



# Section Meetings

**Chicago, 21 Feb.** — The program for the evening opened with a demonstration by John Spence of Eastman Kodak Co. of the proper procedures for post flashing a projection contrast film for intercutting with ECO 7252. A film comparing various lighting, processing and flashing techniques was also shown.

Don Henderson, also with Eastman Kodak Co., demonstrated a low-cost method of transferring a video image to motion-picture film using the shadow mask system. This system is especially useful when relatively few copies are needed and quality is not a prime consideration.

The Officers and Board of Managers of the Chicago Section were joined by 38 members and guests for a Dutch treat dinner at Riccardo's Restaurant prior to the meeting. — Paul R. Markun (Secretary-Treasurer), The Media Works, Inc., 300 W. Washington, Suite 408, Chicago, IL 60606.

**Dallas/Fort Worth, 1 Feb.** — A well received meeting on sound recording was held at the Bill Stokes Associates Sound Stage with an audience of 80 members and guests. The program began with a short presentation by Victor Duncan of Victor Duncan, Inc. on the subject of his new

Nagra caddy. Vic described requests from various sociologist/cameramen for a lightweight double-system picture and sound rig for use under less than ideal conditions with only one operator. Vic and his crew have developed the Nagra caddy to help in this demanding situation. I can report from the hands-on demonstration that the combination of the Arri 16 SR and Nagra SN recorder should fill the bill for a one-man double-system camera and recorder.

The program was turned over to Bob Wald and Skip Frazee, both of whom are free-lance sound recordists. They were immediately and enthusiastically bombarded with questions about how they cope with room ambience, wireless microphone problems and countless other problems encountered in motion-picture and television location shooting. A demonstration was recorded comparing a well known lavalier microphone and an equally well known boom microphone. The audience was heavily in favor of the boom mike primarily because of its lower coloration. Bob and Skip then spoke for several minutes about the theory behind both types of mikes, and gave their own subjective views (trade secrets maybe?) about sound recording history and its future.

A lively discussion regarding the relationship

between the soundman and the producer/director followed. The program wound down with a hands-on demonstration of microphones and recorders provided. As has been the case in the past, a meeting on production (in particular, sound) has always been well received, and the attendance of 80 members and guests was a welcome sight. — Roy Cherryhomes (Secretary-Treasurer), WBS Post-Production Studios, 7128 Envo Court, Dallas, TX 75247.

**Florida/Caribbean, 25 Jan.** — The meeting was held at the L. D. Pankey Institute for Advanced Dental Education, with an attendance of 12 members, including the Section Officers and Board of Managers. The objective of the year's first meeting was to find out how the Section could better serve the needs of the members. Many excellent programs were suggested to interest both film and television people.

Although this differed from the usual "program" format, it proved to be a productive way to start off the new year of meetings. — Stuart H. Weinstein (Secretary-Treasurer), University of Miami, MCCD, P. O. Box 520006, Biscayne Annex, Miami, FL 33152.

**Hollywood, 21 Dec.** — A record audience of 960 members, family and friends attended the Hollywood Section's traditional Christmas program, held at the Samuel Goldwyn Theater in Beverly Hills.

Chairman Warren Strang opened the meeting by introducing the incoming Section officers, and thanked the Academy of Motion Picture Arts and Sciences for the use of their superior theater. Bob Gibeaut of Walt Disney Productions again supplied the film for the annual event. This special showing of *Pete's Dragon* was

## Houston Fearless 76 still makes the best film processors.

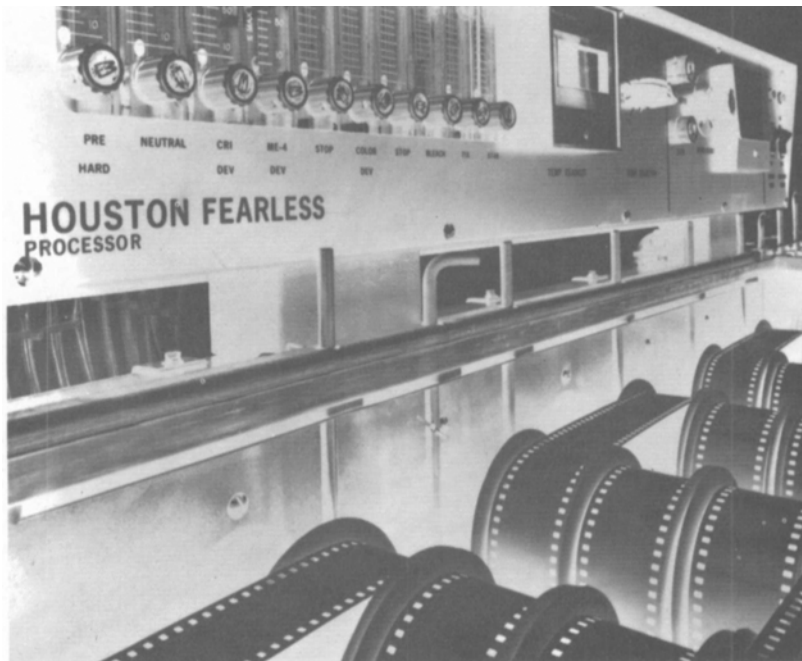
The Advanced Colormaster is a prime example of our expertise.

