

size the fact that corporate television is indeed a potent communications medium, which has grown to its current status in a rather quiet manner. The earlier attitude that "in-house" industrial facilities could be handled by "good old George" has been replaced by a counter attitude — corporate television is important — it's doing its job — it's a viable corporate communications tool and it is staffed by professionals.

"The story needs to be told to other media profes-

sionals in all other formats. Simply put, it is why the overlap of production involvement between CCTV, filmmakers and indeed broadcast video operations is more than just borderline today.

"To satisfy this end, a series of papers will be presented at both the morning and afternoon sessions on 20 October. These papers will present cases that involve all phases of industrial television production — including the future of this important growing medium."

Report on the SMPTE Toronto/Rochester/Montreal Mini-Conference *Toronto, May 6-7, 1977*

By HAROLD J. EADY

For at least ten years the Toronto and Rochester sections of the SMPTE have alternated in organizing the annual "Little Convention." This year it was Toronto's turn to act as host. The Montreal/Ottawa/Quebec section was invited to join us and we decided to call the affair an SMPTE Mini-Conference. The Rochester section appointed Richard Bauer and the Montreal section appointed Walter Winchell as representatives. Several Toronto section members worked on the committee chaired by Harold Eady, including Richard Smith and Maurice French who had the primary responsibilities of programming and arrangements. Also on the committee were Findlay Quinn, Peter Elliott, Hellmut Berger, Raymond Brule, Peter Mugford, Steve Cook, Murray Fallen, Gina Caruso, and Dan Armstrong.

Approximately 175 persons attended the paper sessions which got under way at 8:45 A.M. with a computer-controlled multi-projector slide presentation by Avcor AV Corporation, entitled *Life in America*. This presentation was followed by the Session Chairman, Creighton Douglas, introducing a series of papers from 9:00 A.M. until noon.

At twelve o'clock there was a reception (courtesy of Braun Electric Canada Ltd.), followed by a luncheon at 12:30. One highlight of the luncheon was an address by Robert M. Smith, Executive Vice-President of the SMPTE. He gave a short welcoming speech on behalf of the Society and described the services provided by the SMPTE for its members.

Harold Eady presented Spencer D. Caldwell with a duplicate Fellow Award which Caldwell had won originally in 1961. Another highlight of the luncheon was a surprise birthday cake and

the singing of "Happy Birthday" to Bob Smith. Ed Messina was responsible for this fine gesture.

The afternoon panel discussion, entitled "The Film Challenge," commenced about 2:15 P.M. and ran until 3:45 P.M. At 3:45 P.M. buses transported everyone to the CN Tower which is the tallest free-standing structure in the world. At 5:30 P.M. buses transported everyone back to the hotel.

Complementing this very interesting day of events was a well-organized Ladies Program which was put together by Miss Gina Caruso. The Ladies Program included a tour of the new Eaton Centre, luncheon, plus a tour of the CN Tower in the afternoon.

At 7:00 P.M. there was a cocktail reception hosted by Kodak Canada Ltd., followed by a banquet and dancing. At the banquet, Conference Chairman Harold Eady presented to each one of the committee an SMPTE plaque acknowledging their participation and contribution toward making this Mini-Conference a success.

Summary of the Technical Program

"Life in America"

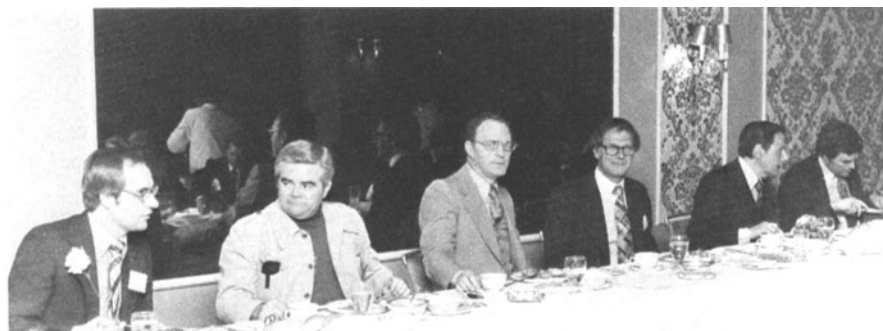
A computer-controlled multi-projector slide presentation by Avcor AV

Corporation in Toronto utilized 15 Ektagraphic 35mm slide projectors. The projectors were controlled with an AVL Show Pro-V programming computer. The extent was seven minutes, five seconds, and throughout that time projected approximately 550 slides onto a 10- x 30-foot screen. At given parts of this presentation you would view a panorama from three to seven projectors simultaneously with soft edge mattes that gave the impression of one continuous image. Complementing the slide imagery was a well-amplified stereo soundtrack.

