



Section Meetings

Florida/Caribbean, 23 June — The meeting was held at the Holiday Inn in Miami with an attendance of 22 members and guests. The speaker was Phil Dubbs of Microtime Inc., Bloomfield, Conn., who spoke on "Time-Base Correction of Video Signals." He demonstrated the effect of time-base correction using a specially prepared videotape on a videocassette player. The signal from the player was fed to a Microtime time-base corrector and then to a TV monitor. Using a chalk board, Dubbs described the problem in TV signals that required correction and how this could be accomplished. The demonstration videotape showed several examples of problems and Dubbs showed how they could be corrected. One particularly striking example was a recording made while the tape recorder was being rapidly rotated. Such treatment would result, ordinarily, in a signal with serious defects; but with the time-base correction the picture appears normal. The demonstration was followed by a lively question-and-answer period, many questions concerning the use of time-base correction equipment by broadcast TV stations, cable TV stations and closed-circuit installations. — Frank J. Eberhardt (Secretary-Treasurer),

Eastman Kodak Co.; home address: 8860 S.W. 150th St., Miami, FL 33176.

Nashville, 24 July — The meeting, held at Memphis State University in conjunction with the MPL Seminar, was attended by 439 members and guests. Highlights of the two-day meeting included hands-on equipment exhibits on 23 July; on 24 July, the program included presentation of papers on "Indoor and Outdoor Lighting, Mixing It Up" by Frank Willard; "Putting a Multi-Media Show Together" by Ken Knaus; "The New No-Tripod Tripod" by Garrett W. Brown; and "Animation in Perspective" by Arthur Scott. Among highlights of the afternoon meeting were presentations by Peter Allies, Anton Wilson and King Vidor. — S. Lee Whitehurst (Secretary-Treasurer), WSM, Inc., P.O. Box 100, Nashville, TN 37202.

Philadelphia, 8 June — The meeting was held at the Top of the Fox Preview Theater with 40 members and guests in attendance. Facilities and refreshments were supplied through the courtesy of Du Art Film Laboratories, Inc. Barry Hampe, of the University City Science Center, opened

the meeting with an announcement of the 30th Annual World Science Communications Congress and Festival held 8-14 August. The International Scientific Film Association (ISFA) met in the United States for the first time in conjunction with SCI/COM '76. The meeting was sponsored by the Philadelphia-headquartered American Science Film Association (ASFA) which was host to the World Congress. Theme of the Congress was The Effective Use of Film and Television in Science Communications.

Irwin W. Young, Chairman of the Board of Du Art Film Labs, Inc., presented a paper entitled "How Good is a 35mm Blow-Up From 7247 16mm and super-16 Color Negative?" He used slides to give a comparison of frame areas and blow-up ratios of 16mm, super 16 and 35mm. Also presented and explained were the techniques and equipment used by Du Art in negative preparation and blow-up printing. A 35mm film demonstration utilizing side-by-side printing graphically illustrated the exceptional quality of 35mm blow-ups from the new 16mm Type 7247 Color Negative film stock.

Steve Kerman of Tektronix, Inc., presented a paper describing a new precision television demodulator featuring surface acoustical wave filters, synchronous and envelope detectors, digital signal strength readout and carrier loss alarm compatible with the Tektronix 1440 Automatic Video Corrector. A slide presentation provided added interest and information. The paper elicited considerable response from the audience which included a large contingent of guests from the Institute of Electric and Electronic Engineers. — Jonathan W. Flint (Secretary-Treasurer), DBS Films, Inc.; home address: 266 Minor St., Malvern, PA 19355.

