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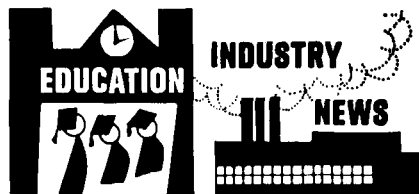
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K. Kano

Nippon Electric Company, Ltd. is the recipient of an Emmy Award presented by the National Academy of Television Arts and Sciences for the development of the Digital Television Frame Synchronizer. The award, presented at ceremonies held 19 May in Hollywood, was accepted by K. Kano on behalf of NEC. The frame synchronizer, described as a "revolutionary step forward in handling non-synchronous video sources," allows switching and special effects of asynchronous sources such as studio, remotes, network and satellite without program disruption. By means of digital conversion of the analog signal, a complete frame of video information is stored in an integrated-circuit memory at the incoming frame rate and reconverted into a signal synchronous with the local reference sync. (A detailed description of the award-winning synchronizer is given in "Television Frame Synchronizer" by K. Kano, et al. in the March 1975 issue of the *Journal*.)

A complete course on **Theater Management and Operation** has been made available on audiotape cassettes through the cooperation of the University of Southern California and the Southern California Theatres Coordinating Committee of the National Association of Theatre Owners. The lectures, by recognized leaders in the field, were originally presented during the first complete course on Motion Picture Theater Management offered by USC.

Among the topics covered on the 16 cassettes are: Film Buying, Booking and Distribution; Advertising, Publicity and Promotion; Technical Advances—Today and Tomorrow; The Film Critic—Friend or Foe?; Snack Bar Operations; Security Control and Loss Prevention; and Union Relationships.

Included in the volunteer faculty are such authorities as Bruce C. Corwin, President, Metropolitan Theatres, Los Angeles; Wilton R. Holm, Director of Research, The Association of Motion Picture and Television Produc-

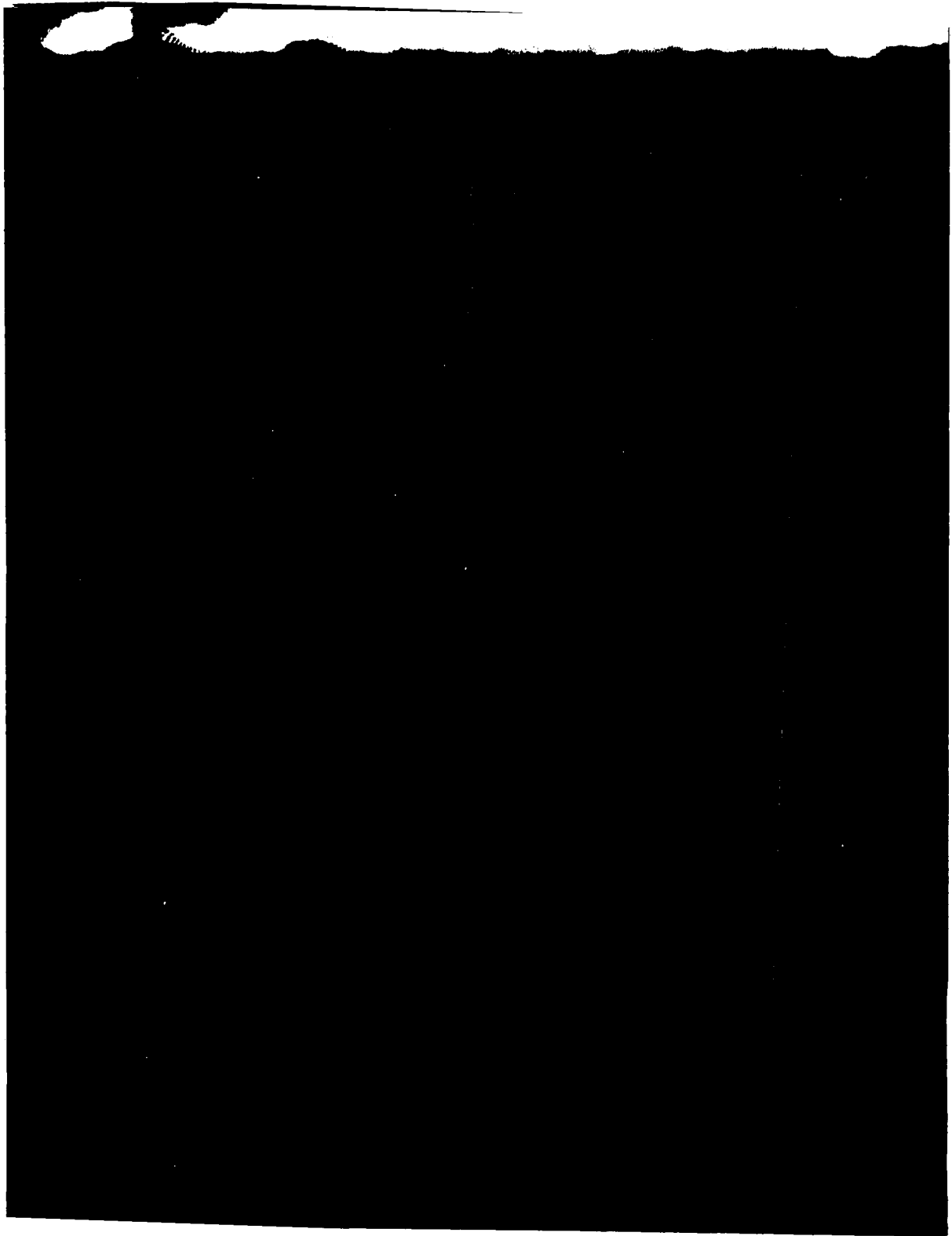
ers; Charles Champlin, Entertainment Editor, Los Angeles Times; B. V. Sturdivant, President, NATO Regional Presidents; and the Honorable Jack Fenton, Majority Leader of the California State Assembly. Honorary Chairman of the course is Sol Lesser, a veteran producer/distributor/exhibitor. The course is under the direction of Professor Herbert E. Farmer, Division of Cinema, USC. Course Coordinator is Robert W. Selig, President of NATO of California.

