

# New Members

The following members have been added to the Society's rolls since the September 1976 *Journal*. Also listed are those regretfully reported as deceased since then. The designations of grade are the same as those used in the Directory. An up-to-date list of the Sustaining Members appears on the outside cover of each month's *Journal*. The members listed below complete the Society's roll as of December 10.

The *Directory For Members* shows the geographic membership distribution within each Section.

Honorary (H)	Life Fellow (LF)	Life Member (LM)	Fellow (F)
Active (M)	Associate (A)	Student (S)	

## Deceased:

Byron L. Allison (M)	Samuel H. Barbour (M)	J. Richard Butler (M)
Helge Olof Bylund (A)	Leo Chase (LM)	Nick Culic (A)
Robert B. DiMurro (A)	William J. Folsom (A)	Eric A. Herren (A)
Hal Hornstein (M)	Bernard R. Kantor (F)	Dan D. Monaco (M)
N. K. Peach (A)	Edward R. Schinke (M)	Nirmal C. Sen Gupta (A)
Raymond J. Sharples (M)	Glenn R. Simmons (A)	Howard W. Town (F)
Milton W. Willenson (M)	William Wintringham (F)	

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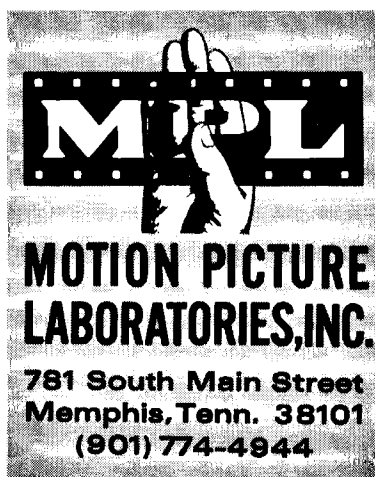
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# QUINN MARTIN



*How do you produce a TV show that gets a seventy-three share? What's the secret of producing one series after another, running season after season, while others have trouble surviving thirteen episodes?*

*For the answers to these and other questions, we've gone to the same source as the networks—to Quinn Martin.*

*Quinn, how did you get started in the film business?*

I started out as a film editor, became a writer, then a producer.

*What was your first major success?*

The first critical success I had was a film for television called "Bernadette," but the show that probably played the most important part in my career was "The Untouchables."

When I formed my own company in 1960, one of our first shows was "The Fugitive." It became the number one show, won an Emmy for "Best Dramatic Show," and was critically acclaimed. So I would say, for me, even though "The Untouchables" was the show that gave me a big start, "The Fugitive" is the one I'll always have in my heart because it cemented the company's name as a producer of quality products.

*I remember the original two-hour "Untouchables." Part Two, which played a week later, got one of the highest ratings ever, as did the last episode of "The Fugitive."*

*What changes have you noticed in production methods from those shows and the ones you have on the air now?*

If I made any mark in this business, it was to force television off the sound stages and back lots. People were horrified at my wanting to shoot on real locations. Now it's a common practice for us to shoot five out of seven days on locations. We average about forty setups a day.

This has been made possible by the improvements in camera equipment and film.

One of the reasons I accepted doing this interview is I have no problem doing it. I don't normally do these kinds of things, but I like Eastman Kodak Company. They're always there. You know you're dealing with a company that is constantly working, upgrading the product, researching new ones.

When their new, fine-grain Eastman color negative II film 5247 came out, "Streets of San Francisco" was one of the first series to use it. We thought it would be perfect for the dramatic documentary look we wanted. Frankly, I wasn't too happy with it then because we had problems with backgrounds changing colors. We called in a Kodak consultant, got together at the lab, and after doing a lot of tests, we ironed out the problems. Kodak kept improving it and now I think it's probably the finest stock I've ever seen.

*Have you ever used videotape?*

No, I've never worked with tape. It may become a reality some day for action adventure shows, but I feel the equipment has to improve some more. Also, I like the subtle way with which lighting can be handled on film. I still like to paint through my cinematographer.

*I notice your desk is covered with scripts. What are some basic things you look for?*

Scripts that deal with human emotions, that don't write down to people. I believe you have to give people credit for their level of understanding. If they don't understand it intellectually, they'll understand it emotionally. Whatever success we've had comes from the attitude that people deserve better.

One of our TV movies, "Attack On Terror," was about the three civil rights workers killed in the South in 1965.

It wasn't a popular subject, but we felt it should be done. As it turned out, it was one of the highest rated shows of the year.