PLC-4A

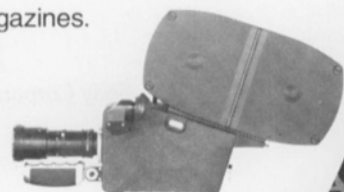
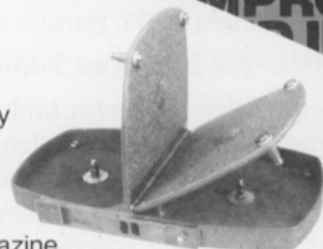
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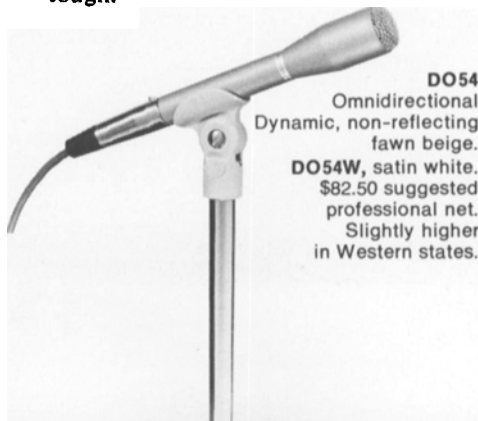
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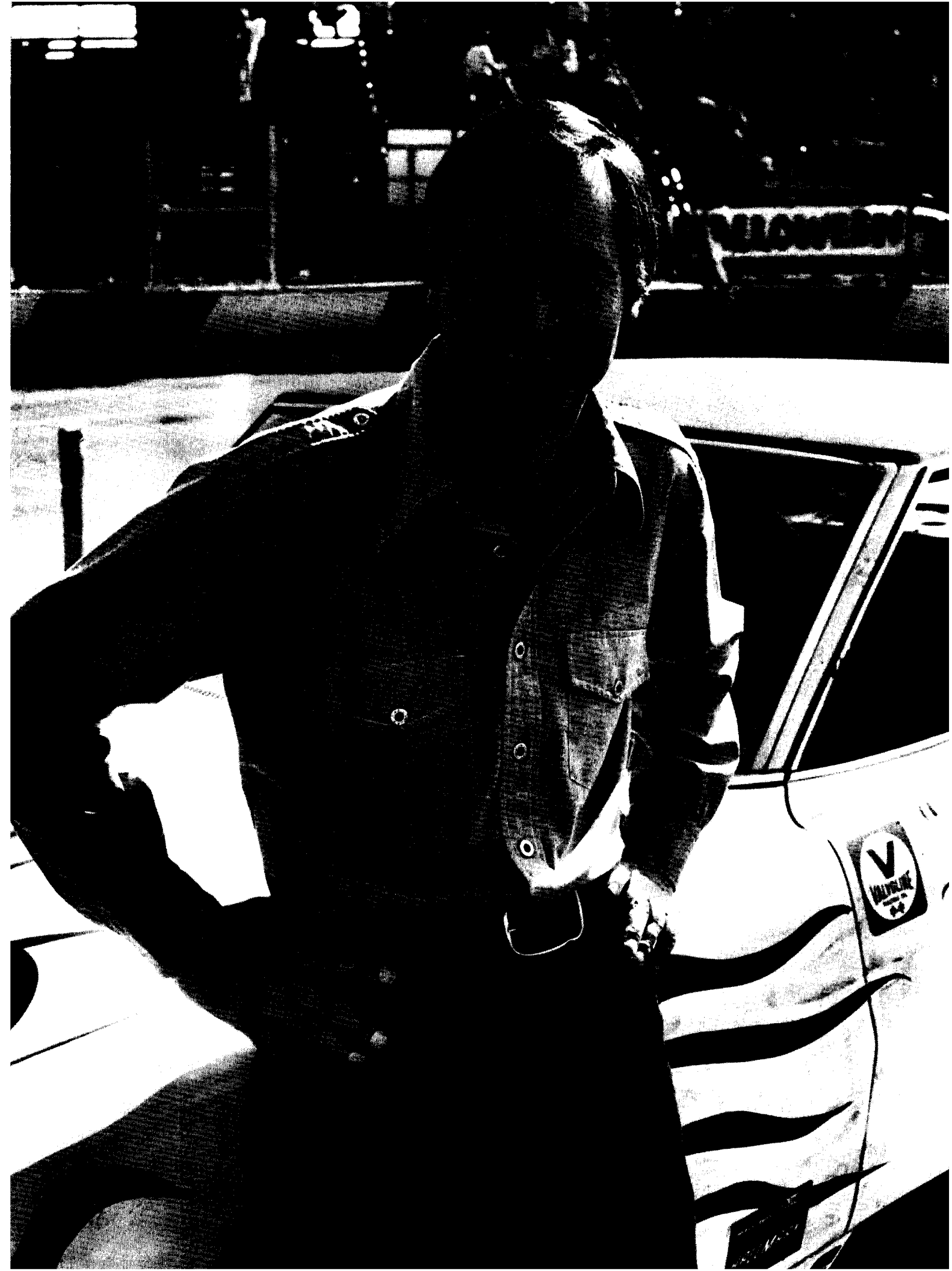
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ROGER CORMAN