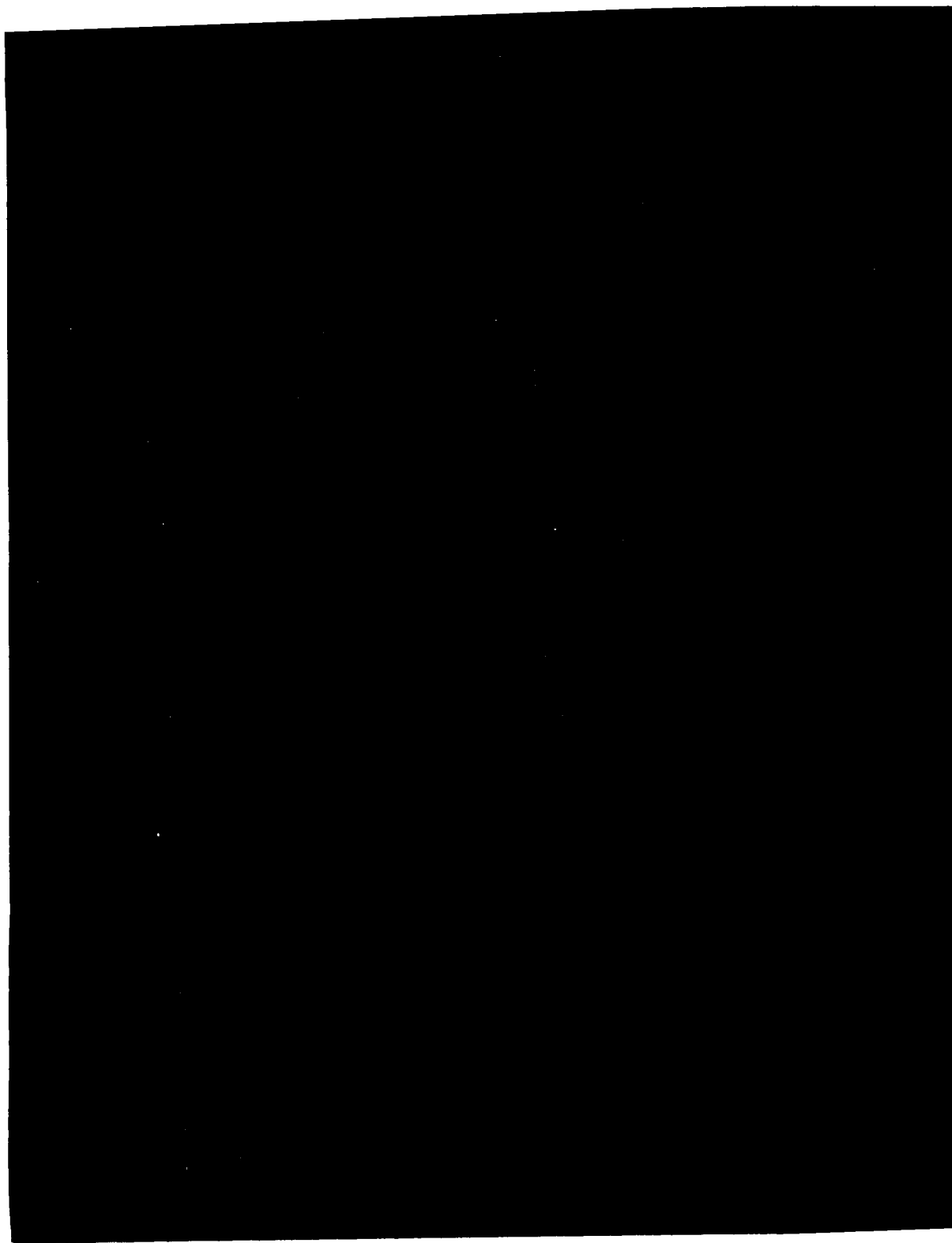
Purchasers of the course receive as a workbook, *Motion Picture Projection and Theatre Presentation*, a publication of the SMPTE. The course is available from Tape Books, 9171 Wilshire Blvd., Suite 310-102, Beverly Hills, CA 90210 at a price of \$100. The price includes a presentation album and the workbook. An audiotape player is available optionally at a price of \$29.95.

