

Doody provided a demonstration of the film's capabilities, followed by a question-and-answer period. — John L. Baptista, (Secretary-Treasurer), Eastman Kodak Co.; home address: 180 Woodcroft Dr., Rochester, NY 14616.

San Francisco, 21 March — The meeting was held at the studios of KQED-TV with an attendance of 70 members and guests. Jerry Plemmons, Chief Engineer of KQED, gave a presentation on the design of KQED's new television and radio facilities, which included a tour of the Channel 9, Channel 32 and KQED-FM studios. Plemmons responded to questions from the audience pertaining to public education programming, scheduling and funding. He also described in detail public education tie-in with satellite transmission and receiving. — Joerg D. Agin (Secretary-Treasurer), Eastman Kodak Co., 3250 Van Ness Ave., San Francisco, CA 94109.

Toronto, 18 April — The meeting was held at the Ryerson Polytechnical Institute with an attendance of 98.

The meeting opened with the screening of an Ontario Educational Communications Authority program called *Readalong*, a mixture of studio, animation and film sequences on 2-in videotape. The audience found this an interesting and excellent example of a commag super-8 film (courtesy of the National Film Board and Canadian Filmtronics Aid Ltd).

The first speaker, David Hunter, Product Manager at Philips of Canada, Broadcast Equipment Division, dealt with recent developments undertaken by Philips in the field of television camera technology, with particular reference to pick-up devices, components, circuit techniques and new products. This included key developments in Philips' 2/3-in Plumbicon and the new diode gun tube. He also discussed their new low-power deflection yokes and integrated circuits for portable cameras, and a novel approach to the elimination of comet tailing through a technique called automatic beam control. His presentation included several slides as illustrations and ended with many questions and crowds of people handling the operating equipment exhibit of the Video 80 EFP/Studio camera and associated video switcher. He also introduced the Philips' new LDK-14 EFP camera.

Maurie Jackson, Supervising Technical Director at CFTO-Channel 9 Television, was the second speaker. He presented several selected scenes on videotape from CFTO's \$500,000 2-in videotape feature production, *Separation*, of which he was the Technical Producer. Jackson, during the presentation of these scenes, demonstrated such techniques as the use of the Steadicam, the Fisher crab dolly and the Alamac dolly. The selections also demonstrated such techniques as day-for-night shooting, shooting with 20 fc of light, a continuous 360° turn and other innovative effects and techniques. He also discussed the types of sound and lighting equipment used, pointing out several solutions used to overcome problems of shooting on location. The sound editing and re-stripping processes were covered as well.

The third speaker, Ken Snowden, Commercial Director of EMI Technology of Canada Limited, assisted Mr. Jackson in answering questions from the audience about the production and about the EMI 2008 camera on display during the meeting. — Pete Mugford (Member, Board of Managers), Ontario Educational Communications Authority, 2180 Yonge St., Toronto, Ont., Canada M4S 2C1.

Obituary



Frank M. McGeary

Frank M. McGeary, Chairman of the Board and President of Motion Picture Laboratories, Inc., died 11 May 1978 at the age of 63. He suffered a heart attack while delivering an address before the Association of Cinema and Video Laboratories meeting in Rochester, N. Y.

Mr. McGeary was a Fellow and a Governor of the SMPTE and had been active in the Society for a number of years. He was Chairman of the Agfa-Gevaert Gold Medal Award Committee for 1977 and 1978, a Topic Chairman for the 120th SMPTE Technical Conference, and, since 1972, member of the Laboratory Practices Engineering Committee and the Educational, Industrial and Consumer Film Technology Applications Committees. He had also served on the Financial Advisory, Sound, and Special Advisory Committees.

He was a major organizer and a charter member of the Nashville Section of the SMPTE and had served the section in many official capacities.

Frank McGeary was president of ACVL (Association of Cinema and Video Laboratories) from 1974 to 1976, was a member of the Board of Directors of ACVL, and was a member of the Advisory Board of the University Film Association Foundation. He was also a member of the Society of Photographic Scientists and Engineers, the British Kinematograph Sound and Television Society and a former trustee of the American Film Institute.

Born in Cincinnati, Ohio, on March 13, 1915, Frank McGeary grew up in Wisconsin and Washington, D.C. His interest in photography began as a boyhood hobby. He taught himself to shoot and process still pictures and then moved into 8mm and 16mm — back in the days when 16mm was considered an amateur format.

Mr. McGeary graduated from the American Institute of Banking, studied Business Administration at the American University in Washington, chemistry at George Washington University and was graduated in Color Print Making from the United States Department of Agriculture Graduate School.

When he realized that he wanted to make photography his career, he applied to Eastman Kodak Co. for a position in their laboratory and began his own career at Eastman Kodak when they first opened the laboratory in Washington, D.C., in 1939.

He had advanced with Eastman to assistant manager of the Washington laboratory before leaving to join Byron Laboratory in 1949, where he later became assistant laboratory manager. In 1950, he organized and became president of McGeary-Smith Laboratory in Washington, now Capitol Film Laboratories.

A man who never refused a challenge, Frank McGeary left his film production business in Washington in 1955 to go to Memphis, Tenn., to manage MPL, which was a new laboratory with only five full-time employees. At the time of his death, the "little" Memphis laboratory, MPL, had grown into an internationally known organization, with branches and subsidiaries in Charlotte, N. C., Orlando, Fla., Washington, D.C., and Hollywood, Calif.

In 1958, he organized the first MPL Seminar, an event that annually draws hundreds of filmmakers from all over the country to Memphis to hear nationally known filmmakers and technicians speak. At the time of his death he had been planning the 21st Seminar, which will be held in Memphis on July 14 and 15.

In the pages of *The MPL Recorder* McGeary became known to film people all over the country and around the world through his column, "McGeary Speaking." He used his column to talk to motion-picture people about their industry, urging them to give it their best and to point out areas where "we can all work to the betterment of film around the world." He was also known throughout the industry for his "Prognosticating" stories which were published each January in *The MPL Recorder*. Each story represented many weeks of work, talking to film people all around the country. A man of boundless optimism and enthusiasm, he believed in film and its future. And by doing so, he encouraged filmmakers as a group to believe in the future of their industry.

In 1969, Frank McGeary saw the need for a publication that would provide basic, technical information to filmmakers, film students and teachers. The first issue of *MPL Table Talk* was published in 1969 and was entitled: "So You Think You Know How To Splice." *MPL Table Talk* is published two or three times each year and has become one of the "bibles" of the industry. It is read regularly by hundreds of filmmakers and used by many colleges and universities as a part of their formal film instruction programs. Just two weeks before his death, he received a letter (one of many) from a university professor who said, "I hold an MA in Communication, but have learned more from your Table Talks about the 'nuts and bolts' of film production editing than I did in the formal educational setting. Thanks for the excellent series."

He was a member of the Second Presbyterian Church in Memphis and on the board of directors of the Memphis Art Academy. He leaves his wife, Mrs. Odell Hewett McGeary, two daughters, two grandsons and five sisters. — Lynn Bigbee, Motion Picture Laboratories, Inc., Memphis, Tenn.