*You have three series running—"Cannon," "Streets of San Francisco," and "Barnaby Jones"—as well as four pilots, some "Movies of the Week," and other projects in the works. How do you manage to supervise it all?*

In essence, I run a benevolent dictatorship. Everybody has a say in the company. But in the final analysis, I have the responsibility to the network, so I have to make the final decisions.

But we get good ideas from everybody. I surround myself with good people—that's another secret. You should always try to get the best people. You can't learn anything from someone who is dumber than you are. Then you set a climate that they can work well in.

I have a positive viewpoint. I think anybody that has talent and is willing to work hard can make a mark in this business. The Horatio Alger myth still exists in America.

*Like Quinn Martin, Eastman Kodak Company surrounds itself with good people—specialists who can give you the facts about products like Eastman color negative II film 5247. They'll be glad to demonstrate what it can do for you. So give your local Kodak rep a call.*

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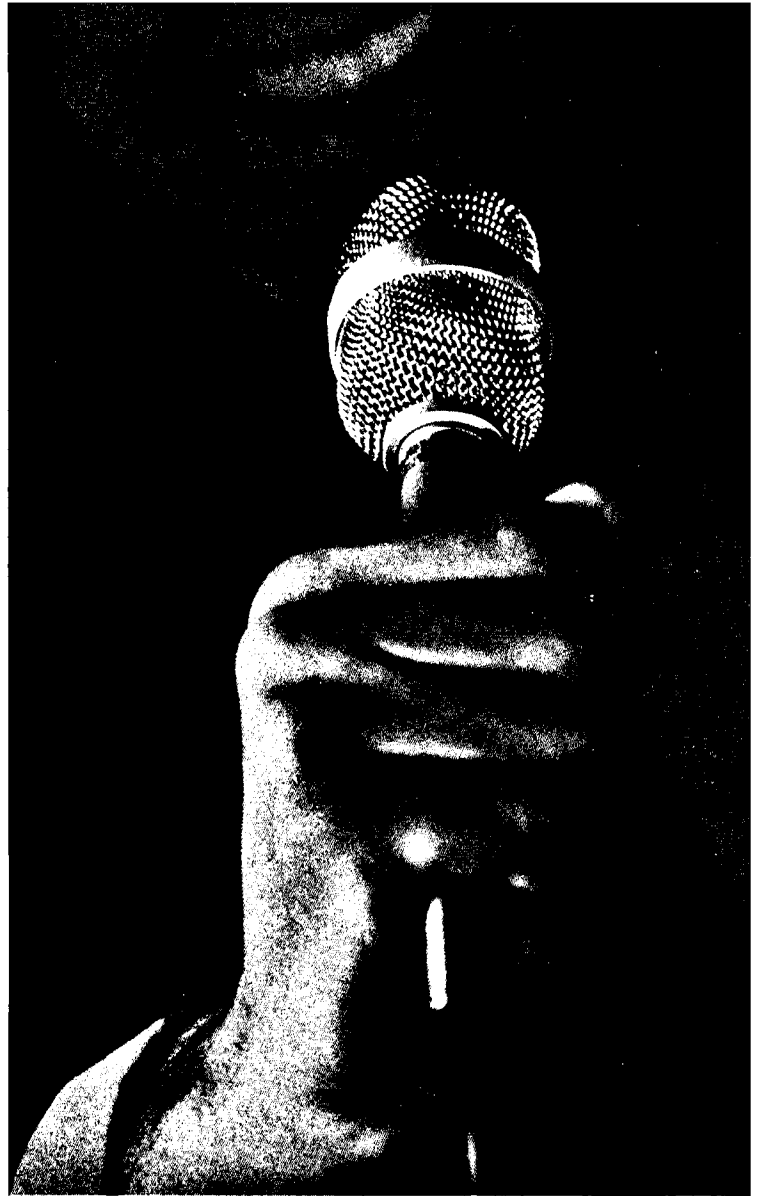
