

The 126th SMPTE Technical Conference and Equipment Exhibit October 28–November 2, 1984, New York City

Tentative Technical Program

(As of August 20, 1984)

The following is a tentative list of sessions in the technical program, as supplied by Program Chairman Calvin M. Hotchkiss. A more detailed listing will be found in the synopses and program booklets available at the conference.

Monday Morning — October 29

Conference Opening: Focusing on the Future of Image Technology

Introduction: Calvin M. Hotchkiss, Program Chairman, 126th SMPTE Technical Conference

Welcome: Leonard F. Coleman, SMPTE President, Eastman Kodak Co., Rochester, NY

Opening Remarks: Harold J. Eady, SMPTE Executive Vice-President, Novo Communications, Fort Lee, NJ

Conference Theme: Maurice L. French, SMPTE Editorial Vice-President, Canadian Broadcasting Corp., Toronto, Ont., Canada

Engineering Report: Richard G. Streeter, SMPTE Engineering Vice-President, CBS Broadcast Group, New York, NY

International Report

Guest Speaker: Leo J. Thomas, Sr. Vice-President and Director, Kodak Research Laboratories, Rochester, NY

Guest Speaker: William G. Connolly, President, Sony Broadcast Products Co., Teaneck, NJ

Monday Afternoon

Image Technology in Action

A Portable, Component Video, Wireless Camera System, Philip Godfrey, ABC-TV, New York, NY, and Anthony C. Cuomo, Telemetrics, Inc., Upper Saddle River, NJ

Computer Graphics and CBS Sports, Douglas E. Towey, CBS Sports, New York, NY

Technology and Technique — How New Equipment and Technology Help the Cameraman, Jon Fauer, New York, NY

IMAX Cinematography in Space, William C. Shaw, Imax Systems Corp., Oakville, Ont., Canada

Tuesday Morning — October 30

Film and Television Production

(Concurrent with Laboratory Practices and Film Technology)

Evaluating Lens and Camera Image Quality: An On-the-Spot, Filmmaker-Oriented Approach, David W. Leitner, Du Art Film Lab/Du Art Video, New York, NY

Simple Equipment for Complicated Camera Moves, Eddie Barber, VideoTeleCom, Burbank, CA

Portable 1-in. VTRs — Still a Topic, Heinrich L. Zahn, Robert Bosch GmbH, Darmstadt, Federal Republic of Germany

Custom Designing a Unique "Dual-Truck" Video Remote Production System, Dean Schneider and Jim Furrer, Film/Video Equipment Service Co., Denver, CO

The "Cancer" Eating Away at Film Production, Milton Forman, Creative Cinematographers Inc., Los Angeles, CA

Tuesday Morning

Laboratory Practices and Film Technology

(Concurrent with Film and Television Production)

An Ultra-High-Speed, Solid-State Light Valve System, Marvin A. Roberts, Joseph C. Wary, and Howard W. Hoadley, Lab Methods Corp., Canoga Park, CA

The Recovery of Silver from Fix Wash Water by Froth Flotation Method, Ma Shouqing, The Research Institute of Film Science and Technology of China, Beijing, China

Recovery of CD-2 from Process ECP-2A Color Developer and Stop Bath, J. L. Burger, H. E. Fowler, J. E. Smith, and B. A. McPhcc, Eastman Kodak Co., Rochester, NY

A New Ion Exchange System for Recovery of Silver from Photo Wash Water with Onsite-Online Resin Regeneration and Optional Water and Heat Recycling, Robert T. Kreiman, Pace International Corp., Culver City, CA, and Everett Hanson and Richard Grenier, Deluxe General, Inc., Hollywood, CA

Three-Electrode Control Procedures for Electrolytic Silver Recovery, Austin C. Cooley, Eastman Kodak Co., Rochester, NY

Tuesday Afternoon

Small Format Video

Comparative Considerations About the Application of 1/2-in. or 8mm Tape in TV Broadcasting, Heinrich L. Zahn, Robert Bosch GmbH, Darmstadt, Federal Republic of Germany

Recording Time — 21 Minutes on 1/4-in. Recorder Camera, T. Kirino, T. Tominaga, S. Kasai, H. Ogihara, T. Kawamura, and M. Inatsu, Hitachi Denshi Ltd., Tokyo, Japan

Issues and Status of 1/4-in. Videotape Recording Standards, Robert G. Thomas, American Broadcasting Companies, New York, NY

1/4-in. Format — A System Concept, F. Scott, M. Inatsu, and S. Kasai, Hitachi Denshi America, Ltd., Woodbury, NY