During the past 25 years, Houston Fearless has made many major contributions to the film processing industry. But, the best is yet to come.

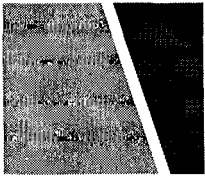
For starters, our expert technicians will assist fully in determining your processing requirements and then proceed to see that they're met. To the last detail. We'll also provide prompt maintenance or repair when necessary. And, replacement parts will always be readily available.

Call or write us today. You should be on our mailing list. We have some fascinating new material to send you.

**HF**  
Houston Fearless 76

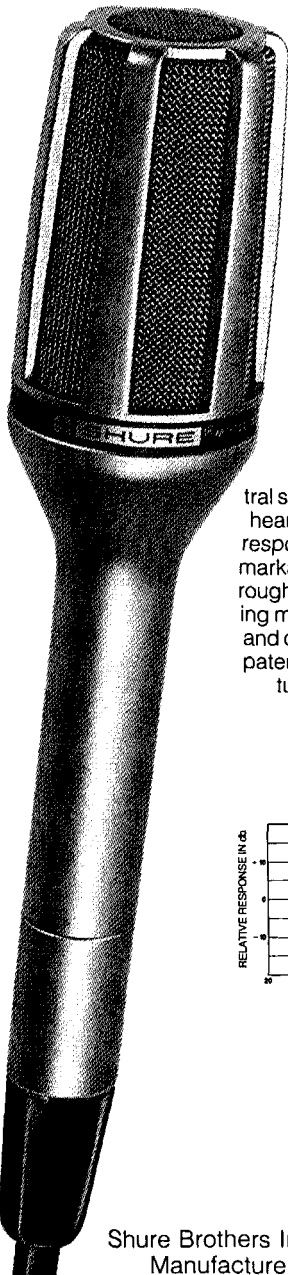


833 East Walnut Street, Carson, California 90746 U.S.A. (213) 538-4930 TWX: 910-3466701



# fact: you can choose your microphone to enhance your productions.

Shure makes microphones for every imaginable use. Like musical instruments, each different type of Shure microphone has a distinctive "sound," or physical characteristic that optimizes it for particular applications, voices, or effects. Take, for example, the Shure SM58 and SM59 microphones:

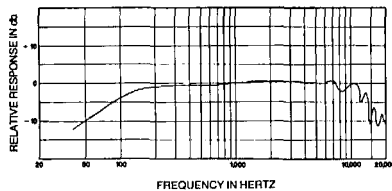


## SM59

**Mellow, smooth,  
silent...**

The SM59 is a relatively new, dynamic cardioid microphone. Yet it is already widely accepted as a standard for distinguished studio productions. In fact, you'll often see it on TV . . . especially on musical shows where perfection of sound quality is a major consideration. This revolutionary cardioid microphone has an exceptionally flat frequency response and neutral sound that reproduces exactly what it hears. It's designed to give good bass response when miking at a distance. Remarkably rugged — it's built to shrug off rough handling. And, it is superb in rejecting mechanical stand noise such as floor and desk vibrations because of a unique, patented built-in shock mount. It also features a special hum-bucking coil for superior noise reduction!

