

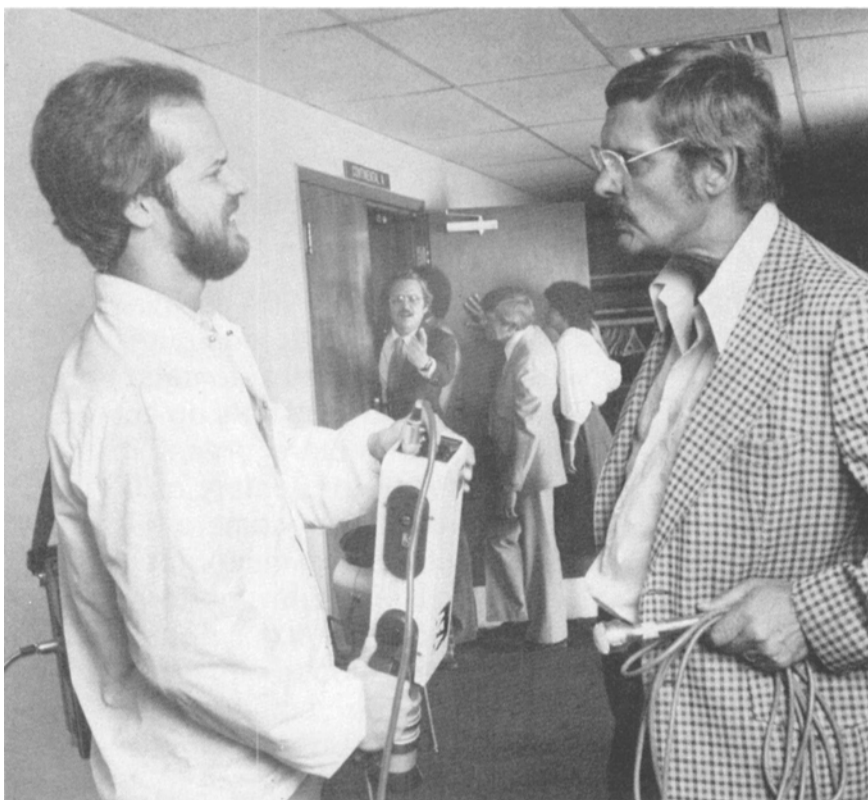


Section Meetings

Montreal/Ottawa/Quebec, 14 May — The meeting was held at the National Film Board of Canada with an attendance of 40 members and guests. The speakers were Stanley F. Quinn and Co Hoedeman, a well known animator with the National Film Board of Canada. Quinn, Director of Engineering, Operations Development Dept. at Canadian Broadcasting Corp.'s Engineering Headquarters in

Montreal, presented an enlightening program entitled "Television Technology in the 80s." This paper, illustrated with numerous slides, cited findings of a recent CBC study of the likely impact of new developments in television technology upon CBC's broadcast services.

Quinn's presentation detailed the potential effects of new services, emerging digital



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solid-state technology, increased memory capacity in microprocessor components and the continual development of improved image sensor technologies. Stressing that television systems are likely to be affected by emerging new satellite, fiber optic and cable television technologies, he also noted that videodisk and videocassette systems have already begun to reach relatively significant penetration levels in North America, predicting that by 1985 there may be as many as 12 million VCR's in domestic use. The potential for high technical picture and sound quality, and the possibility of adding digital audio, provides for the expected rapid development in this area.

Noting the spectacular growth in the Canadian cable television industry, he indicated that the penetration of homes in 1969 was just below 20%, whereas in 1979 it had risen to 52% and has been predicted to achieve 70-80% by 1990. These figures are in marked contrast to the approximate 20% penetration level in the U.S. for 1979.

The development of small, inexpensive satellite earth stations was cited as the primary impetus to the dramatic growth in this sector of the video distribution industry. The Canadian sponsored Hermes program in 1976 was observed to be a prime mover toward these developments.

In reviewing new developments in camera image sensors, the old RCA TK-42 camera was contrasted with more recent TK-76 ENG units, while the vidicon telecine was compared to the new CCD line-sensor devices using digital frame stores. Mr. Quinn also observed that the addition of the frame store to the time proven flying-spot scanner has yielded a very interesting production device for film which may in time prove to give a new lease on life for film production in television. Stressing that film still has a big part to play in CBC's operations, he offered that the case in editing film is most often cited by production people as a major plus.

Recent developments in the area of videotape recording have led to a continual reduction in tape usage and format size. Noting the trend toward 1-in Type C format helical scan for broadcast usage, he indicated that the CBC has probably bought its last 2-in quadruplex recorder, but it will be sometime before a major change-over to 1-in is effected.