Testing Audiovisual Equipment Three Years Later

Ralph Curtis, National Film Board
of Canada

The National Film Board has a testing laboratory whose job is to evaluate AV equipment and to report to some 2,000 readers in the Canadian educational community. This program was just getting started in 1974 when Ralph Curtis presented the paper "Evaluation of A-V Equipment" at the SMPTE's 116th Conference in Toronto. Now, three years later, we were brought up to date on a service that is probably unique in North America.



At the Luncheon head table were: John Pytlak, Rochester/Section Chairman; Peter Elliott, Toronto/Section Chairman; Bob Smith, Executive Vice-President, SMPTE; Harold Eady, Conference Chairman; Herb Pilzer, Sections Vice-President; and Robert Desrosiers, Montreal/Section Chairman.

Submitted on May 1977 by Harold J. Eady, Bonded Services International, 205 Richmond St. West, Toronto M5V 1V5, Ontario.

Broadcasting Satellite Experiments

Stanley Quinn, *Canadian Broadcasting Corp., Montreal*

The paper described an experiment with the Canadian-United States communication technology satellite Hermes conducted by the CBC and demonstrated the feasibility of broadcasting directly from a satellite at 12 GHz, even to home receivers with very small parabolic antennas.

Film & Electronics

Arnold Schieman, *National Film Board of Canada*

This paper describes a film duplicating system using electronics. Film is projected on a telecine chain and the image signal generated is picked up by the Teledyne recorder, (a type of Color Kine Recorder). Three TV tubes separate the transmitted image into red, green and blue components. Through various dichroic mirrors the three images are superimposed and photographed by a 16mm camera. Films can be reproduced in black and white or color as a negative or positive image from either super 8 or 16mm.

Multi Media Techniques Used at the United Nations

Gerald Graham, *Canadian Habitat*

In June 1976, Canada served as host nation to a United Nations Conference on Human Settlements in Vancouver, B.C. For the first time in UN history audiovisual documents were accepted as official reports of international projects and had to be available on demand to the delegates in various committee rooms. This paper provided an overview of this operation. Attention was given to the variety of program resources used: film, multiple-language versions, videocassettes, Eidophor projection service and creation of cable television network to provide information and other conference programs to the public.

The Multi Track Magnetic Avex System

Manfred Klemme, *Braun of Canada Limited*

A description of the MTM "Avex" system for sound mixing was presented. The discussion included the design and philosophy of small mixing theaters rather than "Hollywood-style" large mixing theaters.

Eastman Ektachrome Video News Film High-Speed Type 7250 Tungsten

Colin Davis, *Kodak Canada Ltd.*

This paper described a new high-speed Eastman Ektachrome Video Newsfilm. The paper opened with a 16mm demonstration film of 7250 used under normal conditions. Mr. Davis described the spectral sensitivity and processing capabilities compatible to processing 7240 and 7239 in the VHF-1 process. There was also a description of a forced-processing technique, as well as a discussion of the film's ability to be "pushed" to an exposure index of 3200.

Dual-Language Photographic Soundtracks

Ronald Uhlig, *Eastman Kodak Co.*

Dual-language soundtracks can meet an important need whenever a film must reach audiences of more than one language. This occurs not only in countries in which two or more languages are spoken, but also in situations where a film is destined for international audiences. Few methods for obtaining two languages on a single film are available and they are generally expensive.

The proposed dual-photographic soundtracks require no changes for the printing and processing procedure nor the addition of any extra steps. The two-language print can be produced for the same cost as a conventional single-language print.

The two-language tracks can be easily reproduced on a projector which has been constructed or modified to play stereophonic soundtracks. Demonstrations of both stereo and dual-language soundtracks were presented.

