

Section Meetings

Hollywood
February 23, 2002

Held at the Gene Autry Museum in Los Angeles, the meeting was a joint presentation with the American Society of Cinematographers on the subject of "The Cinematographer's Role in Film Preservation." One hundred sixty people attended.

Section Chair Alan Masson opened the program, which included a clip from the 1930 feature *Half Shot at Sunrise*, demonstrating that a 72-year-old film can still be printed and projected on today's standard equipment.

The meeting was a successful example of the Hollywood Section building bridges linking the creative and technology communities by creating a two-way dialogue. Owen Roizman, ASC, and Allen Daviau, ASC, have both earned five Oscar nominations. The third cinematographer, John Hora, ASC, also has a notable body of work, and the American Society of Cinematographers has designated him as the organization's liaison to the Section.

The discussion focused on the importance of engaging the participation of cinematographers in the supervision of restoration projects. Roizman cited as one example, *The Electric Horseman*, a film he shot with Sydney Pollack. A restored print was shown at an event honoring the director, where a day-for-night scene was printed as day, because neither the cinematographer or director was present during the original effort at restoration. Roizman said that an unintentional flaw significantly interrupted the flow of the story. The problem was subsequently repaired when Roizman was invited to supervise a corrected restoration.

The next presentation involved *E.T., the Extra-terrestrial*, which was photographed by Daviau, who is personally supervising the restoration effort



Speakers at the Hollywood Section Meeting: (l-r) Michael Pogorzelski, Bob Gitt, John Hora, and Allen Daviau.



Section Chair Alan Masson (r) and Allen Daviau at the Hollywood Section Meeting.

prior to an upcoming national reissue. Another panelist, Bob Raring, color-timer at Technicolor Labs, worked with Daviau on both the original release and the restoration effort. Both noted that the original negative was in very good shape because it was stored in proper environmental conditions. Daviau noted that one of the challenges was the difficulty of emulating the original look due to changes in the intermediate and print films during the past 20 years. That fostered much discussion about whether old films could be "improved" by new technology. Film clips of both features were used to illustrate their comments.

In general, the three cinematogra-

phers agreed that there is an ethical responsibility by content owners to both the original "authors of the film" and the public to retain the artistic intentions of the filmmakers during restoration. Hora explained that nuances in shades of contrast and colors are essential components of the language of film. His presentation was accompanied by a clip from a Technicolor print of the 1952 feature, *Ivanhoe*. There was some debate between a member of the audience, who seemed to be insisting that "new technology" makes it possible to "improve" on old stories, and the three cinematographers, who insisted that it would be ethically wrong for third parties to "re-interpret" other people's films. The majority of the audience seemed to enjoy the discussion and found it enlightening.

Following the ASC members, Section Secretary/Treasurer Richard May introduced two major archive restorationists. Bob Gitt, of the UCLA Film Archive, presented a film clip from *The Man on the Eiffel Tower* and discussed the difficulty of restoration because the original movie was photographed on now obsolete Ansco film stock. He followed this with scenes from the black-and-white film *The Night of the Hunter*, talking about how restoration decisions are made when filmmakers are no longer living. Both these films were photographed by Stanley Cortez, ASC.



Roger Ogden, KUSA, and Rome Chelsi, Rocky Mountain Section Chair, present George Sollenberger (c) with the Lifetime Achievement Award.

Michael Pogorzelski, Director of the Academy Film Archives, showed a before and after clip from *All That Jazz* and described working with Giuseppe Rotunno to properly reprint this negative, which remains in very good condition.

The program closed with about 20 minutes of discussion between the panelists and the audience.—Richard P. May, Manager, and Bob Fisher, Public Relations-Publicity

Rocky Mountain February 2, 2002

Each year the Rocky Mountain Section pauses from the usual agenda to honor one of its own. The February 2002 award dinner provided an opportunity to present our Lifetime Achievement Award to George Sollenberger. The Section honored the man and a career that began as the first HAM radio operator on the air in WWII in Europe to 38 years with KOA (now KCNC) television in technical services—quite a remarkable display of loyalty. During that period, Sollenberger provided over ten years of service as an active participant to

the SMPTE Board of Managers. He continues to work in the industry and currently provides freelance technical services.

Roger Ogden, KUSA TV, provided the keynote address of the evening, a business perspective on industry, trends and his view of broadcast television in the future.

More than 40 members attended the meeting and award ceremony.—Rome Chelsi, Section Chair

Russia February 7, 2002

The Union of Russian Cinematographers together with the Russian Section of SMPTE held a conference in Moscow attended by more than 25 members.

Questions concerning certification of cinema theaters were discussed. I. Preobragensky, deputy director of NIKFI, reported on “Principles of Forming the Program of Work on Standardization in the Cinema and its Realization.” N. N. Kolomensky dealt with the subjective methods while evaluating a cinema show. A. U. Pushkina, NIKFI, also addressed the group.

Twin Cities February 21, 2002

Neil Neubert, JVC Professional Products Co., gave a comprehensive overview of how video is imaged, how it gets digitized, and what is done with it after digitization.

Neubert began with a discussion about colorimetry, CCD operation, color space theory, and why NTSC is one of the more efficient forms of “compression” in existence today. He then moved on to the history of digital video recording, starting with the D-1 format, continuing with composite digital video formats and the first compressed formats, and culminating with the current state of DV variants.

Following a brief interlude for specific questions, Neubert gave an overview of MPEG-1 and MPEG-1-Layer 3 audio (MP3), moving on to a long discussion about the MPEG-2 “toolkit” of resolutions and compressions ratios. He explained the current state of MPEG-4 and developments in MPEG-7 and MPEG-21. He then digressed onto a discussion of JPEG and the forthcoming JPEG-2000 still-image compression format.

The meeting, held jointly with the IEEE-Twin Cities section at WCCO-TV-Minneapolis, MN, was attended by 32 people. Included were representatives from WCCO-TV (CBS O&O Minneapolis), Hubbard Broadcasting, Twin Cities Public Television, Ciprico, SGI, Telex, ADC Telecommunications, and Optical Solutions, as well as The University of Minnesota, University of Saint Thomas, Saint Cloud State University, and Carlton College.—James L. Miller, Section Chair

Erratum

February/March *Journal*, p. 115, Section Meetings. In the Ohio Section report, the Society of Broadcast Engineers (SBE) was incorrectly identified as the Society of Building Engineers. SMPTE regrets this error.