

Advance Program

This Program contains the most accurate and complete information possible at publication time, listing papers within each individual session. Although the sessions described here are firm, some papers may be omitted or rearranged before the Conference. Any inquiries about specific papers or sessions should be addressed to Society Headquarters, Att: 119th Conference — Lynne Robinson, Conference Programs Secretary, (914) 472-6606 — or Robert G. Buckley, Program Chairman, Technicolor, Inc., 4050 Lankershim Blvd., N. Hollywood, CA 91608; (213) 769-8500 Ext. 354. The Final Program listing paper titles, authors, and times of presentation, will be available ten days before the Conference from Society Headquarters. The Synopses Booklet will be available at the Conference.

SUNDAY, October 16

REGISTRATION (from 12:00 noon)

ENTERTAINMENT (evening)

MONDAY MORNING — October 17

Robert M. Smith, Executive Vice-President of the SMPTE, will welcome attendees to the 119th Conference.

INTERFACES

Opening Speaker

Technology and the Consumer — An authoritative survey by the Director General of the BBC of the potential contribution to the world's television services of electronic picture-making techniques, and of the evolving technology of film.

Sir Charles Curran, Director General, BBC, London

Image Transform: A System for the Reproduction of Video Images on Motion-Picture Film

Pete Comandini and Toni Roth, Image Transform, Inc., N. Hollywood, Calif.

The Film-Television Interface: A Long Look

Daan M. Zwick, Eastman Kodak Company, Rochester, N.Y.

Masking in Film and Telecine Systems

Agfa-Gevaert, Inc., Teterboro, N.J.

MONDAY AFTERNOON

NEW PRODUCTS IN TELEVISION

(Concurrent sessions)

Saticon®: The New Color TV Camera Tube

R. G. Neuhauser, RCA, Lancaster, Penn.

Digital Noise Reducer for Encoded NTSC Signals

Renville McMann, Thomson-CSF, Stamford, Conn.

The DVE System: A Digital Special-Effects Generator

Robert Cobler, Grass Valley Corp., Grass Valley, Calif.

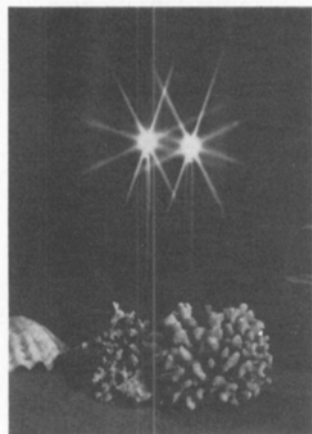
Design Concepts in the Development of a Lighter, More Efficient, Portable VTR

M. Morizono, T. Chimura and K. Koguma, Sony Corp., Tokyo, Japan

Microprocessor Unit for Automatic Camera Setup

H. Nishi, Ikegami Tsushinki Co., Ltd., Long Island City, N.Y.

TIFFEN FOR SPECIAL EFFECTS



STAR EFFECT

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Natural fog conditions can be simulated by the use of Tiffen Fog Filters #1, #2, #3, #4 and #5. Variations can be created by using combinations of these filters. Density of the fog effect can also be controlled by changes in exposure and development. Supplied in series sizes, direct screw-in sizes, 4½" and 138mm diameter, squares and rectangles.

DOUBLE FOG

Use where there are high lighting contrasts, large images or whenever a greater degree of fog effect is required. A natural illusion of fog is achieved without destroying definition. Overall graying of shadows and dark areas, halation around highlights and fog density may be controlled through lighting and exposure. Five densities available in series, direct screw-in, square and rectangular sizes.

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Designed for the cinematographer seeking to effectively desaturate and mute on-screen colors by pre-selected degrees: to soften shadows and to blend make-up in portraits, without altering lighting: indoors or out. TIFFEN LOW CONTRAST FILTERS range in effective degrees from minimal to maximum in filters #¼, ½, 1, 2, 3, 4, 5.

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Supplied in grades 1 through 5. Highest quality optical glass; full edge to edge controlled patterned surface. Complete range of diffusion effects from slight overall image softening to complete diffusion with flaring highlights, misty appearance and the blending of colors. Lighting, subject and background will alter the amount of diffusion. May be used in combination or with other color filters for additional effects. Available in series, direct screw-in, square and rectangular sizes.



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Breathtaking close-ups . . . with sharp distant detail . . . with Tiffen split field lenses that fit like a filter. Available in +½, 1, 2, 3 diopters in series sizes 6-9, 4½" and 138mm diameter too!