The **Fifteenth Audio-Visual Institute** for Effective Communications will be held 12-17 October at Indiana University, Bloomington, Ind. The Institute is co-sponsored by National Audio Visual Assn. (NAVA) and the Audio-Visual Center of Indiana University. Included will be lectures, demonstrations, seminars and hands-on workshops. Subjects of the seminars will include: Motion-Picture Production; Media and Programmed Instruction; A-V Facilities Design; Multi-Image Presentation; Future Media; Managing a Media Center; Production of Sound for Use With Visuals; Copying-Duplication Processes; Preparing Graphic Materials for Training; Media Problem-Solving Workshops; Videotape for Training; Planning for the Production of Slides and Filmstrips; Audio Editing and Producing Audio Cassettes; and Equipment and Media Selection. Further information is available from: Dr. E. L. Richardson, Audio-Visual Center, Indiana University, Bloomington, IN 47401.

The **8th Ryerson Seminar** on High-Speed Photography was held in May in Toronto at the Ryerson Polytechnical Institute. Instructors at the seminar, Donal Clayton, Charles Jantzen and A. Earl Quinn, lectured on all aspects of high-speed photography and high-speed oscillography. Prof. Hans Westerblom of Ryerson lectured on and demonstrated practical holography as applied to stress analysis for industrial applications. High-speed motion-picture cameras capable of operating at 11,000 pictures/s and intermittent cameras at 500 pictures/s were used by the students at the seminar to photograph various transient phenomena. Applications of motion-picture oscillography were also demonstrated using pressure, displacement and strain gage transducers. Characteristics of film suitable for high-speed photography were discussed as well as processing techniques for rapid access to film data. The students used the various films and cameras during a one-day hands-on equipment practice session in the studio. Instructors guided the students in setting up the cameras and lighting equipment, in determining the exposure and in loading and exposing films. Color and black-and-white films were reviewed by both projection and data analyzers by the entire student group and constructive criticism of each high-speed recording was provided by the instructors.