Coppola, Nicholson and Bogdanovich—these are among the major talents that you helped get started. How about your own career? How did you start?

After graduating from Stanford, I got a job as an engineer. After four days I knew it was a total mistake. What I really wanted was to make movies. So I went to work at Fox as a messenger. It wasn't too long before I was writing screenplays and directing. Then I became an independent producer. And then I opened my own company, New World Pictures.

What do you look for in a new director or writer?

Intelligence. The people I am dealing with must be intelligent. They must also have more than just an interest in films. It's more like a vocation. The best filmmakers have a need to make films.

How about the new young cinematographers?

Because of our budget restrictions, we want cinematographers who can work rapidly and still give us quality. We've had some outstanding cameramen start with us. Several have gone on to win Oscars. I've always liked to experiment with new types of film. I remember using different emulsions for different psychological effects. If I have any questions about film, I just call your local Kodak office. I'm generally the first in Hollywood to work with each successive generation of Eastman film. The Kodak people have always been very helpful,

Les Baker in particular. He also keeps me up to date on Eastman release print stock. This is important because when we distribute foreign films, we make all our release prints here. This way, I can be sure I'm getting the best quality.

How would you describe your company?

New World Pictures, now five years old, has become, somewhat to my surprise, the largest independent producing and distributing company in the country. We've produced and distributed fifty-three pictures. Films that range from "Death Race 2000" to "Cries And Whispers" and "Amarcord." We've won Academy Awards in each of the past two years. Because we distribute fewer films than the majors, we feel we can give each one specialized handling. My lawyer, who is a woman, describes us as a boutique as opposed to a department store.

Is it true you made a bid for "Cries And Whispers" without having seen it?

Yes. When it was first offered, all the major companies passed it up.

I've always admired Ingmar Bergman's work, so when I heard it was available, I made a bid. The film was brilliant and went on to win many awards. Bergman was delighted with our distribution pattern. After the art theaters and regular hard-tops, we put it into drive-ins, bringing his work to audiences that had never seen it before. Incidentally, it went on to become the highest grossing film he's had in this country.

How many projects are on this year's schedule?

I like to give each picture personal attention, so New World will handle no more than ten to fifteen pictures. Again, they're going to be either very commercial or pure art films ranging from a youth-oriented film starring Ron Howard called "The Car," to the new Francois Truffaut film, "The Story Of Adele H." The average run-of-the-mill film is something I'm definitely not interested in. As for the future—we're working with some extremely talented young people, and feel that our best films are still to come.

If you have any questions about film, do what Roger Corman does, call your local Kodak Sales and Engineering representative.

The people who staff the Kodak regional offices are all exceedingly knowledgeable, involved men and women who are constantly aware of the needs and activities of the industry. They are there to assist in every way they can; to provide information, solve problems, or serve as technical consultants.

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