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TIFFEN

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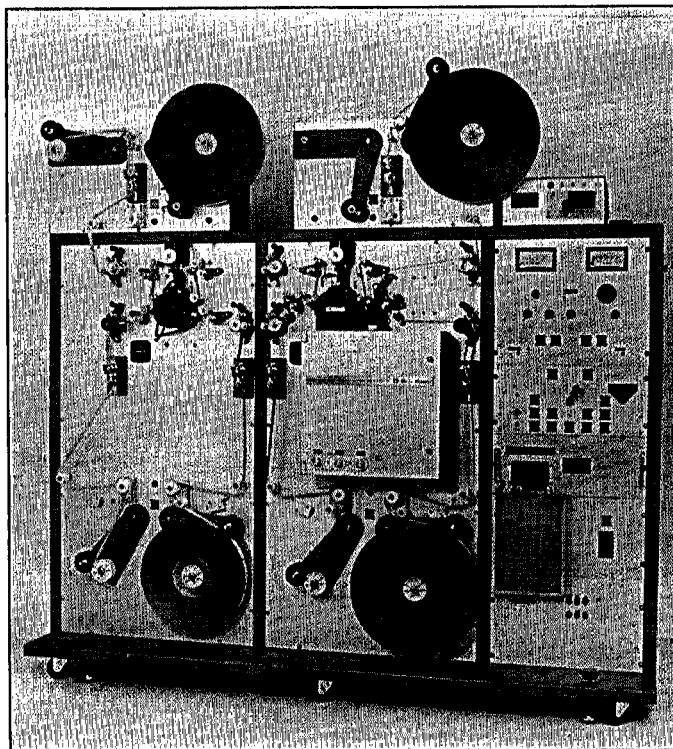
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Like our Panel Printer. We've increased its top speed to 720 feet per minute. And we've added a new electronic control system with photo-electric reader head and a choice of four cuing systems. Come see our latest Panel Printer at the SMPTE Conference in Los Angeles, Oct. 16 through 21.

We care enough to improve our service.

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MONDAY AFTERNOON

NEW EQUIPMENT AND PROCESSES IN MOTION PICTURES

(Concurrent sessions)

- Bolex Aspheron: A Super Wide-Angle Adapter
Bolex International, S.A., Yverdon, Switzerland
- Programming for Cue Analog: A Computer-Controlled Paper Tape Editor
Michael Chewey, Walter Eggers and Allen Hecht, MGM Laboratories, Culver City, Calif.
- A Low-Cost Super-8 Duplicator with Simultaneous Magnetic Sound Transfer
Roy B. Ference, C. Bradley Hunt and H. Robert McNair, Eastman Kodak Co., Rochester, N.Y.
- A Low Cost Color Television Recording System
Kenneth G. Lisk, Eastman Kodak Co., Rochester, N.Y.
- A New Computerized Tape-Punching System Incorporating Frame-Count Cueing
Dan Carter, Carter Equipment Co., Inglewood, Calif.
- New Lens for Projection
Glenn M. Berggren, Schneider Optical Co., Hackensack, N.J.
- An Illustrated Survey of New Production Techniques
David Samuelson, Samuelson Film Services Ltd., London, England
- New Arc Discharge Lamps for Projection Systems
Thomas M. Lemons, TLA-Lighting Consultants, Inc. and Michael J. McGovern, Macbeth Sales Corp., Salem, Mass.

TUESDAY, October 18

LABORATORY PRACTICES

(Concurrent day-long session)

- A Bleach System for Color Positive and Negative Film That Reduces Waste Treatment Requirements
C. Russell Dupree, Color Film Corp., Stamford, Conn.
- A Simplified Electrolytic Method for Ferricyanide Bleach Regeneration
J. Wesley Kleppe and Charles R. Nash, Eastman Kodak Co., Rochester, N.Y.
- Flashing of Eastman Ektachrome Video News Film for Intercutting with Eastman Ektachrome Commercial Film 7252
William G. Doody, James K. Lawton and Rodney S. Perry, Eastman Kodak Co., Rochester, N.Y.
- Forced Processing of Modified Eastman Color Negative II Film 5247
Thomas P. Cribbs, III, Eastman Kodak Co., Rochester, N.Y.
- A Progress Report on a New Bleach for Eastman Color SP Print Film
John L. Baptista, Julianne E. Crisante, Frederick C. Franzwa, Michael D. Puro, Eric V. Knutsen and Keith H. Stephen, Eastman Kodak Co., Rochester, N.Y.
- Ultrasonics: A New Alternative for High-Performance Non-Contact Film Cleaning
Edward J. Nowaczek, Scientific Enterprises, Inc., Broomfield, Col.
- A New High-Temperature Color Positive
Peter Watts, 3M United Kingdom Ltd., London
- Soundtrack Evaluation
John Mosely, Colortrak Inc., Beverly Hills, Calif.
- Fuji Hot-Process Positive
Fuji Film, Tokyo, Japan
- Fuji Hot-Process Negative
Fuji Film, Tokyo, Japan
- Rationalization of Color Print Process
Agfa-Gevaert, Inc., Teterboro, N.J.
- Photomec High-Speed Processing Machine
J. J. Galvin, Photomec (London), London, England
- A Variable-Pitch Total-Immersion Step Contact/Reduction Printer
Dan Carter, Carter Equipment Co., Inglewood, Calif.