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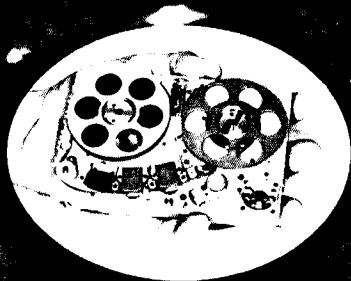
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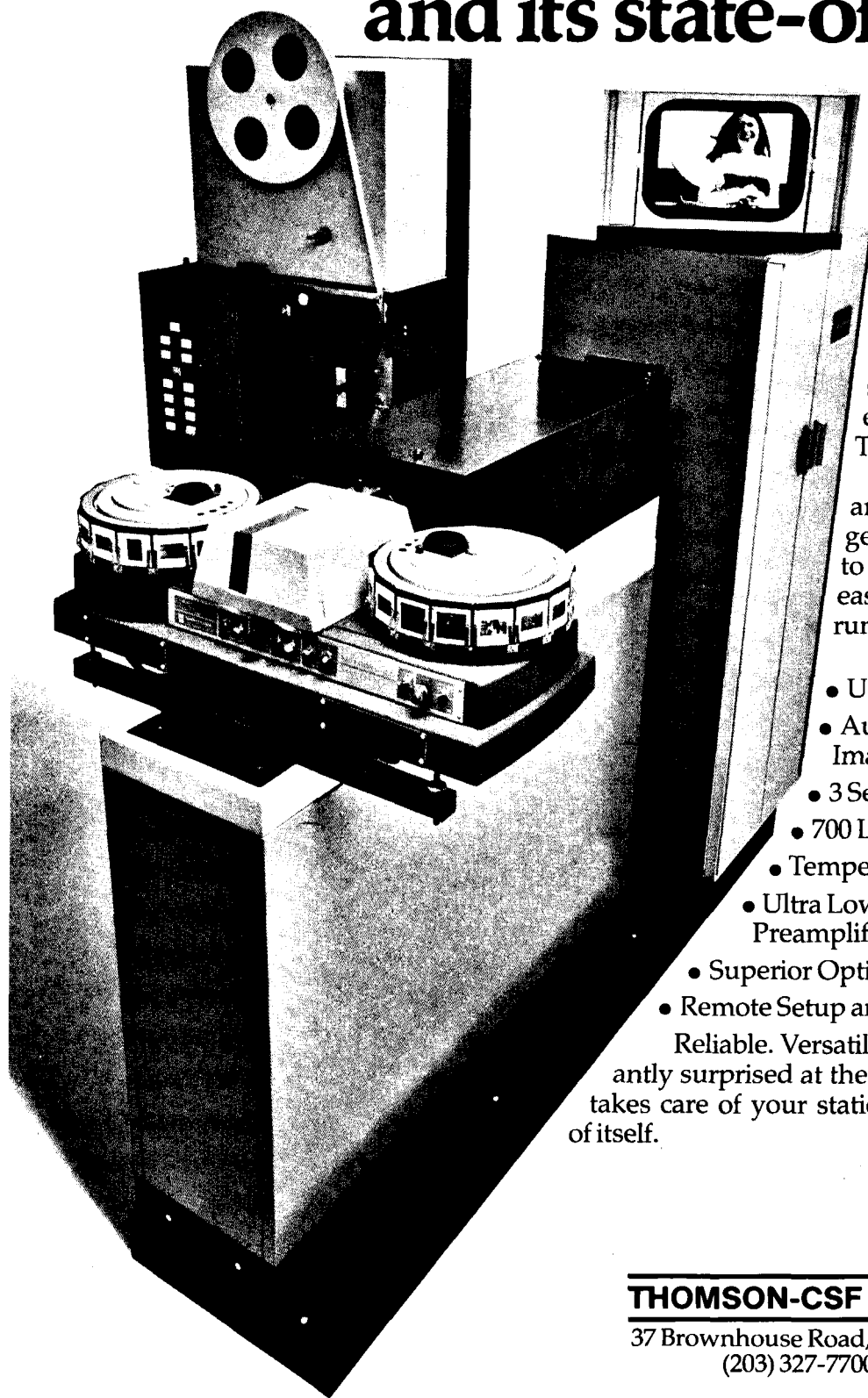
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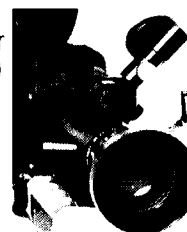
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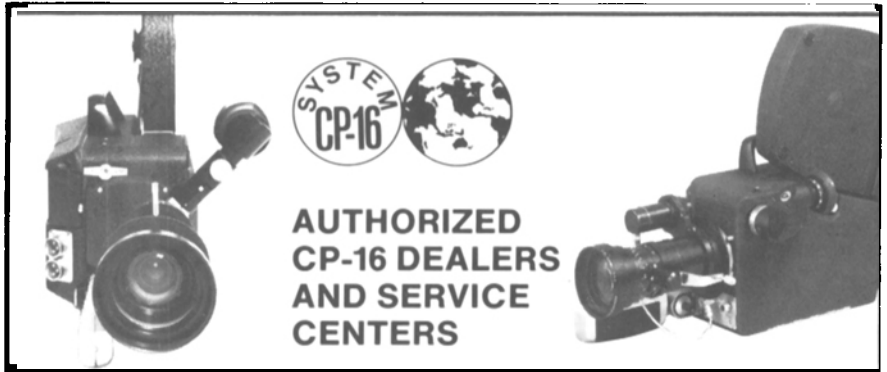
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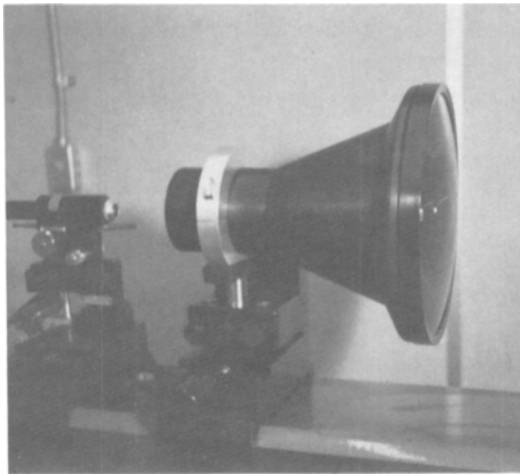
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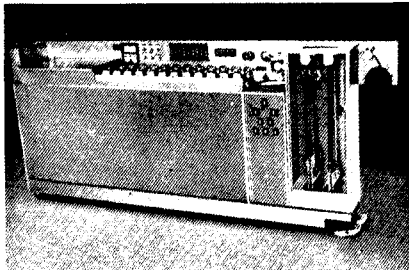
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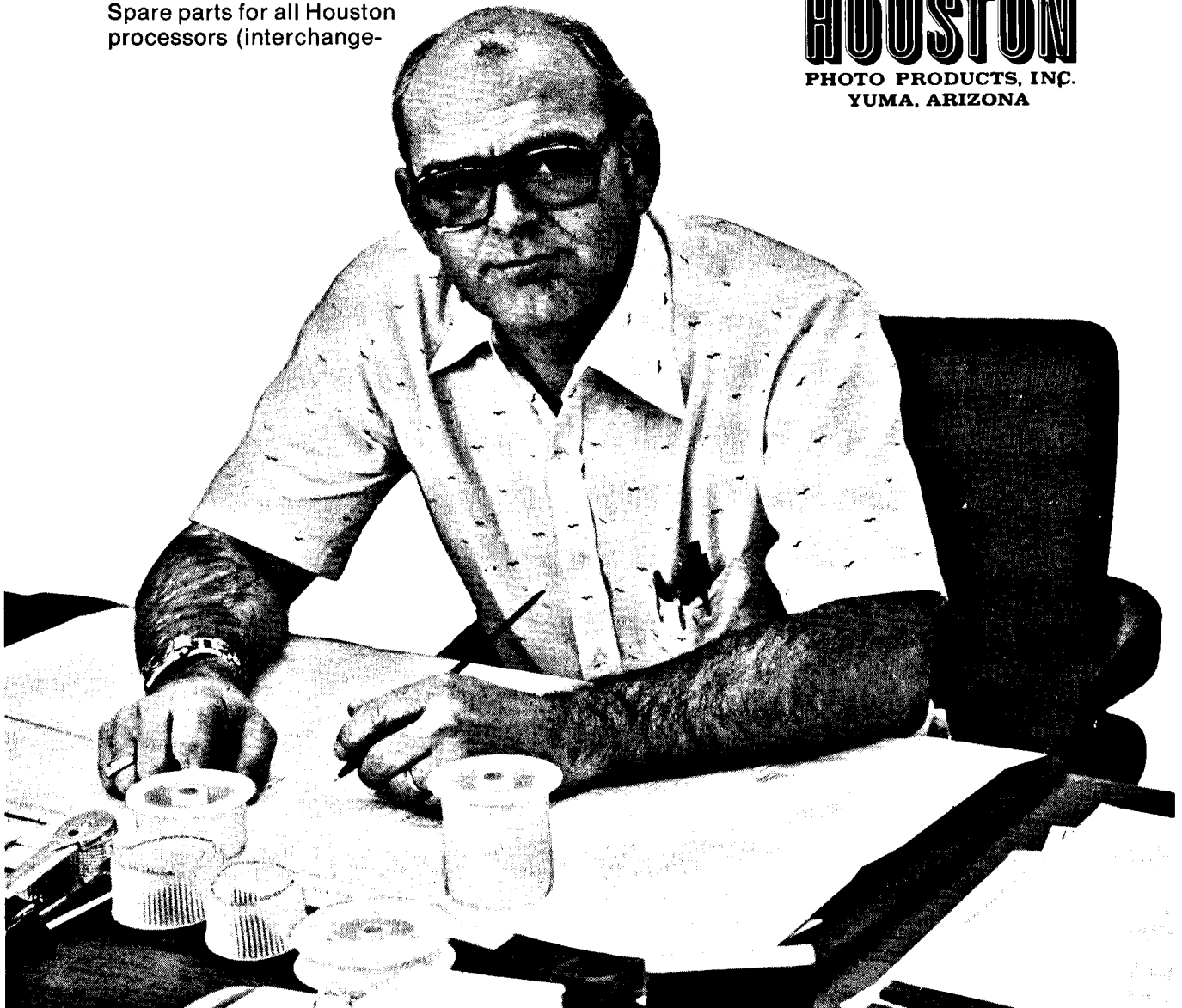


