della TV, poteva anche, sotto determinati aspetti, convertirsi in un ottimo affare.

Ed ecco sotto questo profilo sorgere l'industria per la produzione dei film per TV.

La televisione è un'insaziabile divoratrice di film, si è ormai visto che il film serve per la TV un'ancora di salvezza nel mare tempestoso dei programmi.

Sta profondamente profilando la tendenza di filmare in precedenza i programmi televisivi per trasmetterli poi sulla sola televisione, con migliore risultato tecnico delle stesse. Il film per TV può quindi costituire per il cinema una nuova fonte di proficua attività produttiva.

Se a ciò si aggiunge la possibilità recentemente e brillantemente dimostrata di proiettare la TV sugli schermi delle sale cinematografiche con proiettore digitali, non c'è dubbio che il cinema affermerà con la TV un'importante parte massima nostro passo verso il Congresso.

Con quest'attesa non si esita a esprimere la mia assoluta certezza che il 3° Congresso di Tecnica Cinematografica «Cinéma e Televisione» che inizia ora la sua breve, ma intensa vita.

Ringrazio in modo particolare, anche a nome di tutti i congressisti, il Sindaco di Torino Avv. Peyron, che ha voluto offrire a nome della Sindaca una parola di benvenuto e signorile ricevimento di apertura del Congresso.

Alessandro Bani

Ordine del giorno adottato a la clôture du Congrès International de la Techni
cue cinematographique «Cinéma et Télévision» de Turin.

A la clôture du III Congrès International «Cinéma et Télévision» qui s'est tenu à Turin du 17 au 21 octobre 1953, les 29 délégués des Unions et des Asso-
ciations nationales et régionales, intéressées, se sont réunis au palais des Con-
cérences et de la Télévision et adopté l'ordre du jour suivant.

ORDRE DU JOUR:


La relazione passa in rassegna i problemi della registrazione su film cinematogra-

E. A. Abramson

La relazione passa in rassegna i problemi della registrazione su film cinematogra-

La la registrazione sui film di trasmissione TV e la produzione di film co
dotto televisivo

1. Transcription. The transcription is the main function of television film recordings today. It is a recording of a complete show either as it goes over the air or as a closed-circuit operation. It may be shown as:

(a) Delayed telecast, to make up for the difference in time zones between the east and west coasts;

(b) Repeat telecast, to catch a larger audience at a more appropriate time;

(c) Syndicated telecast, in which case it is sent to a station that is not connected by either coaxial cable or microwave.

2. Theatre telecasting. Television film recordings are used as an intermediate system of television projection. The program is picked up on receiving equipment at the telecasting station and recorded by a television film recorder. It is then sent to a station that is not connected with the other network, where is it processed, edited and fed to the projectors at a suitable time for a little over a minute from the time of exposure. This system allows theaters to telecast television programs, including 35-mm film projection equipment.

3. Research. This includes recordings made for laboratory or educational purposes. Filming is often made to improve existing programs, to check the performances of actors, or to train new ones. Filming is also used for camera work, acting, lighting, set design and all the elements that go into the complete show either as it goes over the air or as a closed-circuit operation. It is possible that the F.C.C. may require a record kept of every program telecast.

Technically speaking, the quality of television film recording is fairly good. All television film recorders have certain optical characteristics, such as shutter speed, focal length, etc., that may or may not be desirable. The F.C.C. may require a record kept of every program telecast.

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The director knows in advance exactly what the scene will look like. Many a director and cameraman in the film industry would give anything for this kind of control. Thus, the multicamera system will not maintain its superiority over recording film by the time it comes into practice, the multicamera system will have these advantages:

1. The multicamera system has an enor- mous advantage over the standard motion picture camera, in that all its "sees" can be viewed instantly. All camera setups can be checked on the monitor for lighting, composition, etc. There is no problem of paraphrase, focus or exposure. The director knows in advance exactly what the scene will look like. Many a director and cameraman in the film industry would give anything for this kind of control. Thus, the multicamera system will not maintain its superiority over recording film by the time it comes into practice, the multicamera system will have these advantages:

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2. To recode imperfect scenes
3. To eliminate excessive footage and ellipses. We know down to required length.
4. In applying the editing principle to television film recording, one must note a major difference between the two media. The television tube, being visual medium, has the shot as their foundation. However, the motion picture camera records on a single exposure basis. Therefore, whereas television is set upon a mul-

tiple setting basis, the motion picture is set ap-

proach the, it can be used to gain advantage.

In the motion picture each individual shot is arranged for maximum effect. Sometimes one single day long shot that will be the most effective de-
dscription of a scene to the eye of the viewer. This must be the case with television where the shot must be divided.

Therefore, even the scene. Thus, the very nature of the television camera and film recording will be divided to suit each individual shot even though all of these shots will be cut together to create a continuous scenario.

This is not necessary in television, for the use of multiple cameras combined with electronic editing makes it possible to get a variety of shots without making new setups for each individual shot. The cuts can be done by careful timing of camera angles, the use of proper focal lengths, the use of lighting and the use of film to suit the scene. Here, of course, the effect from each shot must be as assiduously prepared and as closely observed as for any of theEuropean setup. It is proposed to use this type of multica-

mera setup to achieve the maximum flexibility and free action will allow it.

In order to apply the editing prin-
ciple to television film recording, pre-
production planning is the first neces-
sary step. In addition to planning details of sets, costumes, props, etc., the script must be broken down into two types of stories. The first type of sequence should consist of that kind of scene where two or more sets, costumes can be used for the necessary va-

This type of scene should be recorded as a unit making full use of electronic cutting.

The second type of sequence should consist of that kind of scene where it is necessary to record the shot to make changes in lighting, costumes, sets, make up, etc. 

In all instances, the various sequences will be recorded in the shortest possible time, most practical. By minute scheduling of operations it should be possible to utilize the various recording facilities and personnel in the shortest amount of time. After pro-
cess, the recording sequence can then be edited into a smooth, flexible program which should have a minimum of visual and sound breaks.

The cost should approximate straight recording with the qua-

The Author examines all the possible systems to accomplish this requirement, both the filmic medium and the making of special films for television broadcast.

Dopo aver considerato le caratteristiche funzionali di una catena di trasmissioni - ricezione televisione, l'autore giunge alla conclusione che la "dinamica luminosa" del film per televisione è adeguata per la trasmissione in televisione, ma si dovrà adottare una serie di passaggi che la rendano in grado di essere gestita efficacemente da una unità di controllo in televisione.

Nella generalità dei film cinematografici di produzione normale la "dinamica luminosa" dei film è garantita per il 90% e più, ma nel caso di film realizzati in televisione, la dinamica luminosa deve essere aumentata per garantire una trasmissione corretta.

La dinamica luminosa dei film per televisione deve essere esaminta in base ai possibili metodi per realizzare la "compressione" della dinamica luminosa in tutta la gamma dei film normali e per il film per televisione.

Dopo aver esaminato i caratteristiche funzionali della catena di trasmissione dei film di un film cinematografico il risultato è che il film per televisione deve essere adattato per la trasmissione su catena di trasmissioni e di ricezione. La dinamica luminosa del film per televisione deve essere aumentata per garantire la trasmissione corretta.

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