High Speed Beam Splitting Prism for Small Format TV Color Cameras, Shiomi Kanie and Kiyoshi Fukami, Canon Inc., Kawasaki, Japan

Using Small Format Pickup Tubes for High Quality Television Production, N. V. Rao, Amperex Electronic Corp., Slatersville, RI

Wednesday Morning — October 31

Film/Tape Interface I

(Concurrent with Film and Television Cameras and Lenses)

Resolution Requirements for HDTV Based Upon the Performance of 35mm Motion Picture Films for Theatrical Viewing, Arthur Kaiser, Henry W. Mahler, and Renville H. McMann, CBS Technology Center, Stamford, CT

Improved Wet-Gate Systems for B&H Model C Printers and Bosch or Rank-Cintel Telecines, Joseph Wary and Andreas Schmitzer, Lab Methods Corp., Canoga Park, CA

Single-Telecine Transfer of 16mm Negative A&B Rolls to a 1-in. Type-C Master, David W. Leitner, Du Art Film Lab/Du Art Video, New York, NY

Projection — Tape or Film — Which Method?, Lawrence J. Kreeger, Positive Transfer, Ltd., New York, NY

Electronic Detection and Concealment of Film Dirt, Richard Storey, British Broadcasting Corp., Surrey, England

Improved Tone Scale for Television Applications Through Modified Process VNF-1, J. D. Croft, C. Didier, and W. Doody, Eastman Kodak Co., Rochester, NY

Wednesday Morning

Film and Television Cameras and Lenses
(Concurrent with *Film/Tape Interface I*)

In-Camera Pre-Flash on Eastman Color High Speed Negative Film, Vernon L. Kipping, Consultant, San Francisco, CA

KCF 1 — Using the Leading Edge of Technology in a Small Broadcast Camera, U. Reimers, W. Zappen, and H. Zettl, Robert Bosch GmbH, Darmstadt, Federal Republic of Germany

Plumbicon Camera Tubes with New Technology for Superior Broadcast Cameras EFP/ENG, Dr. Ad Franken, N. V. Philips, Eindhoven, The Netherlands

SP-3 Three-Chip CCD Color Camera, S. Ikeda, H. Inoue, A. Kohono, T. Tanahashi, T. Kamata, and M. Mitsui, NEC Corp., Tokyo, Japan

Solid State Imaging Device for Broadcast Camera Applications, Koichi Sadashige, Matsushita Electric Corp. of America, Secaucus, NJ

A 488×430-Element CCD Image Sensor with Exposure Control, R. H. Dyck, Y. T. Chan, and O. R. Barrett, Fairchild-CCD Imaging Div., Palo Alto, CA

Wednesday Afternoon

Film/Tape Interface II
(Concurrent with *Lighting and Batteries*)

The Interface of Motion Picture Films and Video, R. C. Sehlin, R. J. Zavada, S. J. Powell, and M. J. Bogdanowicz, Eastman Kodak Co., Rochester, NY

Consistency in Telecine Transfer, R. J. Zavada and R. E. Bartow, Eastman Kodak Co., Rochester, NY

An Electronic Laboratory, Emory M. Cohen, Pacific Video, Inc., Hollywood, CA

Filming Practical Monitors, Kirk Paulsen and Chip Nusbaum, Victor Duncan, Inc., Irving, TX

Graininess in Motion Pictures, R. C. Sehlin and John B. Rieger, Eastman Kodak Co., Rochester, NY

The Panaflex 16 — Doing More with Less, Jac Holzman, Panavision, Tarzana, CA

Wednesday Afternoon

Lighting and Batteries
(Concurrent with *Film/Tape Interface II*)

Performance Characteristics of HMI Type Lamps, Robert E. Levin, GTE Sylvania, Boston, MA

The Objective of "Lighting," E. Carlton Winckler, Imero Fiorentino Associates, Inc., New York, NY

A Comprehensive Overview on Ballast and Igniter Systems for Metal Halide Lamps on Film and Television Applications, Riccardo Croce, IREM S.p.A., S. Antonino (TO), Italy

Advances in Battery Charging for Portable Video: Low Cost, Microcomputer Controlled Fast Charging for Ni-Cads, D. C. Hamill and B. R. Parker, PAG Ltd., London, England

6-in-1 Battery Sleuth with ReFlex-2000 — The Ultimate Answer to Battery Problems, Fred Benjamin, Christie Electric Corp., Torrance, CA

Thursday Morning — November 1

Post-Production (Film and Television)
(Concurrent with *Audio Technology and Projection Practices*)