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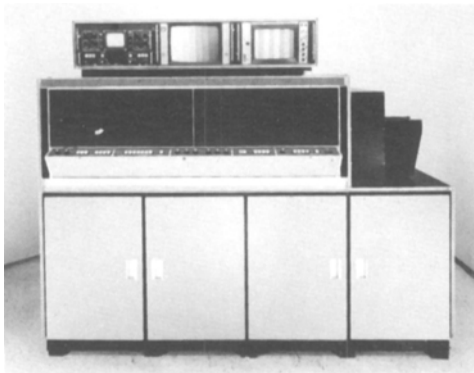
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### FEATURES

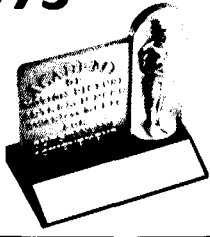
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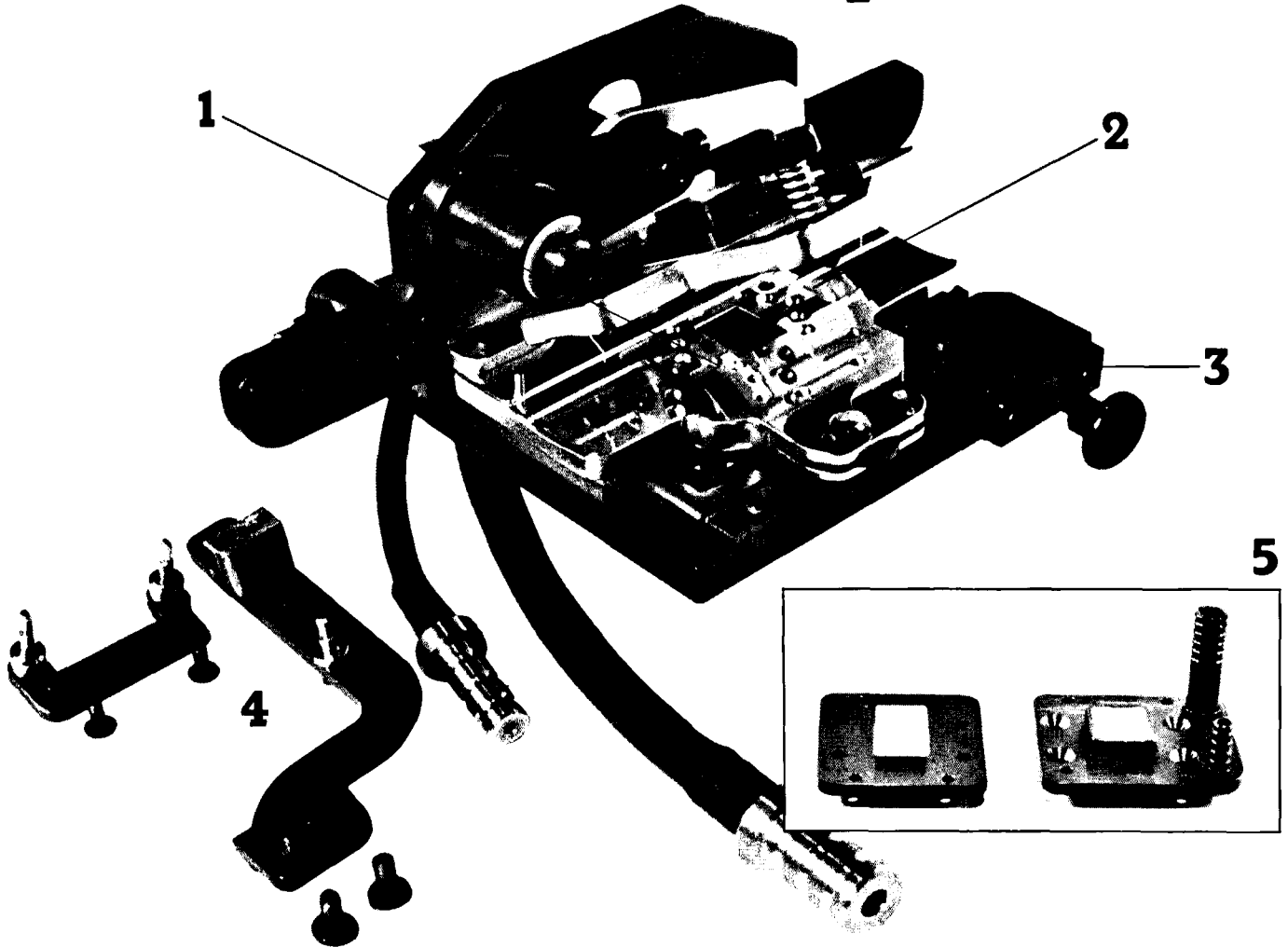
**DELIVERY:** The last unit built by CBS Laboratories is available. Two units (PAL and NTSC) are located at Rank Video Centre, London, England (see "The Year of Laser Scan" by Rank's ADL Jackson in International Broadcast Engineer, April-May 1976). Flexible terms will be negotiated.