Film & Television in 3 Dimensions

Gerald Graham, *Canadian Habitat*

This tutorial paper traced the historical development of methods used to create the illusion of a continuum of depth through the use of two-dimensional film and television processes. Consideration was given to the basic principles of binocular vision, perspective in architecture and art, and included a review of techniques from the Wheatstone stereoscope to current production systems.

Motion-Picture Video — A Video Laboratory

Jack Sinclair, *Motion Picture Video*

This paper described the facilities organized by Motion Picture Video to aid the independent filmmaker who is producing for television. Descriptions of the electronic hardware and capabilities included their computerized electronic custom editing system, plus their in-house wide-band tape format permitting superior quality for intermediates.



The Registration Area. In the foreground is Maurice French at the right.

Panel Discussion — "The Film Challenge"

Session Chairman Maurice French opened the afternoon panel and introduced Moderator Stan Quinn of CBC Engineering Headquarters, Montreal. Members of the panel included Norman Campbell, well-known Canadian television producer-director; Bill Koch, Eastman Kodak Company, Rochester N.Y.; Ed Messina, American Broadcasting Company, N.Y.; Ray Schneider, CBS Television Network, N.Y.; Tom Glyn, Chetwynd Films, Toronto; Marcel Auclair, CBC Engineering Headquarters, Montreal; Steve Sulewski, CBC TV Film Service, Toronto; Findlay Quinn, Quinn Laboratories, Toronto; and Rodger Ross, TV Film Consultant, Cobourg, Ontario.

To set the stage for the panel discussion, each member was invited to give a brief statement on his views related to the subject. An animated dialog developed among the panel members, in which the different views expressed in the opening statements were further developed, and in some cases, defended. This was followed by some questions from the floor.

The moderator said, in introducing the session, that while the title on the published program was "The Film Challenge," he hoped the discussions would not develop into a confrontation between film and television, but rather that an attempt would be made to show how each medium can contribute to television production.

It was generally agreed, from the outset, that both mediums have a place in television, and film would continue to be used into the foreseeable future, but that the trend is toward automated television station operation where videotape is more convenient and economical than film. Ray Schneider outlined the work being done at CBS in replacing film with electronic systems. This summer, television cameras and videotape recorders will be installed in a Hollywood film studio to produce entertainment programs. This trend was questioned by Ed Messina who said that film accounts for the greater part of the programming on that network.

Norman Campbell said he has had a considerable amount of experience making programs with both film and videotape, and he mentioned that each has some good features as well as some

disadvantages. Figures given by Bill Koch showed that film is still being used extensively in television, and he predicted this will continue.

Tom Glyn received sympathetic response from the audience when he questioned the economics of program production on videotape, claiming that television companies are not being realistic when they make comparisons with the costs of film production, because they are not including the heavy capital costs of the electronic equipment. Steve Sulewski said that film will continue to be used extensively in television programming but that there is a need for film people to become more aggressive and innovative in the face of electronic developments.

Findlay Quinn pointed out that, in view of the very high costs of producing television programs, maximum use has to be made of the programs, and distribution is much easier when the programs are on film. Marcel Auclair commented that one of the disadvantages of film is the quite large shifts in color that are often encountered between commercials and programs, whereas with electronic cameras and videotape there is much better uniformity.

Rodger Ross referred to a paper presented by Jack Sinclair of Motion Picture Video Corp., immediately prior to the panel discussion. He said what is being done there represents a big step forward eliminating the division of responsibility between filmmakers and television technicians in the reproduction of programs on film.

When film is being transferred to videotape in a motion-picture laboratory, the automatic video signal level controls in telecine, normally used by television stations to save manpower, would almost certainly be de-activated and every effort would be made to obtain the very best television pictures.

Acknowledgment: We are fortunate to have had the assistance of Rodger Ross in the preparation of the foregoing report covering the panel discussion, "The Film Challenge," and Ray Brule in helping out with the other papers presented.

Editor's Note

Some of the papers and an edited version of the panel discussion will be published in a future issue of the *Journal*.



Peter Elliott receiving a plaque, as did all committee members in recognition for their contribution to the mini-conference.



Gina Caruso, Ladies Program Chairman, receiving her plaque.



Dick Bauer, Rochester Section, receives his plaque.