The Ryerson Spring Seminars have become a yearly event and some 75 companies, universities and government departments have sent representatives to one or more of the





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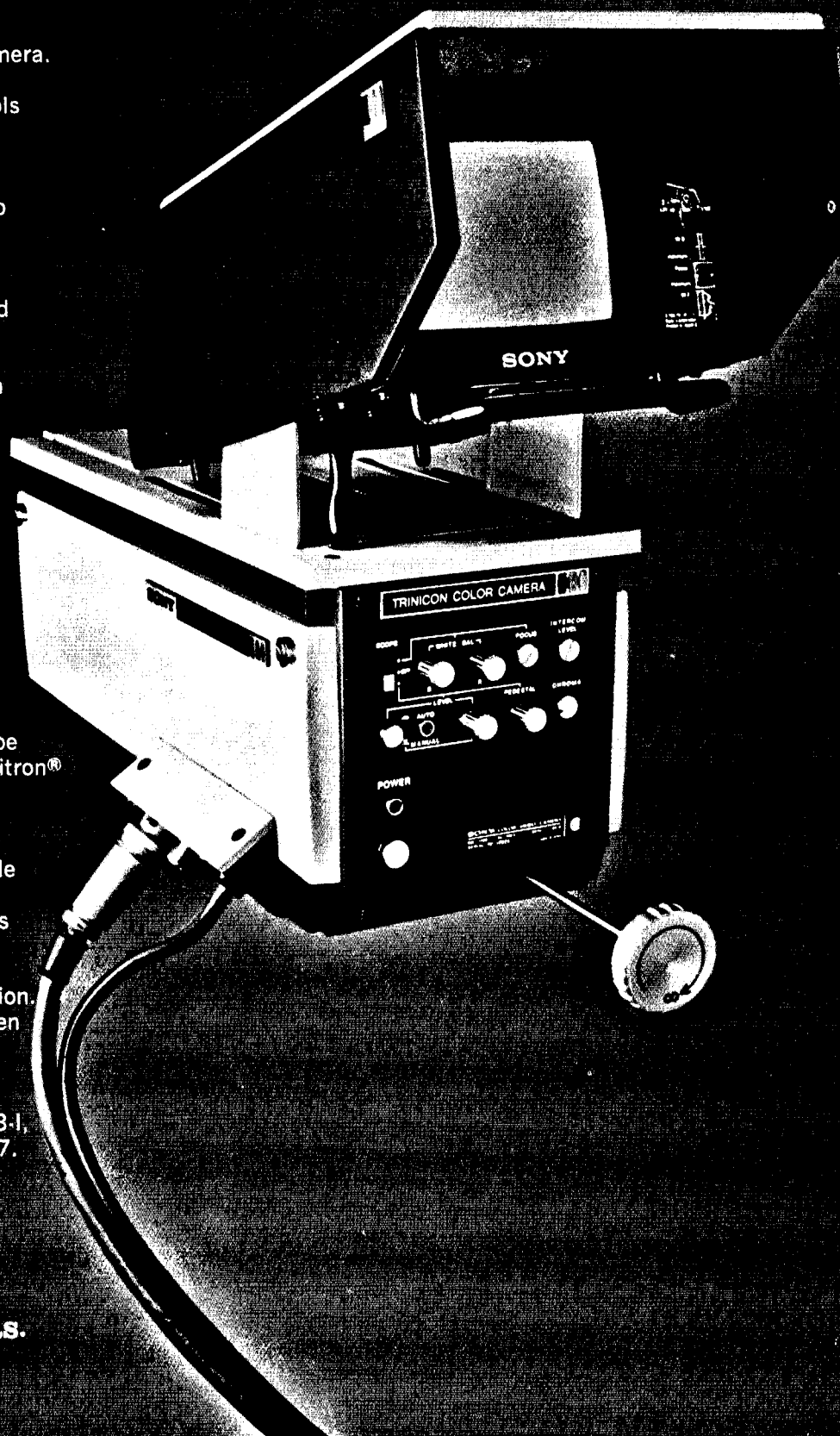
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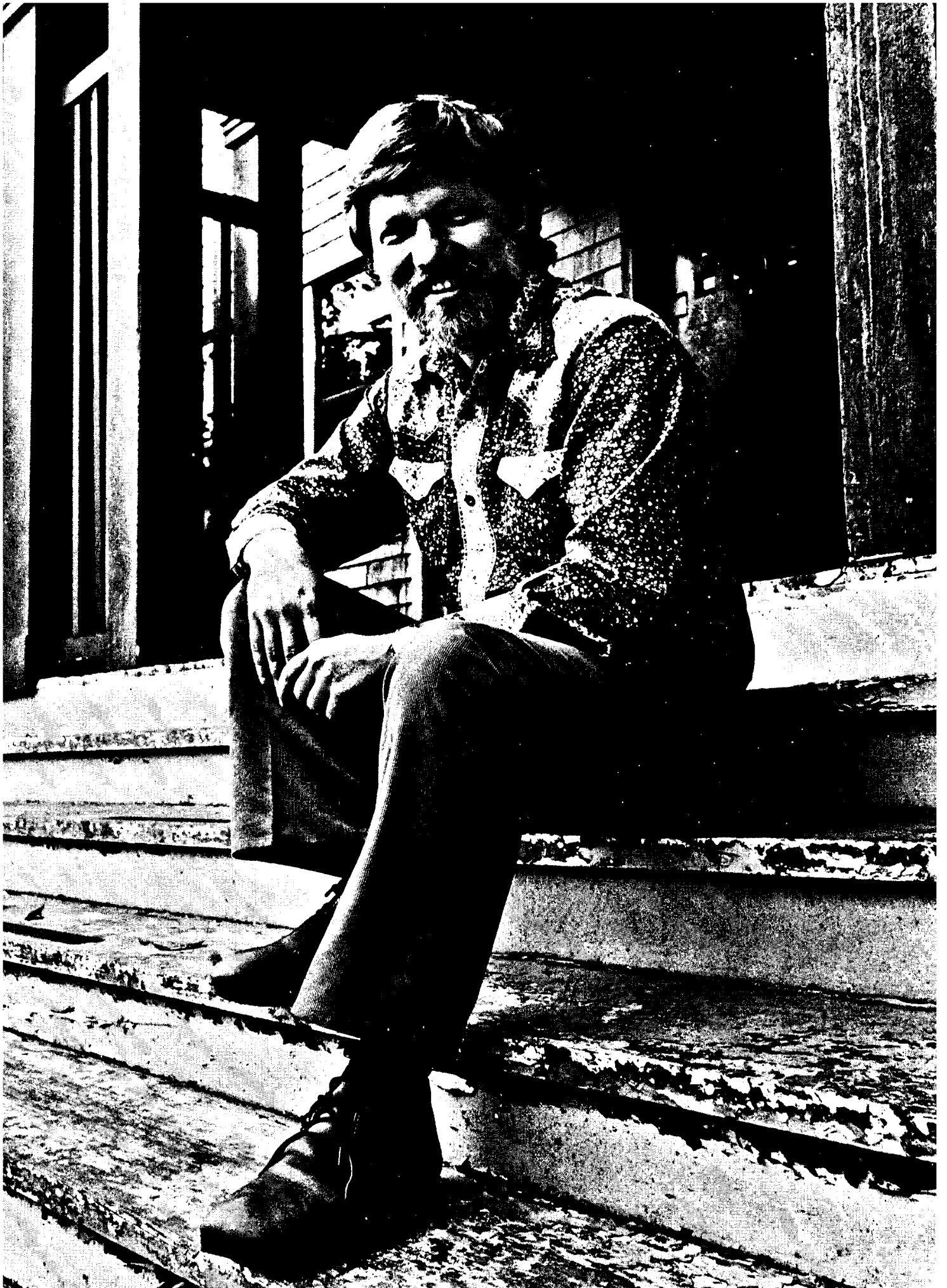
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JOHN KORTY



