



The sto

Dodie West in person in the Marconi studio at the I.B.C. She sang to the guitar and all present at the Convention thought that there was nothing to touch her attractive performance on colour TV



**FOR
ALL THE
WORLD
TO SEE**

ry behind one of the TV events of the year

Looking in on the studio and the control unit with the controllers monitoring production. This was the visitors' view of the studio through glass partitions so that colour fidelity on the screen could be directly compared with the set. The picture monitors, from left to right, show: picture match and colour balance, adjusted by the operator; the picture from camera No. 1; camera No. 2; the picture being transmitted; and preview. All these are in colour except the monitor on the lower level which is in black-and-white and has the waveform monitor below it. The two engineers are: Ian Rogers, camera control, left, and Keith Souter, vision lighting

THE MARCONI colour television camera has made history in the electronics world. It has been accepted in overseas markets, particularly in America, as foremost in performance and efficiency.

Marconi sales engineers travel constantly to capital cities west and east to introduce it to overseas buyers. But this year, again, they had the opportunity of letting it speak for itself at home, in operation in the studio, alongside one of its main competitors in the U.K. at the International Broadcasting Convention held in London at Grosvenor House.

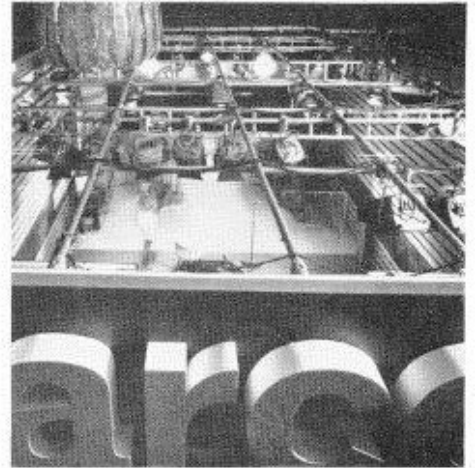
This Convention is organized by a Management Committee whose Chairman is Mr. Tom Mayer. He was Manager of our Broadcasting Division and is now Managing Director of Marconi-Elliott Microelectronics.

The delegates came by invitation. Leading men, producers, engineers



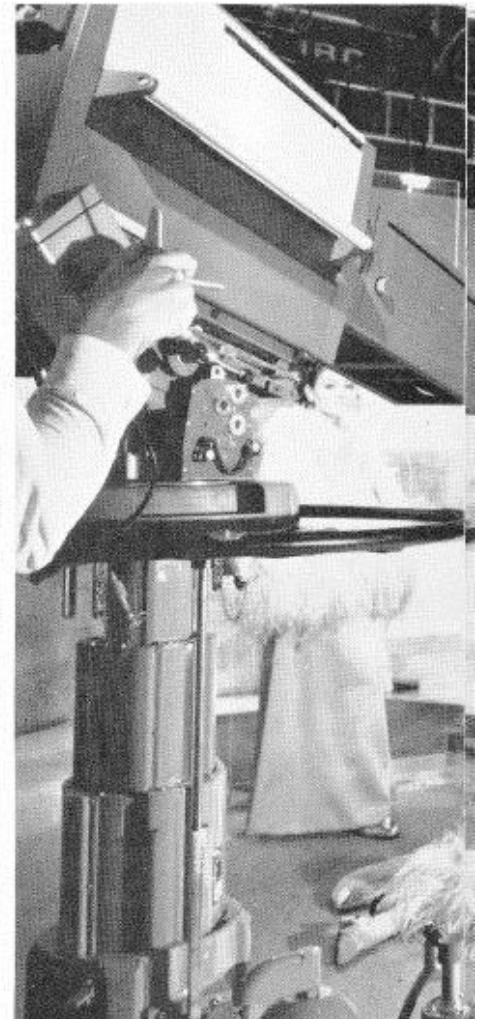
The stand, which was built at Chelmsford, transported to London in sections, and set up on the carpets in Grosvenor House for the International Broadcasting Convention. The steps lead up to the visitors' viewing platform which looks over control to the studio at the far end. One camera is just visible. The transmitter is at this end. The colour monitor showing the input to the transmitter is on the right of the end panel and the one showing transmitter output is on the left

The outside-broadcast vehicle in Upper Grosvenor St, which transmitted the London scene in the programme produced on the stand. The two cameras on the vehicle are here manned by Robin Stevens, left, and Dave Perkins. On the right is Keith Hughes with a conference delegate [Photo Alf Nudds]



The lighting gantry on the stand was specially constructed for the job. It nearly reached the chandelier.