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## Section Meetings

**Detroit, 15 Dec.** — The meeting was held in the video studios of the Michigan Bell Telephone Building in Detroit with an attendance of 27 members and guests. Robert E. Klacza, a design engineer specializing in digital and analog signal processing circuitry, gave a presentation entitled "Automatic Cue Pulse Programmer for Film/Slide Intermittent Projection System." He used 35mm slides and an overhead projector to illustrate his talk.

Herb Quilitzsch of Micro-Consultants demonstrated the Model DFS-3000 frame storer/synchronizer designed to "shrink" the TV picture for insertion. Following the program Fred Edwards of Michigan Bell conducted a tour of the new TV facilities in the Bell Building. — Warren Happel (Secretary-Treasurer). Browne Associates, 25 W. Long Lake Rd., Bloomfield Hills, MI 48013.

**Dallas/Fort Worth, 1 Dec.** — The meeting was held at the Broadcast/Film Arts Studios of Southern Methodist University with an attendance of 43 members and guests. Speakers were James Zinn and Don Pasquella, both Instructors at SMU. Theme of the meeting was SMU Student Film/Tape Expo-76. Zinn opened the program by showing a 28-ft videotape in color concerning man's environmental relationship to animals. A critic's panel selected from SMPT membership for film production — Mel Dunn, Michael Lorfing and Bill Henry and a panel for videotape production — Clyde Miller and Bob Turner rated the production as excellent. (The production has been aired on TV.)

The student production crew was on hand to answer questions on production techniques and

to discuss the problems encountered.

The film, *Car Hop*, was presented by Pasquella. The film was in 16mm color and sync sound with a running time of 15 min. While the film was being shot on location at a local car hop drive-in the owner said he had some Kodachrome footage of his place and the car hops taken about 1950. The film was in excellent condition and the cameraman had done a remarkable job. Much of this footage was used in the final production and offered the audience a humorous retrospect. This is a delightful and entertaining film which was enthusiastically received and applauded by the audience. The critic's panel awarded the production an outstanding rating. — Melvin E. Dunn (Secretary-Treasurer), American Schools of Cinema; home address, 2002 Peters Colony Rd., Carrollton, TX 75006.

**Hollywood, 16 Nov.** — The meeting was held in a screening room at Burbank Studios with an attendance of 150 members and guests. The speakers were David M. Stern of L-W International, Dan Brewer of Burbank Studios, and Richard Hill of Consolidated Film Industries. Stern presented a paper on the Athena 5000 television projector. Using slides he showed the audience many views of the projector showing the different modes of operation. Audience interest was displayed by the number of questions asked following the presentation.

Brewer and Hill described a method of editing a motion picture through the use of videotape by transferring the color dailies to videotape and using computer-assisted videotape editing. In this way several versions can be made without