- A Noise-Immune Solid-State Frame-Count Cue System
Dan Carter, Carter Equipment Co., Inglewood, Calif.
- Removal of Hexacyanoferrate From Selected Photographic Process Effluents by Ion Exchange
Donald J. Brugger, Eastman Kodak Co., Rochester, N.Y.
- Designing an ECP-2 Processor for 300 ft/min
Paul D. Read, Paul Read Associates Ltd., London

TELEVISION POST PRODUCTION

(Concurrent day-long session)

- Author and moderators will also serve on special panels set up at the end of each session to review the current status of post-production editing in the television industry, and to develop an open dialogue between panel members and delegates at the sessions.
- WBBM-TV: A New Technology Station
David Horowitz, CBS Television Network, New York, N.Y.
- A Unified Videotape Editing System
Sterling E. Davis, Metro Tape West/Metromedia Television, Los Angeles, Calif.
- SMPTE Time Code Sparks Small-Market Creativity
Gary William Jones, Faulkner & Associates, Little Rock, Ark.
- Television Post Production: The Small End of the Funnel
Arthur Schneider, Consultant, Agoura, Calif.

WEDNESDAY MORNING, October 19

ECOLOGY FOR LABS

(Concurrent sessions)

- National Effluent Guidelines Development for the Photographic Processing Industry
U.S. Environmental Protection Agency, Washington, D.C.
- A Review of Water-Conservation Techniques in Motion-Picture Processing
John L. Baptista, Frederick C. Franzwa and Lewis E. Allen, Eastman Kodak Co., Rochester, N.Y.
- Solar Energy for Wash Water Heating
Fafco Co., Menlo Park, Calif.
- Removal of Silver from Waste Water
H. Parsonage, Photo Chem Systems and Engineering, Walnut Creek, Calif.
- Water Reusage
David Degenkolb, DeLuxe General Inc., Hollywood, Calif.
- A New Process for Rewashing Motion-Picture Films
F. Franzwa and B. Jensen, Eastman Kodak Co., Rochester, N.Y.

TELEVISION SOUND

(Concurrent sessions)

- Modern Television Stages
John Studwell, American Broadcasting Co. and Michael Rettinger, Consultant, Encino, Calif.
- Audio Post-Production Facilities at CBS Television City
William C. Nicholls, CBS, Inc., New York, N.Y.
- An Overview of the Recording Techniques and Equipment for Post Production
Sam Keiser, Ampex Corp., Redwood City, Calif.
- The Use of SMPTE Code in Audio Post Production
George R. Swetland, EECO, Santa Ana, Calif.

WEDNESDAY AFTERNOON

TELEVISION PRODUCTION

(Concurrent sessions)

- Electronic Program Production in the S.F.P.
Michel Oudin, Societe Francaise de Production, Paris, France

Cost-Effective Planning, Operation and Evaluation in Electronic Outdoor Program Production Facilities

Junnosuke Wakabayashi, Naokata Madarame and Shuichi Morikawa, *NHK, Tokyo, Japan*

BCN Format Update

H. Zahn and H. R. Groll, *Fernseh Group, Robert Bosch, Darmstadt, Germany*

New Techniques in Television Drama Productions

James Redmond, *BBC, London*

Videotape at Studio Center — A Progress Report

Joseph A. Flaherty, *CBS Television Network, New York, N.Y.*

Latest Developments in Television Production

Andrew Fielek, *Producers Color Service, Detroit, Mich.*

MOTION-PICTURE SOUND

(Concurrent sessions)

Dolby-Encoded Soundtracks: A Progress Report

Ioan Allen, *Dolby Laboratories, Inc., San Francisco, Calif.*

Two-Language Photographic Soundtracks

Ronald E. Uhlig, *Eastman Kodak Co., Rochester, N.Y.*

A Post-Production Audio Processing System for Motion-Picture Films

Joseph D. Kelly and Emory M. Cohen, *Glen Glenn Sound Co., Hollywood, Calif.*

Non-Silver Track

Julian D. Hopkinson, *Agfa-Gevaert, Inc., Glendale, Calif.*, and Frank J. Brackett, *Consultant, North Hollywood, Calif.*

The Colortek Stereophonic Sound Film System

John Mosely, David Blackmer, and Keith Johnson, *Colortrak, Inc., Beverly Hills, Calif.* and Frank Pontius, *Westrex Corp., Beverly Hills, Calif.*

THURSDAY MORNING, October 20

CORPORATE USES OF MOTION-PICTURE AND TELEVISION PRODUCTION

(Concurrent day-long session)

Corporate Communication Utilizing ENG/EFP Technology

Kenneth A. Herr, *Air Products and Chemicals, Inc., Allentown, Penn.*

Corporate Video Communication: From a Whisper to a Roar!

