plastic mixing tanks, 15 X 200 gals. plumbing elect. controls, water filters, waterproof floors, 2 Rewind tables, 2 Tape machines, 40 Racks, 4 File cabinets. With the approval of the Department of Justice a purchaser may purchase less than all machinery, equipment or furniture hereby offered for sale. All inquiries and/or offers should be directed to Mr. Arnold Diamond, % MovieLab, Inc., 619 West 54th Street, New York City, New York 10036, telephone 212-588-0360, or Mr. Harry Teitelbaum, Hollywood Film Company, 956 Seward Street, Hollywood, California, telephone 213-462-3284.