

Calendar

5-10 October 1980

The International Federation of Television Archives/Fédération internationale des archives de télévision (IFTA/FIAT) General Assembly, Ottawa, Canada. Info from A. W. Ross, Canadian Broadcasting Corp., P.O. Box 8478, Ottawa, Ont., Canada K1G 3J5.

6-10 October 1980

FKTG Meeting, Berlin, W. Germany. Info from Georg Drechsler, Fernseh- und Kinotechnische Gesellschaft eV, ZDF, Postfach 4040, 6500, Mainz, W. Germany.

7-9 October 1980

Society for the Advancement of Material and Process Engineering, Seattle Chapter, 12th National Technical Conference, Seattle, Wash. Info from Marge Smith, c/o SAMPE, P.O. Box 613, Azusa, CA 91702.

12-17 October 1980

Audiovisual Institute for Effective Communications, Indiana University, Bloomington, Ind. Info from NAVA Institute, Indiana University, Audiovisual Center, Bloomington, IN 47401.

14-16 October 1980

Internecon UK '80, Metropole Exhibition

Centre, Brighton, England. Info from British Information Services, 845 Third Ave., New York, NY 10022.

16-17 October 1980

Engineering 80 Conference, Houston, Tex. Info from American Association of Engineering Societies, Inc., 345 E. 47 St., New York, NY 10017.

18 October 1980

Super 8 '80 Film Festival, Washington, D.C. Info from the EVOL Film Society, 1901 Pennsylvania Ave., N.W., Suite #407, Washington, DC 20006.

26-30 October 1980

NAEB Annual Conference, Las Vegas, Info from National Association of Educational Broadcasters, 1346 Connecticut Ave., N.W., Suite 1101, Washington, DC 20036.

27-29 October 1980

Satellite Earth Station Symposium, Atlanta, Ga. Info from Scientific-Atlanta, 3845 Pleasantdale Rd., Atlanta, GA 30340.

28-30 October 1980

Testmex Electronic Test and Measuring Exhibition, Wembley Conference Centre, London, England. Info from British Information Services, 845 Third Ave., New York, NY 10022.

SMPTE Technical Conference

9-14 November 1980

122nd Technical Conference and Equipment Exhibit, New York Hilton, New York City.

6-7 February 1981

15th Television Conference, St. Francis Hotel, San Francisco.

25-30 October 1981

123rd Technical Conference and Equipment Exhibit, Century Plaza Hotel, Los Angeles.

5-6 February 1982

16th Television Conference, Opryland Hotel, Nashville.

7-12 November 1982

124th Technical Conference and Equipment Exhibit, New York Hilton, New York City.

Info from SMPTE Headquarters.

31 October-4 November 1980

Audio Engineering Society's Annual Conference, Waldorf-Astoria, New York City. Info from Donald Plunkett, Executive Director, AES, 60 E. 42 St., New York, NY 10017.

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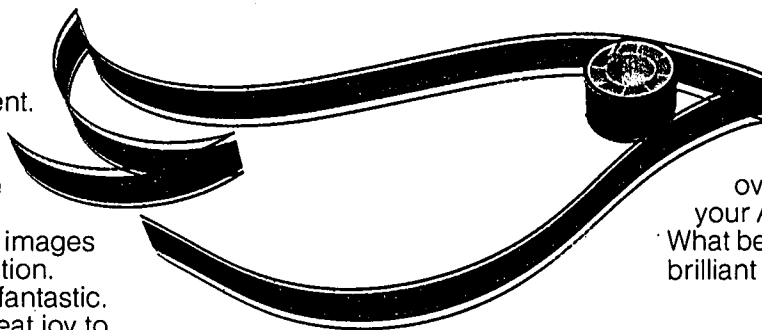
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1-2 November 1980

Royal Television Society Production Symposium, Southampton, England. Info from Dorothy Moncrieff, Royal Television Society, Tavistock House East, Tavistock Square, London WC1H 9HR, England.

4-6 November 1980

Compec, Computer Peripheral and Small Systems Exhibition, Olympia, London, England. Info from British Information Services, 845 Third Ave., New York, NY 10022.

10 November 1980

PMPEA 1980 Symposium, New York City. Info from PMPEA, University Tower, Suite 806, 6440 N. Central Expwy., Dallas, TX.

10-14 November 1980

Intelcom 80 (International Telecommunication and Computer Exposition), Los Angeles. Info from Horizon House, 610 Washington St., Dedham, MA 02026.

11-13 November; 9-11 December 1980

Sound, Engineering and Acoustics Seminars, Dana Point, Calif. Info from Synergetic Audio Concepts, P.O. Box 1115, San Juan Capistrano, CA 92693.