**Some like it essentially flat...**

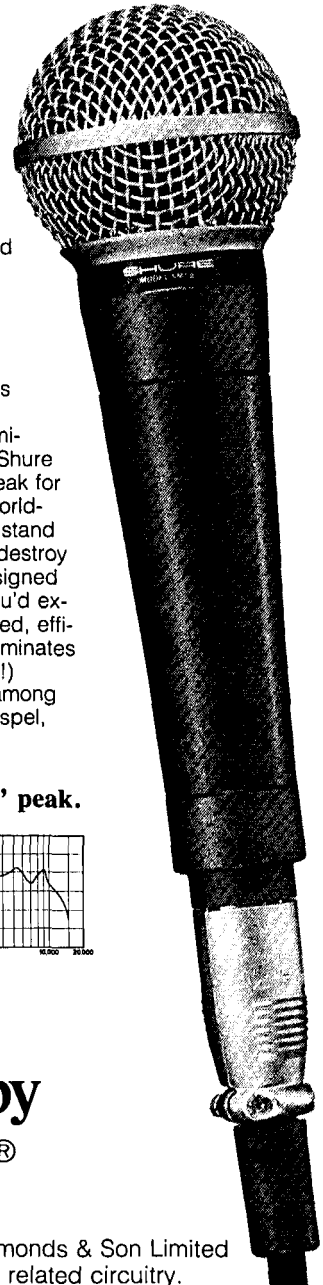
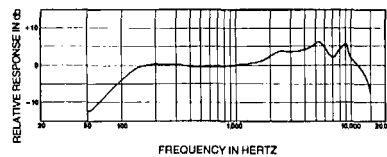


## SM58

**Crisp, bright  
"abuse proof"**

Probably the most widely used on-stage, hand-held cardioid dynamic microphone. The SM58 dynamic microphone is preferred for its punch in live vocal applications . . . especially where close-up miking is important. It is THE world-standard professional stage microphone with the distinctive Shure upper mid-range presence peak for an intelligible, lively sound. World-renowned for its ability to withstand the kind of abuse that would destroy many other microphones. Designed to minimize the boominess you'd expect from close miking. Rugged, efficient spherical windscreen eliminates pops. Lightweight (15 ounces!) hand-sized. The first choice among rock, pop, R & B, country, gospel, and jazz vocalists.

**...some like a "presence" peak.**



professional microphones...by



Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204, In Canada: A. C. Simmonds & Son Limited  
Manufacturers of high fidelity components, microphones, sound systems and related circuitry.

# WESTERN



# Cine

## 16mm

## to 35mm

# BLOW -UPS

**Best acuity  
in the state  
of the art today!**

Sharpness! The way people see it on the big screen. Nothing else matters. At Western Cine we are uniquely qualified to blow-up prints from 16mm to 35mm with excellent acuity -- actually the best in the state of the art today.

If you are contemplating a 35mm blow-up of your 16mm film production, we will furnish a test of your work at no charge.

**WE PROVIDE  
COMPLETE  
FINISHING SERVICES**

Processing

Printing

Titling

Theatrical Sound Mixing

Optical Effects

For information, call or write. . .



312 So. Pearl St. - Denver, Colo. 80209  
(303) 744-1017

Cine Craft:

8764 Beverly Blvd. - Hollywood, Calif. 90048

enthusiastically received by all. — Frank "Pete" Clark (Secretary-Treasurer), Motion Picture Technology Consultant, 1011 4th St., 3208, Santa Monica, CA 90403.

**Houston, 25 Feb.** — The meeting was held in Houston's Village Theatre, where Texas National Theatre's projectionist Rod McInnis gave a hands-on tour of one of Houston's best theater installations.

Members, family and friends were treated to a prize-winning short subject, Continental Oil Company's Bicentennial gift to America, *To Fly*. This is a 35mm stereo print of a film seen by millions at the Smithsonian. *To Fly* is an original film shot in 70mm and reduced to 35mm and 16mm for mass distribution.

Frank Dobbs of MFC Productions then discussed the realities of 16mm to 35mm blow-ups, and showed a reel from MFC's production, *Enter the Devil*. This film was shot in 16mm on location in South Texas and blown up for theatrical distribution.

Thanks to these presentations, the group was able to compare three different motion-picture formats to see how they are projected. — Jack V. Long (Secretary-Treasurer), A.E.I. Studios, 3905 Braxton, Houston, TX 77063.

**Nashville, 19 Jan.** — Due to some extremely inclement weather, only 14 brave souls ventured out to the Grand Ole Opry House to hear Larry Driskill's excellent presentation on Microphone Applications and Techniques. Driskill, of Electro-Voice Corporation, supplemented the equipment demonstrations with slides and tapes. The informality of the presentation was thoroughly enjoyed by all those in attendance and the on-going questions and answers proved to be really worthwhile. We hope to have Driskill back later this year to repeat his excellent program for the benefit of those who couldn't make it this time because of the weather. — John F. Swanson (Secretary-Treasurer), WTVF (TV), 474 James Robertson Pkwy., Nashville, TN 37219.