E. Carlton Winckler, *Imero Fiorentino Associates, New York, N.Y.*

Production Techniques for Underground Mining Films

Karl D. Wright and Samuel R. Sappo, *U.S. Dept. of Interior, Pittsburgh, Penn.*

A Corporate Television System and Its Hardware

Paul William Lowry, *American Telephone and Telegraph Co., New York, N.Y.*

An Interactive Audiovisual System to Display Clinical Simulations

W. L. Millard, B. J. Andrew, C. Pooley, K. O. Pritzlaff and I. A. Sofin, *University of Southern California School of Medicine, Los Angeles, Calif.*

The Patricia Hearst Bank Robbery: An Account of the Technical and Legal Problems Involved

Vernon L. Kipping, *Consultant, San Francisco, Calif.*

Important Aspects of Transferring Videotape to Film

Ralph Toporoff, *International Paper Co., New York, N.Y.*

Film's Role in Corporate Video Applications

Roger R. Robison, *Commonwealth Films, Inc., Richmond, Va.*

THURSDAY MORNING

UNCONVENTIONAL IMAGING SYSTEMS

(Concurrent sessions)

Recent Experience in Tape-to-Film Transfer by the Laser-scan Method

F. P. Gloyns, A. D. L. Jackson and F. J. Nunney, *Rank Film Laboratories Ltd., Denham, England*

Binocular Symmetries and Asymmetries in Stereoscopic Motion-Picture Systems

Lenny Lipton, *Consultant, Point Richmond, Calif.*

Embossed Relief Images for Color Motion-Picture Applications

Michael T. Gale and Karl Knop, *Laboratories RCA Ltd., Zurich, Switzerland*

3-D Holographic Microscopy

R. A. Briones, L. O. Heflinger and R. F. Wuerker, *TRW Defense and Space Systems Group, Redondo Beach, Calif.*, and G. L. Stewart and C. R. Booth, *Institute of Marine Resources, La Jolla, Calif.*

Methods for the Color Conversion of Monochrome Films

Deloy J. White, *Telechrome Internacional, S.A. de C.V., Mexico*

Holographic I.D.

Strawberry Gatts, *Consultant, Los Angeles, Calif.*

Laserium Imagery in Entertainment and Advertising

Ivan Dryer, *Laser Images, Inc., Van Nuys, Calif.*

THURSDAY AFTERNOON

FILM PRODUCTION

(Concurrent sessions)

What is a Normal Exposure for Color Films?

Daan M. Zwick, *Eastman Kodak Co., Rochester, N.Y.*

Color Rendering and Its Evaluation

Agfa-Gevaert, Inc., *Teterboro, N.J.*

FRIDAY MORNING, October 21

NEW TELEVISION TECHNOLOGY

Optical-Fiber Video Transmission Using Analog Baseband Modulation

Andrew U. Tenne-Sens and Derwyn C. Johnson, *Communications Research Center, Ottawa, Canada*

The Current State of International Teletext Technology

Joseph Roizen, *Telegen, Palo Alto, Calif.*

Adaptive Digital Filters for Separating NTSC Signals Into Components

N. F. Maxemchuk and D. K. Sharma, *Bell Laboratories, Holmdel, N.J.*

Hilbert Transform Chroma Processing in the Electronic Still Store

Robert MacKenzie, *Ampex Corp., Redwood City, Calif.*

Considerations Regarding the Use of Digital Data to Generate Video Backgrounds

E. Leonard, *DaVinci Systems Group, Port Washington, N.Y.*

FRIDAY AFTERNOON

TELEVISION TECHNOLOGY

Microprocessor Stabilization of Picture Monitors

Benson Ackerman, *Corporate Technology Center, CBS, Inc., Stamford, Conn.*

A New Digital Video Special Effects Equipment

Reginald F. H. McCoy, *Vital Industries, Inc., Gainesville, Fla.*

Digitalized Process Amplifier and Color Encoder

Yoshizumi Eto, Kazuyuki Matsui, Shizuka Ishibashi and Hiroyuki Terui, *Hitachi Ltd., Tokyo, Japan*