



Section Meetings

Atlanta, 10 September — The meeting was held at Shelton Productions with an attendance of 32 members and guests. The subject of the Atlanta Section's first fall meeting was the Cinemax-70. Joseph Shelton gave a step-by-step historical review of wide screen film up to his development of the Cinemax-70, a 70mm wide angle system which uses only one film camera and one projector. Several films made in the Cinemax-70 process were shown to the delight and edification of the audience. — Hugo Bondy (Secretary-Treasurer), 149 Mocking Bird Lane, Decatur, GA 30030.

Australia, 3 September — The meeting was held at the Agfa-Gevaert Building in Sydney with 29 members and guests in attendance. Joseph Roizen of Telegen, in a brief opening address, discussed operations at SMPTE Headquarters and assured the Section that despite their distance from Headquarters they are not a forgotten entity.

The main speaker, John Iles of Dolby Labs, gave an informative lecture on the use of the Dolby system in obtaining improved noise reduction in film recording. He dealt with the recording and replay characteristics of magnetic

film. He discussed various techniques, such as compression and peak limiting, together with their various drawbacks, in obtaining improved signal-to-noise ratio in recording.

Iles followed this with an analysis of the problems associated with obtaining a good signal-to-noise ratio in the optical recording stage and gave an explanation of the workings of the Dolby system, including the encoding and decoding processes and an explanation of how the four bands filtered at different frequencies allow some degree of noise reduction at all times. He also discussed the theater reproduction side and the tailoring of the frequency response of the system to suite theatrical characteristics. A short session of questions followed and continued into the refreshment area, where members enjoyed a supper supplied by Agfa-Gevaert. — Alan Anderson (Manager), 17 Korangi Rd., St. Ives, N.S.W., Australia.

Australia, 11 September — The meeting was held at the Qantas Airways Theatre in Sydney with an attendance of 53 members and guests. The purpose of the meeting was to demonstrate the use of audiovisual equipment and the in-flight movie equipment on aircraft, including

one of the projectors from a 747, projecting an image approximately the same size as shown in flight, and equipment used in multiplexing film-sound and stereo- and mono-music signals to passenger's headphones.

The highlight of the demonstration was the opportunity to see the flight simulator used to train flight crews in action, with explanations given of all the functions, particularly on take-offs and landings. The evening finished with a supper supplied by Qantas, which gave the opportunity for much animated discussion. — Alan Anderson (Manager), 17 Korangi Rd., St. Ives, N.S.W., Australia.

Dallas/Ft. Worth, 5 September — The meeting was held in the Conference Room of KERA Television with 43 members and guests. The guest speaker, Dennis Fraser, Corporate Vice-President and General Manager of NEC America, Inc., commenced with the history of digital television, remarking that this young technology began with the first digital sync generator developed for TeleMation in 1967. He recounted the improvements and new developments which have brought the technology to its present state and predicted that most broadcasting facilities will be solid state digital by the year 2000.

Fraser then explained the principles of operation of the NEC line of digital equipment. This included the FS10B frame synchronizer, the SF12 time base corrector, and the DVP 15 digital video processor. He then demonstrated by tape the range of effects possible with the effects generator, including real time control of picture size and position, four-to-three and independent ratio control, and chroma key tracking. The audience was particularly interested in NEC's digital strobe action effects generator. Fraser's mention

slow scan TV, compressed video, narrow band video . . .

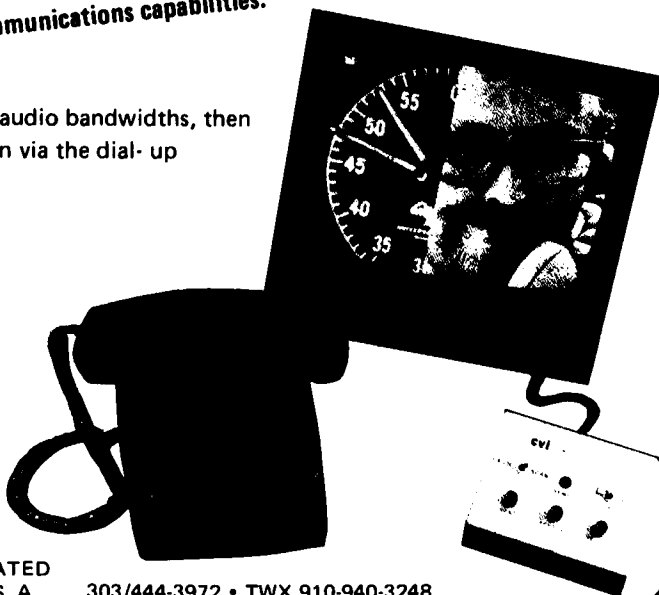
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large screen produce a very bright, easy-to-see picture, with the digital readout for feet/frames and minutes/seconds a real time saver.