"Being picked to direct 'The Autobiography of Miss Jane Pittman' was a big surprise to me. Of all the directors considered, I was probably the youngest and least established in terms of the industry. On the other hand, I had been making films outside of Hollywood for twenty years, so I was not exactly a beginner.

"It was the scale of that production that was new to me. We had about fifty different locations within Louisiana and Mississippi, eighty speaking parts, hundreds of extras and, according to our wardrobe department, about a thousand costume changes.

"Making the film was like running a small army. Six days a week, we left at 6:30 a.m. in a caravan of about fifteen vehicles. One morning I realized I was dreaming that someone ran into us and I was able to go to the hospital for a nice rest. It was like a war, too, in the way that hardships and problems can draw people together. We suffered heat, humidity, near-hurricanes and lots of hungry ants and mosquitos, but we suffered them together. And the end result made all that seem worthwhile.

"I really can't take any credit for Cicely Tyson's performance. As soon as she had the part, she started working on it by herself, visiting several elderly women and studying their voices and movements. By the time she got to Louisiana, she was so convincing that whenever she came out of her trailer in that makeup, someone would rush to take her arm and help her to the set. But once she was under the lights and the cameras were rolling, we all knew we were watching a great actress at work.

"After an experience like that, it's hard to be satisfied with other jobs. That's why I'm still here in Mill Valley, working on my own projects. We've turned an old house into a small studio with offices, editing rooms and some space for animation, which is my other love. We've done a lot of the letter and number spots for 'Sesame Street' and 'The Electric Company' and now we are finishing a series for a new show, 'Vegetable Soup,' which tries to answer children's questions about race and ethnic identity.

"But the new film I'm most pleased with is an adaptation of a short story by John Updike titled, 'The Music School.' It's part of a series on American short stories being funded by the National Endowment for the Humanities for public television. I was able to photograph 'The Music School' myself, as I had 'The Crazy-Quilt' and my early features. We used the new 16 mm Eastman color negative II film 7247, but when we looked at rushes, we felt as though we were working in 35 mm. I had always liked the look of color negative, but the sharpness of 7247 makes 16 mm usable in many new ways. I used a great deal of natural sunlight and window light inside our locations and the finished film has a very luminous quality, which fits the story beautifully.

"Since I worked as a one-man production company for a long time, I still identify with 'filmmakers' more than directors. We are the ones who drive labs crazy because we follow our films through the maze like bloodhounds. But we do that because we're really excited about film. We see creative possibilities, not only in the shooting, but all the way through the processing, printing and optical work. On several of my films, I've determined the final printing lights myself, scene by scene.

"Over the last twenty years, I've tried almost every brand of film I could lay my hands on, and I learned a lot doing that. But eventually you need more than a single film; you need a choice to work with and that's where you can't beat Eastman film. There are so many choices that a filmmaker has a full keyboard of effects to play—different kinds of color, contrast and grain structure. It can also be economical too, because if you test something on 7247, you can be pretty sure of the effect on 5247.

"One of the scraps of paper in my desk is a running list of technical questions to ask Joe Semmelmayr, our local Kodak man. It seems like every other shipment we send off is marked 'Test Roll'—usually trying something we're not supposed to do. 'The Music School' intercuts 7247 with 4X negative, for instance. Some experiments work, some don't, but we're building up a lot of information. And when you've got this many variables to deal with, you have to have a few constants to depend on. Eastman film is one of them."

For a revealing look at people and ideas in the moving visual industry, Kodak has combined this and other interviews into a fascinating and informative booklet. For a free copy write: Eastman Kodak Company, Dept. 640-F, Rochester, New York 14650.



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seminars. The seminars are conducted by Photographic Analysis Ltd. and co-sponsored by Ryerson Polytechnical Institute. Further information is available from Donal L. Clayton, 8 Brian Cliff Dr., Don Mills, Ont., Can. M3B 2G2.

The list of speakers for the **Third Annual Midwest Seminar** to be held 17-18 October in Chicago (*Journal*, p. 284, April; p. 648 August 1975) has been announced. John D. Callaway, director of news, executive producer and anchorman for WTTW/Channel 11, Chicago, will discuss and demonstrate electronic news gathering techniques; Elmer Friman, director of the medical educational resources program at the Indiana University School of Medicine will speak on the medical applications of videotape and film; Phillip S. Mittleman, President of Mathematical Applications Group, Inc., New York, will demonstrate Synthavision, a computer-based graphics system he has been instrumental in developing; Robert B. Montague, executive producer of motion pictures and television for the Convair Aerospace Div. of General Dynamics Corp., will speak on applications of the media in industrial training; and Edward H. Reichard, Vice-President and Chief Engineer for Consolidated Film Industries, Hollywood, will review the state-of-the-art in film production.

