Report on the Third Tutorial Seminar of the Chicago Section

By BYRON L. FRIEND

The Chicago Section of the SMPTE held its third annual all-day meeting on 22 April 1978 at the Ramada-O'Hare Inn in Rosemont, Ill. near Chicago's O'Hare Field.

Nearly 300 scientists, engineers, technicians and audiovisual communicators from 12 states participated, as prominent practitioners from within the industry presented a well-balanced and informative program concerning both film and videotape. Also in attendance were William D. (Bill) Hedden, SMPTE President; Robert M. Smith, SMPTE Executive Vice-President, and four Society Governors: John M. Ehrenberg, William H. Smith, Herbert R. Pilzer and Frank McGeary (now deceased).

The seminar emphasis, which deals with the application of current technology to everyday practice, continues to attract an ever-growing number of participants from an expanding geographical area.

Twenty-six of the audiovisual industry's leading companies helped underwrite the modest cost of this tutorial seminar and their support continues to be a vital factor in the success of the program.

As is past custom with the Chicago Section, both morning and afternoon sessions opened with film screenings. The morning program opened with the screening of *The Dentist,* a short film provided by Darryl Miller of the American Dental Association. Introduced by Carol Burnett, this hilarious spoof stars Tim Conway and Harvey Korman and succeeded in getting everyone awake and receptive to the program that followed.

The afternoon session got off to a good start with a screening of the worldwide, award-winning TV commercials from the 1977 U.S. Industrial Film Festival which was provided by its chairman, Wil Anderson. Luncheon was served in the Penthouse Ballroom, site of the December 1978 Chicago Section Chairman's Reception. During the luncheon, the Officers and Governors of the Society were introduced by Section Chairman Ed Blasko.

Bill Hedden, President of the Society, congratulated the Chicago Section on its continually fine performance as evidenced by the day's attendance. He gave an enthusiastic report concerning the ongoing activities of the Society and especially commended the work of the Engineering Committee in their expeditious standardization of the one-inch helical-scan videotape recording system. President Hedden also reported that all sections of the Society are in a period of continuous growth and that each year the national Conference, the Television Conference and the Chicago Section tutorial seminar continue to set new attendance records. In referring to the *Journal,* Mr. Hedden invited the Chicago membership to submit papers on pertinent subjects.

Paul Markun, The Media Works, Inc., was chairman of the morning sessions and Byron L. Friend, Telecine Film Studios, Inc., was session chairman for the afternoon papers. Brief descriptions of the papers presented are given below.

"A Salute to the Broadcasting Industry" by *Gerry Gregg, Eastman Kodak Co., 343 State St., Rochester, NY 14650*

This automated, four-slide projector, one motion-picture projector presentation included more than 600 visuals and traced the dynamic growth of both radio and television from their inception to date. This exciting, highly moving and nostalgic production proved an excellent case study for the paper that followed.

"Programming for Multi-Image" by *Gerry Gregg, Eastman Kodak Co., 343 State St., Rochester, NY 14650*

Mr. Gregg gave a most interesting description of how *A Salute to the Broadcasting Industry* was developed, how many of the historical slides and motion-picture footage were obtained and how it was ultimately put together with a special music and sound effects track. He also described the various formats in which this production has been released. In addition, he discussed how multi-media/multi-image shows are conceived and produced.

"Positive Thoughts About Negative Film" by *William H. Smith, President, Allied Film Laboratory, 7375 Woodward Ave., Detroit, MI 48827*

This outstanding tutorial paper dealt with the many practical considerations in the use of color negative by producers and in the laboratory. This paper was first presented at a Chicago Section meeting on 15 November 1977.

Many side-by-side comparisons were shown so that the audience themselves might make an evaluation. Included among these were normal vs underexposure with forced processing; 7271 vs 7247 for mastering reversal footage; titling techniques; effective fade and dissolve lengths; CRI vs 7243 as intermediates; and the handling and conforming of negative materials relative to the "dirt" factor.

Mr. Smith's objective side-by-side comparative technique allowed the seminar participants to judge subjectively the quality differences through various printing and processing differences.

"Lenses, Their Choice and Application" by *Kish B. Sadhvani, Product Manager, Rank Precision Industries, 260 N. Route 303, West Nyack, NY 10994*

Mr. Sadhvani began with a broad overview of lens design, focal length, aperture and aberrations. In simple terms he described some of the mathematics involved in the manufacturing and testing of quality lenses for both film and television and pointed out the differences that exist between lenses normally used in either medium. Film lenses normally have higher resolution.

He discussed how to choose a lens for a particular application and, in the matter of prime lenses and zoom lenses, he stressed the advantages and disadvantages of each. As a result of a recent survey he has found that producers are constantly seeking wider angle lenses (wanting to work at shorter distances) and above all faster lenses, particularly in television.

Other subjects covered were color correction, special effects lenses, distortion, depth of focus, depth of field, lens extenders, lens performance, transmission and flare. He urged the participants, when purchasing a lens, to make side-by-side comparisons of different lenses under different conditions and to field test new lenses on their own cameras.

"Looking Practically at the New One-Inch Helical-Scan Tape Recorders" by *Howard Lilley, Product Manager, AV Systems Division, Ampex Corp., 401 Broadway, Redwood City, CA 94063*

Having just returned from the NAB, Mr. Lilley brought an enthusiastic report on the future impact of small-format videotape equipment on the production process. He briefly described many of the new engineering developments and refinements which had been displayed.