16-20 November 1980

SPSE International Conference on Electronic Imaging, Marriott Twin Bridges Hotel, Washington, D.C. Info from Robert

H. Wood, Executive Director, SPSE, Central P.O. Box 28327, Washington, DC 20005.

17-21 November 1980

Acoustical Society of America 100th meeting, Los Angeles, Calif. Info from Betty H. Goodfriend, Administrative Sec'y, Acoustical Society of America, 335 E. 45 St., New York, NY 10017.

18-21 November 1980

Video Tradex International Exhibition and Conference, Wembley Conference Centre (near London, England). Info from S. MacDonald, Link House, Dingwall Ave., Croydon CR9 2TA, England.

29 November 1980

Chicago Section SMPTE Chairman's Reception/Symposium/Awards Banquet. Ramada-The O'Hare Inn, Chicago. Info from Kenneth R. Knaus, Publicity Chairman, Chicago Section, Eastman Kodak Co., 1901 W. 22 St., Oak Brook, IL 60521.

12-23 January 1981

Optical Science & Engineering Short Course, Tucson, Ariz. Info from Philip N. Slater, Optical Systems & Engineering Short Courses Inc., P.O. Box 18667, Tucson, AZ 85731.

14-19 January 1981

National Audio-Visual Annual Convention and Exhibit, Dallas, Tex. Info from NAVA, 3150 Spring St., Fairfax, VA 22031.

9-13 February 1981

SPIE Los Angeles Technical Symposium, Hollywood, Calif. Info from SPIE, P.O. Box 10, Bellingham, WA 98225.

4-8 March 1981

International Photo and Film Exhibition, Esbjerg, Denmark. Info from Acti-Dane, Havbakken 40, Hjerting, DK-6700 Esbjerg, Denmark.

13-18 March 1981

SICOF 81, International Exhibition of Cine, Photographic, Optical Audiovisual and Photo-finishing Equipment, Milan, Italy. Info from Ufficio Stampa SICOF, Via Domenichino 11-20149, Milano, Italy.

27 April-1 May 1981

Society for Information Display International Symposium, Grand Hyatt Hotel, New York City. Info from Lewis Winner, Symposium Consultant, 301 Almeria/Box 343788, Coral Gables, FL 33134. (See p. 772 this issue.)

29 June-3 July 1981

BKSTS 81, Royal Lancaster Hotel, London. Info from William Pay, 110-112 Victoria House, Vernon Place, London WC1B 4DJ, England.

4-18 September 1981

International Radio and Television Exhibition, Berlin, Germany. Info from AMK Berlin, Company for Exhibitions, Fairs and Congresses, Ltd., Postfach 191740, Messe-damm 22, D-1000 Berlin 19, Germany.