The EnVision System, Jack Behrend and Bruce Rady, SynerVision Inc., Chicago, IL

The History, Design, and Architecture of Editdroid, Ralph Guggenheim, Robert Lay, and Andrew Cohen, Lucasfilm Ltd., San Rafael, CA

Editdroid: The Design of an Editor's Interface, Andrew Cohen, Robert Lay, and Ralph Guggenheim, Lucasfilm Ltd., San Rafael, CA

Editdroid Machine Control: The Invisible Layer, Robert Lay, Ralph Guggenheim, and Andrew Cohen, Lucasfilm Ltd., San Rafael, CA

Utilization of Multiple Work Stations for Videotape and Film-Style Editing, Elroy G. Chairez, EECO Inc., Santa Ana, CA

High Level Switcher Interface Improves Editing Techniques, Bruce Rayner and Dave White, Grass Valley Group, Grass Valley, CA

Scanning Requirements for Motion Picture Post-Production, Leroy DeMarsh, et al., Eastman Kodak Co., Rochester, NY

Thursday Morning

Audio Technology and Projection Practices
(Concurrent with *Post-Production [Film and Television]*)

Automated Testing of Recording and Dubbing Equipment, Michael Drolet, National Film Board of Canada, Montreal, Canada

Current and Future Computer-Assisted Audio Production Systems Based on SMPTE Time Code, Robert D. Predovich and Andrew Staffer, The Master's Workshop Corp., Rexdale, Ont., Canada

A Practical Way to Expand the Audio Capacity of Videodisc, George C. Trencer, EECO Inc., Santa Ana, CA

Synchrotone: A World Standard, Georges E. Quellet, Stellavox, Hauterive, Switzerland

The Academy's New State-of-the-Art Loudspeaker System, John Eargle, John Bonner, and Daniel Ross, JBL Inc., Northridge, CA

The Design of Audience Spaces with Predetermined Visibility Performance, Mert Cramer, University of Waterloo, Waterloo, Ont., Canada

Thursday Afternoon

Graphics and Digital Techniques

Production Modeling Procedures Employing Dedicated Real-Time Hardware, Evan C. Ricks, Robert Bosch Corp., Salt Lake City, UT

New Slide Techniques for Computer Graphics and Television, W. C. Gray and R. Andrews, Eastman Kodak Co., Rochester, NY

Art Direction in Colorization, Wilson Markle, Colorization Inc., Toronto, Ont., Canada

Singular Value Decomposition of an Image, Wang Tsung-hai, Shanghai University of Science and Technology, Shanghai, China

Adaptive Image Histogram Modification by TV Technique, Zhang Wen-long and Wang Tsung-hai, Shanghai University of Science and Technology, Shanghai, China

Cost-Effective Digital Video Products — A Low Price May Not Be Enough, Phil Bennett, Abekas Video Systems, Inc., Foster City, CA

Omnimax Animation by Computer: Making Raster Omnimax Frames from Multiple Perspective Views, Ned Greene and Paul S. Heckbert, New York Institute of Technology, Old Westbury, NY

Mirage — The Production of an Illusion, Richard J. Taylor, Quantel Ltd., Surrey, England

Friday Morning, November 2

Television Systems and Broadcast Technology

A New Master Control System for NHK's Local Stations, Yutaka Morii, Shingo Miura, and Ryo Yoshida, NHK, Tokyo, Japan, and Masahiro Ohta, Koichi Koide, and Kazuo Takeuchi, NEC Corp., Tokyo, Japan

The Transition from Analog to Digital Television Plants — A Broadcaster's View, Bernard L. Dickens, CBS, New York, NY

A Fourth Generation Master Control Switcher, Don Edvalson, Robert Bosch Corp., Salt Lake City, UT

Benefits of Hybrid Circuits in Routing Switchers, Frank Zimmerman, 3M Company, Huntsville, AL

A New Concept for the Multiple Events Record and Playback System, Koichi Sadashige, Matsushita Electric Corp. of America, Secaucus, NJ

VISA: Video Imaging Systems Area Utilizing Video Effects Devices at NBC, Eric Pohl, NBC, New York, NY

Hitachi's HR-230 Type-C 1-in. VTR: New Generation Production Tool, T. Kawamura, A. Sato, and F. Scott, Hitachi Denshi America, Ltd., Woodbury, NY

A Second Generation Video Multi-Cassette Machine, I. Tamaki, M. Takano, and P. Dare, Sony Corp., Teaneck, NJ

Color Correction Techniques — Analog and Digital, David E. Acker, FOR-A Corp., West Newton, MA