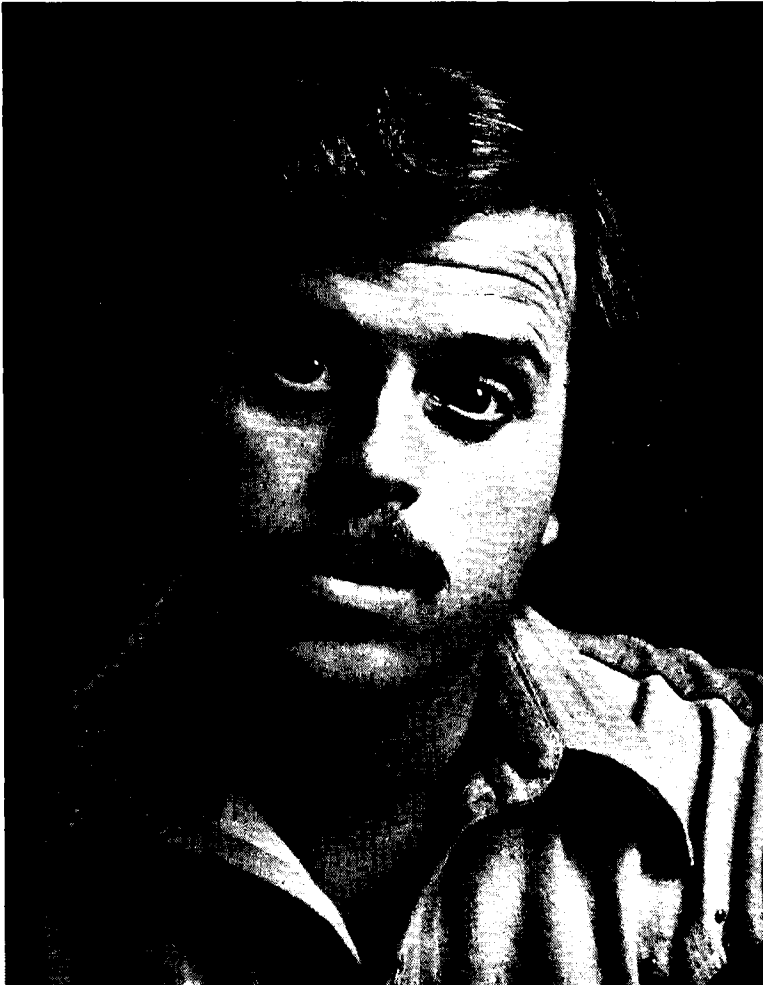
Further information is available from Midwest Seminar on Videotape and Film, P.O. Box 11376, Chicago, IL 60611.

The **Institute for Graphic Communications (IGC)** held a special conference in July in Ipswich, Mass., devoted to discussions of the future for videodisc systems. John W. Findlater, Vice-President of MCA Inc., 100 Universal City Plaza, Universal City, CA 91608, and President of MCA DiscoVision, Inc., spoke on "The Impact of Programming on the Acceptance of Videodisc Systems." Chairman of the conference was George W. Hrbeek of Zenith Radio Corp. Other participants were Robert T. Payne III, head of the MCA Laboratories Group working on development of analytical techniques for characterizing the DiscoVision videodisc; George C. Kenney II of Philips Laboratories; Roger W. Knitter of Zenith; Robert T. Kreiman of DeLuxe General; and Leonard E. Ravich of IGC. The sessions included an overview of videodisc systems and analysis of various techniques including Teldec, RCA Corp., Philips MCA and Thomson-CSF.

The **14th Photokina** will be held 10-16 September 1976 in Cologne, Germany. The first Photokina (World Fair of Photography) was held in 1950. Subsequent fairs have attracted (in all) 10,110 exhibitors and 2.2 million visitors from all parts of the world. Further information is available from Photokina, Messe- und Ausstellungs-Ges M.B.H. Koln, 5 Koln 21, Postfach 21 07 60, Germany, or from the German American Chamber of Commerce, 666 Fifth Ave., New York, NY 10019.