Sales engineers were able to show the cameras to full advantage when televising the fashion girls in their colourful dresses. The girls were still for the photograph only. They were constantly on the move in a set programme to music, with a new dress appearing and the lights changing every few seconds



and executives from broadcasting authorities throughout the world assembled in London to see British and foreign equipment in competition and, with one eye on the future, to appraise its use in their own sphere of operation.

Marconi's prepared for this opportunity very thoroughly and gave a great deal of thought to ways and means of showing the camera and all its equipment so that it should prove its performance in face of all comers.

Going straight to the key to the situation Exhibitions Department, working in liaison with Broadcasting Division, designed and produced a miniature studio in which operating conditions were as good as the real thing. Live performances were televised and displayed on colour monitors, one of which had a vantage point on the M.I. balcony stand where television testgear was on show. Colour transmissions of Dodie West singing to the guitar and of the girls showing their beautiful dresses in the richly coloured fashion displays were tests indeed for any system, which caught the eye of delegates. They came to see the programmes on the Marconi stand and to compare the colour repro-

duction with the life. For this purpose the designers had built a raised viewing area behind the studio control unit so that studio, camera monitors, control, and the operations of making a broadcast could be seen from the Director's position.

To stimulate interest and to show our studio equipment in normal working conditions shots from *The Avengers* were introduced from the 35 mm. colour telecine unit, and live shots of an outside broadcast in colour were fed in from an OB vehicle stationed in Upper Grosvenor Street.

Dave Perkins, who controlled the cameras in the mobile unit, said that there were two cameras on the vehicle, which panned on west-enders going about their business, and that with the zoom lenses the operators were able to give a lively London scene even in poor light. There was always a mini skirt well framed in the lens when Frank Evans was on the camera. He had the luck of the Devil in getting them walking towards him. But presumably there can only be one reason for that.

Anyway, they made a good show; all part of the almost continuous performance televised by the colour cameras. Dave pointed out that the whole





Colour film can be switched into the programme by the producer when he wants it. Here monitoring the 35 mm telecine picture is Barry Lorkin with the black-and-white picture and waveform monitor in front of him, and the transmitted colour picture above

team had worked-up for this and that final rehearsals had gone on all day on Sunday before opening day.

During the Convention Dodie West was there all day, and so were the fashion girls. They appeared for a quarter of an hour, every hour. We were the only firm to introduce outside broadcast pictures in our programme which, in general, was considered to be well above the standard of our competitors.

The studio handled this round-the-clock production with live precision, and the Convention delegates—there were seven hundred of them—had ample time and opportunity to see everything and investigate the engineering technicalities of the installation.

The set-up could not have been more realistic, and the comparative ease with which the show had been put on belied the activity which, for several months past, had centred on its production. The stand itself had been built in Exhibitions Department's unit at Galleywood and had been designed in liaison with Broadcasting Division so that when stand and equipment met it would be a perfect unit. Even the intercommunicating wiring had been built as a huge cableform so that it could be put in and

connected up without loss of time. Terry Barritt, Chief of Operational Services Group (i.e. T.D.U.), says that the equipment was all from the standard demonstration unit at Waterhouse Lane and that it was run up as a system by his team for this occasion.

This fully operational demonstration unit and its studio-stand was transported from Chelmsford to London in sections and set up on the carpets in Grosvenor House in less than four days. Next year this exercise will be repeated three times within three months in major overseas markets—in Montreux, Leipzig and Washington.

Company support

A GREAT many Company people took part in launching this I.B.C. project and in maintaining it in action, many more than we can include personally in this account. Supporting staff for this venture comprised all departments of Broadcasting Division, Publicity, London Office. They also included the people who erected the stand, the carpenters and painters, the Company electricians, who supplied power at Grosvenor House, and, of course, Packing and Transport who carried the whole thing to London on schedule—and brought it home again.

To all these people R. G. Williams, Manager, Broadcasting Division, sends congratulations and his personal thanks. He thinks I.B.C. was a great success.