Friday Afternoon

Future Trends in Image Technology — Implications for the Future (Panel Discussion)

Motion Picture, Still Image, and TV Audio Recording Systems: Technology Trends Versus User Needs, C. Robert Paulson, AVP Communication, Westborough, MA

Future Applications of Electronic Technology, Paul D. Mareth, Consultant, Jersey City, NJ

Fellows Luncheon

The Fellows Luncheon will be held on Monday, October 29, at noon at the New York Hilton Hotel. Robert M. Smith, Du Art Film Labs Inc., will be the luncheon speaker and will introduce the new Fellows to their peers. Twelve new Fellows are being inducted at the luncheon, which is limited to Fellows and Life Fellows.

Honors and Awards Luncheon

The annual SMPTE Honors and Awards Luncheon will be held on Tuesday, October 30, at noon at the Sheraton Centre Hotel. Eighteen outstanding people in the fields of motion pictures and television will be honored for their contributions to the industry and for service to the Society.

SMPTE Banquet

On Wednesday evening, October 31, SMPTE will hold its annual banquet, cocktail party, and dance in the Grand Ballroom of the New York Hilton Hotel. Companies wishing to reserve tables at the banquet should contact SMPTE Headquarters for the forms.

Coffee Club

The Coffee Club at the New York Hilton and Sheraton Centre Hotels for the 126th Conference will be open Monday through Friday. It will be sponsored by Fuji Photo Film, U.S.A., Inc.

Committee Meetings

The majority of SMPTE engineering, administrative, and editorial committee meetings will be held in the New York Hilton and Sheraton Centre Hotels. Committee members will be notified in advance of the time and place of their meetings, and a complete schedule will be available in the registration area of the New York Hilton Hotel.

Spouses' Program

Spouses attending the 126th Conference are in for an exciting week of activities, according to the chairman. A complete and final schedule of activities will be printed in the Conference Program. Tentatively scheduled is a Sunday Welcome Tea, and spouses will have an opportunity to sign up for the coming weeks' activities. Also available will be studio tours and tickets to TV game shows. This promises to be a lively program.

Blood Pressure Screening Program

As in previous years, a blood pressure screening program will be held under the sponsorship of the Will Rogers Institute. The program, which is free of charge, is available to all conference attendees.

Equipment Exhibit

One of the major attractions of the meeting, the equipment exhibit, will open on Tuesday, October 30. The exhibit, one of the year's most important displays of professional filmmaking and television equipment, is expected to contain approximately 410 booths, with about 160 of the major manufacturers of film and video equipment participating. The exhibit will occupy more than 50,000 ft² at the New York Hilton and Sheraton Centre Hotels.

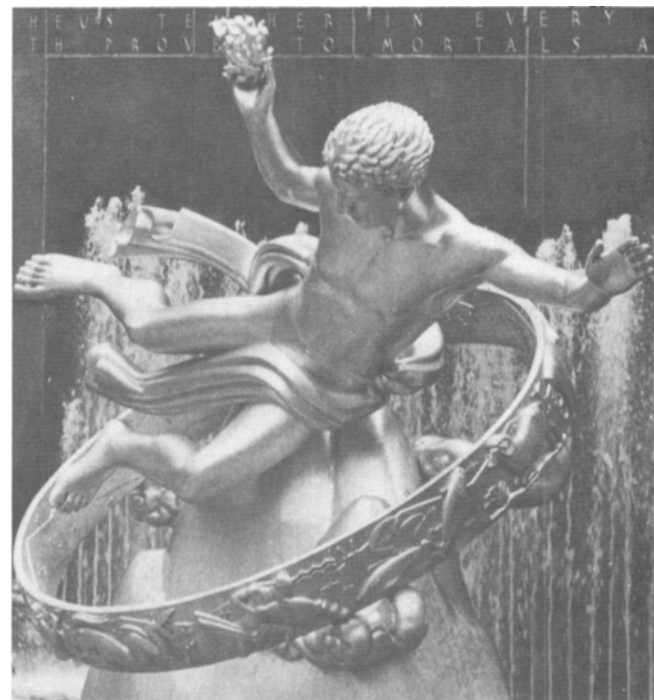
Exhibit hours will be as follows:

Tuesday, 2:00 p.m.—8:30 p.m.

Wednesday, 10:00 a.m.—5:00 p.m.

Thursday, 10:00 a.m.—6:00 p.m.

The directory of exhibitors follows on p. 956.



The bronze statue of Prometheus at Rockefeller Center Plaza.