The **Professional Motion Picture Equipment Assn.** will hold its Third Annual International Meeting 28 September in Los Angeles. During the meeting new officers and trustees will be elected and the 1976 program will be formulated. Committee reports will be presented by Joe Tawil, President, and Charles Sorenson, Chairman of the Warranty Committee. The reports will include finalization of the association's current programs and standardiza-

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tion of manufacturers' warranties. Further information is available from Leo Lukowsky, Berkey Manhattan, 222 E. 44 St., New York, NY 10017.

CINE (Council on International Nontheatrical Events), 1201 Sixteenth St., N.W., Washington, DC 20036, has announced eight award-winning films produced in the United States and entered at International Film Festivals by CINE. *Who Stole the Quiet Day* produced by Alfred Higgins Productions was awarded the Main Prize in the category of Films Dealing With Urban Settlement at the II Ekofilm Festival held at Ostrava Poruba in Czechoslovakia. *Tektite Two — Man in the Sea* produced by Flip Schulke Underwater Films was awarded the Golden Prow Trophy at the XVI Milan International Review of Maritime Films. *Window of the Living Sea* produced by Tel-Air Interest for the Miami Seaquarium was awarded the Trophy of the (Italian) Ministry of Tourism at Milan; and (also at Milan) a Diploma of Participation was awarded to *Fishermen of Oman — Report From Monterey* produced by Mardela International.

At the Melbourne International Amateur Film Festival the award winners were *Rabbit Stew* produced by Lois Ann Polan (Gold Award for Top Film of the Festival); Bronze Awards were won by *Field of Honor*, produced by Robert Zemekis of the University of Southern California; *Thursnight* by Rafael Elortegui; and *Boarded Window* by Alan Beattie.

Reflections of Man, A University of Southern California experimental student-made 13-min

film using chess pieces for actors, won first place in the second annual Long Island Film Festival. Previous awards include a CINE Eagle, Honorable Mention from the Photographic Society of America and third place in the Broadway Cinemedia Film Festival. The film, which explores character links between all men, used chess pieces, from all over the world, fashioned in many different materials including cut crystal, bone, ivory, various woods, metals, and ceramics, the variety of materials posing many problems in the reflectance and absorption of light. The film — in color demanded the solution of a number of technical problems. All the special effects were executed in the camera. The film was photographed almost entirely on the USC sound stage. Two cameras were used — an Arriflex-S and a Mitchell 16 with rack-over viewing. In addition to fixed focal length lenses some sequences were filmed using a 75mm Kinoptik macro lens with a 1:1 focusing capability. The film is a remarkable tour-de-force created entirely — script, sound, editing, the whole procedure from the beginning — by a five-man crew of USC students.

Journal of Applied Photographic Engineering, a new journal of the Society of Photographic Scientists and Engineers, 1330 Massachusetts Ave., N.W., Washington, DC 20005, will commence publication in the fall of this year. The new journal will complement the SPSE journal, *Photographic Science and Engineering*. It has been planned to provide a forum for the presentation of trends and techniques in applied photography. It will be aimed especially at scientists and engineers concerned with the practical applications of photography

as they may interface with other disciplines, for example, the use of photosensitive materials for the measurement of engineering or scientific data. Further information is available from Raymond A. Eynard, Public Relations Vice-President, SPSE, 1330 Massachusetts Ave., N.W., Washington, DC 20005.

Cable TV Regulation is a new bi-monthly (24 issues a year) publication devoted to news of government regulation of the cable TV industry. Available from Paul Kagan Associates, Inc., 100 Merrick Rd., Rockville Centre, NY 11570, at a subscription rate of \$125 a year, the newsletter provides information on the progress of state legislation, developments in rate regulation, disputes between governments over jurisdiction, franchise standards, the impact of regulation on industry economics and many other subjects of interest to cable operators, attorneys, analysts and government officials. Editor of *Cable TV Regulation* is John Mansell.

A copy of **ANSI Standard PH7.6-1975** which provides a method of calculating projected image sizes and projection distances is available from NAVA Director of Services, James P. Thompson, 3150 Spring St., Fairfax, VA 22030. The Standard with its mathematical formulas is useful in situations where screen sizes and projection distances must be exact. The Standard also contains a guide for preparing tables of screen sizes and projection distances.

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