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of the 1-m, 12-GHz satellite, home-receiving antenna sparked a lively discussion on the future of commercial and nonbroadcast television. — Michael Lorring (Secretary-Treasurer), Univ. of Texas Health Science Center, 5323 Harry Hines Blvd., Dallas, TX 75235.

Detroit, 24-25 September — Two meetings were held: the first was attended by 23 members and guests from the central and western portions of Michigan at WCZM-TV in Grand Rapids; the second, attended by 60 members and guests, was held at WJBK-TV in Detroit. The speaker for both programs was Rich Lyons, Product Manager of Adda Corp., Campbell, CA 95008. Lyons presented the Adda VW-1 frame synchronizer, with time base corrector and freeze frame, and the Adda electronic still processor.

The demonstration featured the two pieces of equipment in their working modes. In addition, Lyons covered the operational theory of the Adda analog-to-digital systems and demonstrated the setup and maintenance of the equipment. — Sherwin H. Becker (Secretary-Treasurer), Allied Film Laboratory, 7375 Woodward, Detroit, MI 48202.

Hollywood, 13 September — The meeting was held at the Eileen Norris Cinema Theater at the University of Southern California with an attendance of 155 members and guests. The main event of the evening was a panel discussion moderated by S. Bryan Hickox, one of the founders of Image Transform, Inc., and Milestone Productions, Inc., and now head of Hickox/Daniel Productions. The panel consisted

of film editors, special effects and creative artists, sound specialists, and video people.

The discussion centered around the advantages of film as opposed to the advantages of videotape. Typical views expressed by panel members included: (a) the cost of production of film and videotape are similar, but videotape buys time; (b) the simplicity of editing film where equipment costs are minimal and where decisions can be made without time pressure may be one of the greatest assets of film; (c) both media complement each other; (d) the future use of videotape for production would be greatly enhanced if simplistic, inexpensive editing equipment were developed.

The meeting was preceded by a cocktail hour at the USC Faculty Center that was attended by 53 members and guests. — Howard LaZare (Secretary-Treasurer), Consolidated Film Industries, 959 North Seward St., Hollywood, CA 90038.

Montreal/Ottawa/Quebec, 19 September — The meeting was held at the National Film Board of Canada in Montreal where 128 members and guests celebrated the 40th Anniversary of the National Film Board. The evening commenced with a screening of selected films which were produced by the NFB over the past 40 years. Two theaters were used, one for French films and one for English films.

After opening remarks by Chairman J. Vandette and Technical Director Creighton Douglas, everyone was guided to the NFB shooting stage and shown an excellent display of technical equipment from a filming set, including camera and sound equipment, laboratory setup, picture and sound editing, optical-animation titling, sound recording, video, tape to film transfer, projectors, and many other items. There were technicians at each booth to describe each exhibit. Coffee and cake followed, courtesy of the National Film Board. — Grant A. Dearnaley (Secretary-Treasurer), National Film Board, 3155 Cote de Liesse Rd., Montreal, Que., Can.

Rochester, 12 September — The meeting was held at WXXI-TV studios in Rochester with an attendance of 60 members and guests. The first feature of the evening was a presentation by Ralph and Bruce Weinger, BJA Systems, Inc., Willow Grove, PA 19090. They demonstrated and explained their electronic techniques for coloring monochrome film and video. Two television mini-series, *King and Ike*, used monochrome documentary footage that was colored by BJA Systems and intercut with the modern color story lines. The Weingers showed how they choose colors for various scene elements and then electronically color each frame of the scene. Future projects, such as coloring classic feature films, were also discussed.

The second feature of the evening was the showing of the RIT student film, *The Walrus and the Carpenter*. This film was the grand prize winner in our student contest and, subsequently, earned recognition from the Academy of Motion Picture Arts and Sciences. Awards were presented to the producers after the showing. — Dale C. German (Secretary-Treasurer), Eastman Kodak Co., 343 State St., Rochester, NY.

Rocky Mountain, 13 June — The meeting was held at Bernard's Restaurant of Arvada, Colo., where 68 members, their families, and friends were treated to a very interesting and entertaining evening. The meeting centered around some films which were made by Thomas A. Edison and American Multiscope and Biograph Co.

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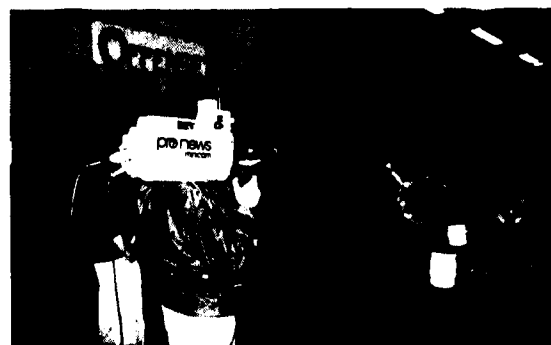
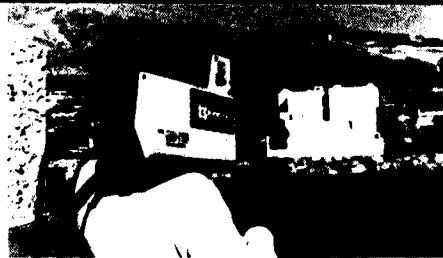
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Alan Sheffield (right), Victor Duncan's Director of Video Sales and Rental, seen with Dan Garcia of KVII-TV during a recent video equipment seminar held at Duncan's Dallas headquarters.