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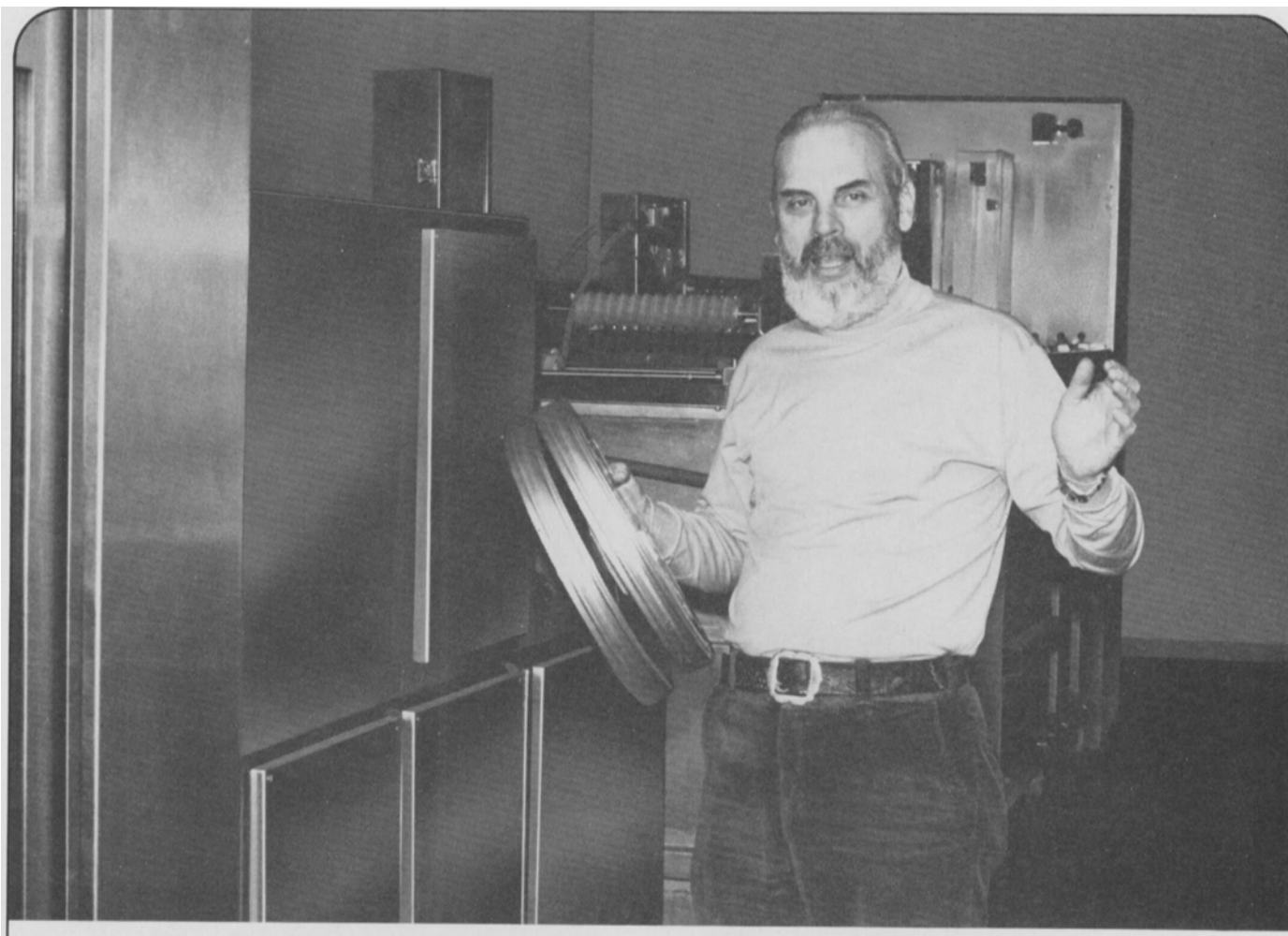


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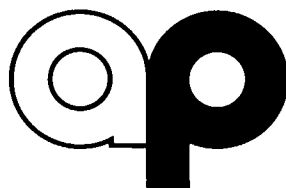
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TINKER



"I think of our shows as films."

Grant Tinker, one of the founders of MTM Enterprises, freely confesses to being star-struck by those who create shows such as his highly regarded Lou Grant and The White Shadow; and he has some engaging ideas about the rewards and responsibilities of working with top creative talent.

"We're now dealing with an audience that has grown up with television. For them, television has replaced radio. The TV sits there humming in the corner, a little companion in the living room...maybe it isn't watched as closely as we think. This makes it tough on the sort of shows we do, because they have a beginning, a middle and an end. They're not just joke-laugh-joke-laugh. You have to pay attention.

"There is a certain kind of program I wouldn't be interested in coming to work to do. I do find it interesting to come to work to be associated with shows like *Lou Grant* and *The White Shadow*. The same goes for *WKRP in Cincinnati* and a new one to be seen in the fall called *Hill Street Blues*.

"All of them are done by first-rate creative people, and I really don't

want to work with any but the best. All MTM has to offer is the product of these guys and ladies, when we can get them. So I spend a lot of my time trying to attract them to MTM and to keep them happy.

"I don't think television is as good as it can be. I understand why it has to be commercial and popular, but I'd like it to be better, if only because I, too, would like to watch some television. I'm the current chairman of the Caucus for Producers, Writers and Directors, about a hundred of us who account for most of prime time. We are all interested in improving the medium; one of the things we'd like is earlier announcement of network schedules each season to permit more lead time and, hopefully, a higher level of product.

"Also desirable are series commitments, as opposed to pilots, which may or may not be scheduled. It's not really a matter of money; there's a certain mental attitude that goes along with a series commitment. I'd also like to see the networks stay with slow-starting shows longer than they do. The history of television is full of shows that became huge successes after shaky beginnings.

"Inevitably MTM will make feature pictures, because we are a film company. I don't think of our shows as television; I think of them as films.

"I like the look of film; I find it pleasing. I imagine that we will go on making things on film whenever we have the chance. I wouldn't presume to legislate our use of film, because the people we employ know more about such things than I do. But since we go first-class in every way, I guess that's why they use Kodak film."

If you would like to receive our publication for filmmakers, Kodak Professional Forum, write: Eastman Kodak Company, Dept. 640, 343 State Street, Rochester, NY 14650.

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