Historically, one-inch technology began with the early development of video magnetic tape recording in the 1950s. Mr. Lilley went on to describe many of the past technical advances in both quad and helical recording. He pointed out some of the early shortcomings of the one-inch medium, the ultimate development of the time-base corrector, the advent of electronic editing and the gradual improvement in the tape itself.

A considerable portion of Mr. Lilley's presentation concerned itself with a nontechnical discussion of the current one-inch technology, its associated hardware and future developments which might be expected. He explained the significant differences between the current Type A, Type B and Type C formats and pointed out the advantages that current standardization by the SMPTE will bring. A generous use of

This report was submitted on 1 June 1978 by Byron L. Friend, President, Telecine Film Studios, Inc., 654 Busse Highway, Park Ridge, IL 60068.

SMPTE Central Region Governor Bill Smith (left), President Bill Hedden, and Executive Vice-President Bob Smith in discussion after the papers session.

Nearly 300 people attended the third Tutorial Seminar of the SMPTE Chicago Section. (Photos courtesy of Henry Zenner, Jr., now deceased)

slides helped the audience visualize this most interesting paper.

"Modulens, a New Development in Photographic Imaging" by *Mort Goldsholl, Goldsholl Associates, Inc., 420 Frontage Rd., Northfield, IL 60093*

Mr. Goldsholl had rapt attention from the audience as he reminisced about those who had an early influence on his career as a creative film person. An artist in either film or tape must be willing to innovate and be receptive to new ideas, do exhaustive research and constantly run the risk of failure — but he learns through each failure.

With his academic background and years of training and experience Mr. Goldsholl's ever curious nature and natural mechanical ability allow him to experiment and develop new and better ways in which we can communicate, one with another. Mr. Goldsholl regretted that the television technology came along in the latter part of his professional life and he felt that if he were younger he could have embraced it with the same zeal and dedication which he has applied to his film work.

While "effects" in themselves may be exciting, they are only a means to an end and are not generally the end in itself. He described briefly his Modulens development and shared with the audience the results of a still newer device called Lenstar.

Film examples of these and other unique and outstanding effects which he has innovated were shown. Some have been seen on national television such as the recent Revlon commercial which utilized his Modulens development. Mr. Goldsholl reported that this one development with its subsequent national exposure has been responsible for more calls to his office than any other in his long career.

Mr. Goldsholl closed his presentation with the showing of an eight-minute motion picture which eloquently stated his film philosophy.

"Basic Lighting Clinic" by *Mel Rimmer, Berkey-Colortran, 1015 Chestnut St., Burbank, CA 91502*

So that the audience might better see the lighting effects to be demonstrated, Mr. Rimmer used an Ikegami camera supplied by the Roscor Corp. and the monitors throughout the audience were supplied through the courtesy of Video-Replay.

This "hands-on" demonstration proved to be a scaled-down version of a highly successful presentation Mr. Rimmer put on for the Dallas Section in 1977. It provided a professional insight into the basics of lighting for both film and television productions. Much of the presentation was devoted to shadows and how they can be skillfully applied in the production process. The effects of both hard and soft light were demonstrated in this unusual presentation.

"Special Effects, Their Generation and Use" by *Dale Tate, Consolidated Film Industries, 959 Seward St., Hollywood, CA 90038*

Opening with a brief discussion of how special effects are conceived, implemented and used, this industry pioneer thrilled the audience with a special, pre-release, anamorphic screening of a portion of the Avco-Embassy production *The Manitou* which is to be seen later this spring in theatrical release. Mr. Tate had this reel especially prepared for this screening.

Somewhat in the *Star Wars* and *Close Encounters* genre, this was an exciting visualization of the author's dedication in the field of special effects. As can be imagined, this screening provoked many questions from the audience which Mr. Tate fielded with both wit and ease. In some cases the audience reacted audibly as the author patiently described the execution of many of the unique effects.

Mr. Tate also showed a standard format reel of film with a wide variety of titling and special effects, including the rotoscoping technique. Each effect was described as to why and how it had been made and in some cases footage was shown of the effect in various stages of production prior to the final result.

"Microphones, Applications and Techniques" by *John F. Phelan, Manager, Professional Sound Products, Shure Brothers, Inc., 222 Hartrey Ave., Evanston, IL 60204*

The microphone serves a very simple and single-ended purpose: to change acoustical energy into electrical energy. Different microphones will use different processes to achieve this but in all cases the intent is the same.

In this extremely informative paper, Mr. Phelan went on to discuss various aspects of microphone performance important to their selection and use. Discussed in detail were the directional patterns of omni-, uni-, and bi-directional microphones and potential uses of each. Perhaps next in importance for good microphone performance is its polar response, a graph showing the polar pattern at a number of different frequencies. If more than one microphone is used, phasing becomes important in order to avoid frequency discrimination. Both mechanical and electrical vibration dampening were demonstrated and discussed.

Having looked at some of the common areas where confusion is rampant in the audio world, Mr. Phelan closed by urging his audience to look more carefully at the audio portion of the media so that they might communicate more effectively.

This third annual all-day tutorial seminar was produced by the following committee members: Ed Blasko, Section Chairman and chairman of this event; Paul Markun, assistant chairman; Lee Gluckman and Bob Churchill, program co-chairmen; John Ehrenberg, sponsorship solicitation; Toni Roth, registration; George Halonen, arrangements chairman; Roland Johnson, finance chairman, and Byron L. Friend, promotion and publicity. Plans are already under way for the 1979 Fourth Annual Tutorial Seminar.