**Pacific/Northwest, 15 Feb.** — The meeting was held at Tektronix Television Studio, with an attendance of 38 members and guests. Steve Kerman of Tektronix gave a talk entitled "Tektronix's Use of Industrial Television," and showed parts of several videotapes which were produced at the Tektronix closed-circuit television studio. Kerman also answered questions from the audience.

Will Vinton of Will Vinton Productions explained how films were produced using clay animated figures. *3-Dimention*, a 17-minute film, was shown to illustrate examples and techniques used by Will Vinton Productions.

A tour of Tektronix's closed-circuit television facility was conducted after the meeting. — C. Eugene Newcomer (Secretary-Treasurer), Pacific Northwest Bell, 1600 Bell Plaza, Seattle, WA 98191.

**Rochester, 11 Jan.** — The meeting was held at Hilton Inn on the Campus (near RIT) with an attendance of 25 members and guests. Hugh Roger-Smith, Director of Advertising, Publication and Promotions for the Motion Picture and Audiovisual Markets Division of Eastman Kodak, presented a humorous slide show entitled *A Visit to the Kingdom of Visions*. The slide show told a fable of a mythical kingdom in which new events were covered by two types of beings — one film oriented and one tape oriented. The complications that ensue when only one method of coverage is decreed to the exclu-

**We trim  
the fat off  
your watts.**

Lowel Tota 95-0 kit  
4000 watts—494 ounces

It's easy to make lightweight lights. The trick is to make them strong as well as light. Lowel uses a great deal of high-strength aircraft aluminum. It's not only  $\frac{1}{3}$  the weight of common steel, but stronger and more resilient. That's one reason our equipment is so remarkably rugged yet light... with an exceptional watt-to-weight ratio.

Besides being lighter lights, they're also brighter lights. This is because of unique reflectors. Years of research and testing have resulted in designs like our double parabolic and patented gull-wing configurations. Reflectors with special embossed surfaces for optimum intensities and smooth beam patterns. You'll be glad we make high performance, durable, lightweight systems—all the way to the location and back.

For equipment see an authorized Lowel dealer. For brochures contact us. Lowel-Light Manufacturing Inc. 421 West 54th St., N.Y., N.Y. 10019 (212)245-6744. West Coast: 3704 W. Olive Ave., Burbank, Ca. 91505 (213) 846-7740

**lowel™**

# Quality and reliability all the way down the line.

No matter what TDK tape you use, and no matter what application you use it for, you get the same superior performance and reliability. That's what you'd expect from a world leader in ferromagnetic technology.

TDK SA, AD and D cassettes set new standards for cassette sound and performance—they're ideal for stereo dubs from master tapes for discriminating music clients, for instance. TDK "Y" Series duplicator cassettes give you superb performance in an economical package for extra-long runs—even at speeds up to 120 ips.

Or, you can have the same quality in 1/8" pancake. TDK Audua open reels and pancakes provide the ultimate in 1/4" lab quality tape formulations. And our selection of A-V, Endless, Dictation (leaderless) and Data Cassettes is complete. Each is designed to TDK's stringent quality controls. Finally, our ultra-reliable test cassette series offers long-lasting service for laboratory measurements, quality control evaluation, production line assembly testing and precision servicing.

Get the TDK full line story from your professional products supplier, or write us direct. Let us show you how TDK products can upgrade the quality of your operation.



**TDK**

World leader in recording tape technology.

TDK Electronics Corp., 755 Eastgate Boulevard, Garden City, New York 11530  
2906 W. Peterson Ave., Chicago, IL 60645; 2041 Rosecrans Ave., Suite 365, El Segundo, CA 90245

## The white LaVezzi label is your assurance of reliable film control



More and more LaVezzi components are asked to deliver accurate film control in new cameras and motion picture projectors. Many of the sprockets, gears, film traps, intermittent movement parts, and other widely used components are immediately available from our extensive inventory, including the new Posi-trol® positive control sprockets. For unique configurations, LaVezzi's capability in machining can provide practically any part that fits the shape of your film-drive idea. Ask for our brochure, or call us with your requirements.

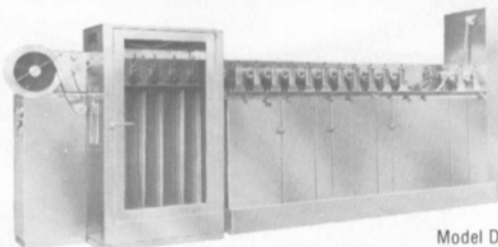


**machine works, inc.**

900 N. Larch Ave., Elmhurst, Ill. 60126 (312) 832-8990

Whatever the speed—Micro-Demand meets the need.