"User training and preventive maintenance programs are the backbone of Victor Duncan's total commitment to the video industry," says Sheffield.



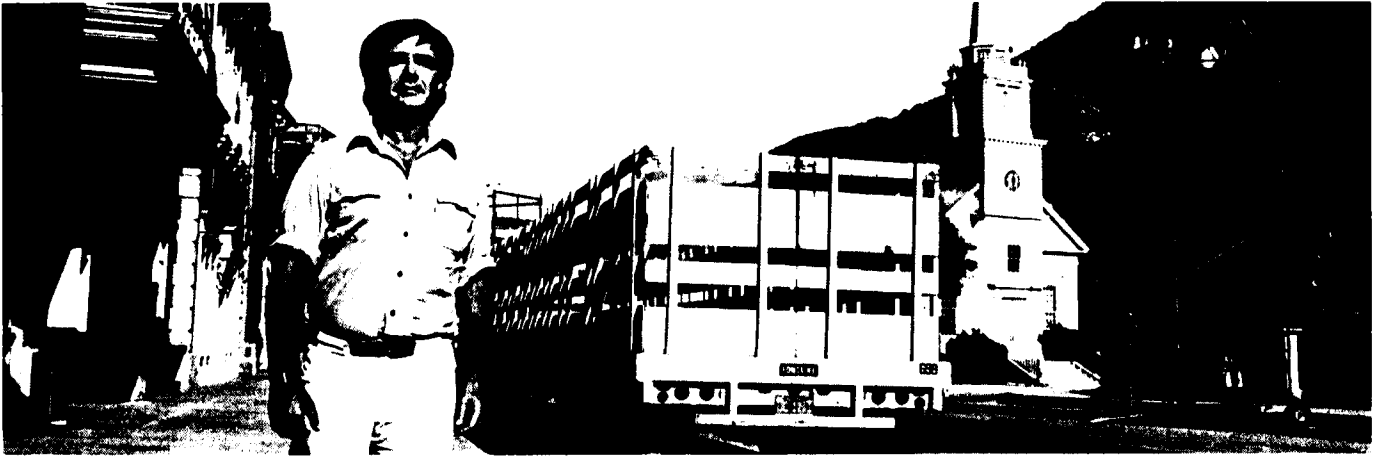
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DONNER



"Film is just in its infancy!"

Richard Donner, director of back-to-back winners The Omen and Superman, says that today's film, cameras and specialists give motion picture directors new powers, and suggests more thrills are on the way.

"When I first saw the script for *The Omen* it was laden with cloven hoofs and covens and devil gods, and everything was quite obvious. I went to Alan Ladd, Jr. with it and told him I only had until Monday to make a decision. He called me Sunday at midnight and said, 'What are you going to do different?' I said, 'Eliminate the obvious.' He said, 'Call your producer, you've got a deal.'

"*Superman* had to fly. If the audience didn't believe that, they wouldn't believe anything. I had one of the greatest aggregations of technical artists ever assembled. We had special effects, miniature effects, matte artists, front projection experts, rear projection experts, the flying teams. At first someone would say, 'Listen, that's not my department.' At that point I began to break down the departments. I said, 'If I ever hear another man say it's not my

department, he's fired.' It ended up with the most homogenous group I ever worked with. There were no lines, no barriers. Everybody crossed over and worked out of his specialty when he needed to.

"Along the way I was brought a new front projection filming system that was still experimental, and I scraped up some money to develop it. The actor was on a rigid pole and the camera flew. Until then, front projection units weighed about a ton. This one weighed 35 pounds. Instead of a heavy arc, it used incandescent light.

"To make up for the reduced light, we pushed our Eastman color negative II film 5247 one or two stops. Six months later people in the screening room cried with relief because I finally bought a shot of a man flying, really flying.

"The amazing thing about 5247 film is that we could go from a special effects incandescent-lit flying shot where the film was pushed two stops, to an outside shot in Canada where we had beautiful daylight; and between the genius of the cinematographer (the late Geoffrey Unsworth), the work at the

labs and the capability of the film, it all matches. When you put the two pieces of film together, you don't notice the difference.

"When you think of the developments of the past few years, you feel very confident. That front projection camera, for example—we're now able to make a 100 to 1 zoom with it. We've got film stock that can be exposed at 100 or 400, whatever the scene requires. We've got specialists who can give us any effect we ask for. Good things are coming. Film is just in its infancy."

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