## Filmline's Citation Series Processors with Micro-Demand Drive.



Model DC28-35/16

Now any lab regardless of size, can have the quality and reliability of Micro-Demand, at prices geared to the volume of its operation.

Now the patented Micro-Demand film transport system comes in a full line of Filmline continuous, commercial film processors. Priced from \$8,900. With speeds from 7 FPM to 325 FPM.

Introduced in 1968 in its "Custom Line" machines for professional commercial labs Micro-Demand remains the most advanced demand drive transport system yet devised for film processing.

Micro-Demand dependability is outstanding—it will run 24 hours a day, seven days a week, at top speed, with virtually no maintenance.

The inherent design of the Micro-Demand system allows the use of conventional film rollers and bearings, eliminating the need for fragile plastic spring bushings, eccentric wob-

ble rollers or other mysterious contrivances. "Push-Button" operation and reliability allows the operator to perform other functions while the machine is running.

All Filmline processors use stainless steel construction throughout except where other alloys or formulations are recommended or proven superior.

Every Filmline machine is designed for "Zero Down Time" and backed by a superb performance record compiled in over 25 years of continuous service to the industry. Twenty-five years in the forefront of processing machine design and innovation.

**Partial Listing of Filmline Installations:** Deluxe-General, Technicolor, Inc., Capital Film Labs., Byron Motion Pictures, TVC Labs., Movielab, Radiant Laboratories, Guffanti Labs., Precision Film Labs., Bellevue-Pathé, ABC, CBS, NBC Network TV, NASA, General Motors, RCA, IBM, AEC... and thousands of others.



"When you buy quality, Filmline costs less"

Filmline Corporation  
Milford, Connecticut 06460  
Area Code 203 - 878-2433

sion of the other elicited gales of laughter from the audience. The wisdom of a balanced approach to television newsgathering was the moral of the fable.

The ideas presented in the fable generated lively discussions between Roger-Smith and members of the audience. Film and video students from the Rochester Institute of Technology as well as independent producers told of their experiences in using the two media. Discussions centered on the past, present and future of image-gathering technology, especially the "marriage" of film and video. The need to apply film techniques to video technology was a common concern. — John L. Baptista (Secretary-Treasurer), Eastman Kodak Co.; home address: 180 Woodcroft Dr., Rochester, NY 14616.

**San Francisco, 19 Jan.** — An audience of 22 members and guests assembled at the Eastman Kodak Co. facility to hear the evening's two speakers.

Joerg D. Agin, Eastman Kodak Co., discussed the technique for preprocess flashing of Eastman Ektachrome video news film 7240 and Eastman Ektachrome video news film high speed 7250 in order to obtain quality results when intercut with Eastman Ektachrome commercial film 7252. A demonstration film was shown.

Joseph A. Semmelmayr, Eastman Kodak Co., discussed a system by which mask recordings on 16mm film with sound could be made in-house, utilizing low-cost video components. The quality of the system was felt to adequately meet the needs of many institutions which desire to distribute or display on 16mm film with sound the images they have acquired on videotape. — Joerg D. Agin (Secretary-Treasurer), Eastman Kodak Co., 3250 Van Ness Ave., San Francisco, CA 94109.

**Toronto, 14 Feb.** — The meeting was held at Ryerson Polytechnical Institute with an attendance of 110 members and guests. Ray Brule, the new Section Chairman, introduced members of the Toronto Executive Board.

A discussion of CBC's experience with Peak Program Meters given by Rex Ferbrache, Manager, Studio Control Group, and Mike Gourgon, Audio Engineer, CBC Engineering H. Q. in Montreal, opened the program. Using videotape they illustrated the static and transient performances of both the PPM and the VU, and then demonstrated the differences of the two meters on the same program material on a unit which included both a PPM and a VU. The advantages of PPMs, which are now used on four major consoles in the CBS's Vancouver operation, were discussed.

Following a refreshment break provided by Electro Optical Systems, Hellmut Berger introduced the next speaker, Hans Schmid, Manager, ABC Engineering Laboratory, New York. Schmid related some experiences with PPMs and explained the uses of the VU meter. Slides of strip chart recordings of various types of program material were shown, representing the simultaneous meter deflections of both types of meters. The dependence of the VU measurements on the program material and the greater suitability of the PPM were pointed out. In addition, Schmid claimed that it takes little time to teach someone to "ride" a PPM and that operator fatigue is reduced.

A spirited question period followed. — R. J. Brule (Chairman), 3M Canada Ltd., P. O. Box 5757, London, Ontario N6A 3S3.