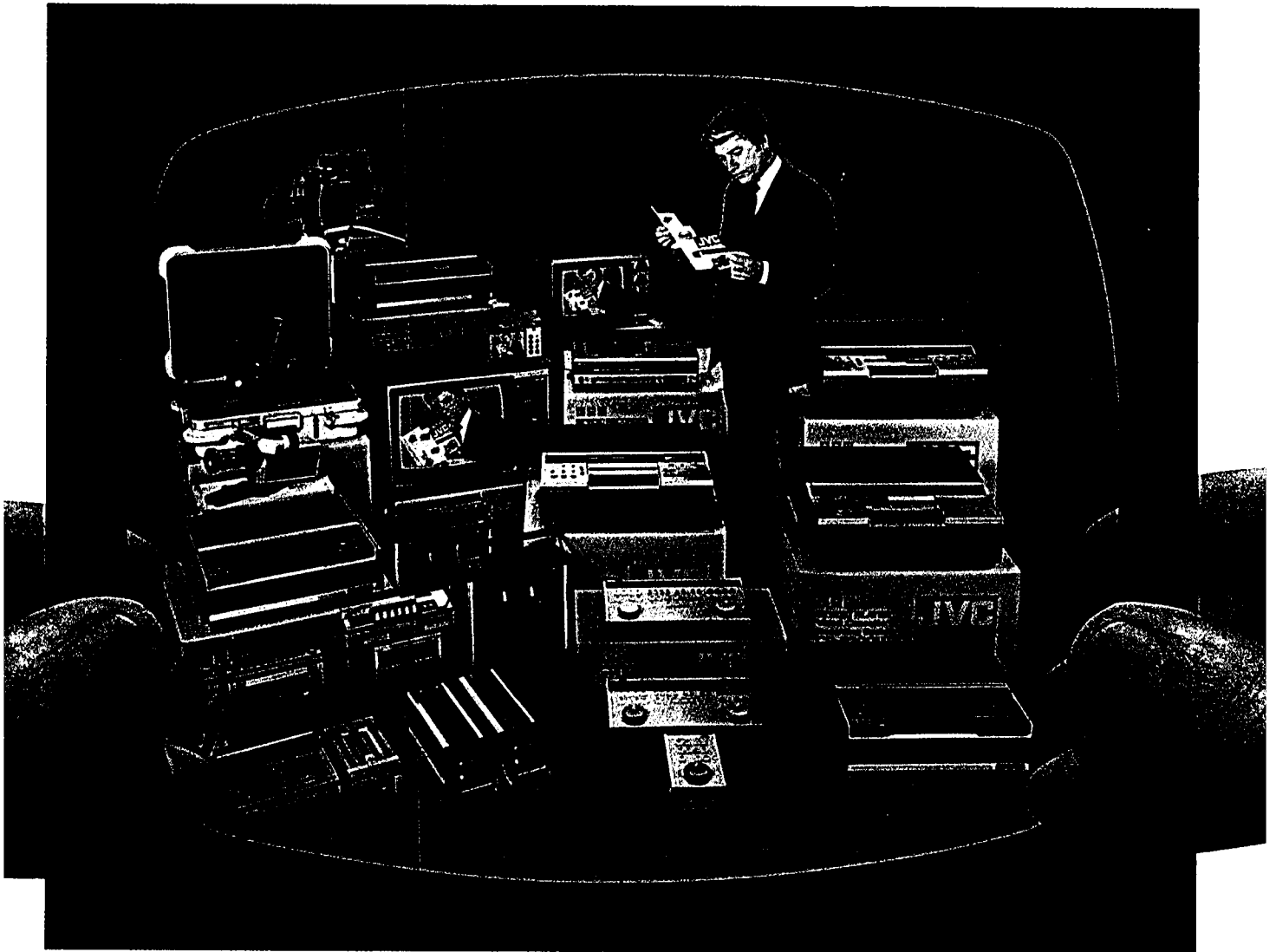
New studio formats are likely to stress flexibility in design and to be less encumbered than many current television plants. Digital signal processing will enhance the quality of the final product, but it is likely to be sometime before an all digital plant can be developed. Two major advantages of digital television systems are the ease with which noise reduction techniques and picture enhancements may be introduced as well as possible computer interface for picture manipulations and special effects such as electronic opticals and the like.

New developments in receivers were also discussed, including the introduction of digital comb filters in some 1980 sets to improve luminance response.

Academy award-winning animator, Co Hoedman then presented his 35-mm color film entitled *The Treasure of the Grotocceans*. Following the screening he explained in detail how the film was produced and how this film, an animated underwater sci-fi film, evolved into an animator's paradise.

He then discussed and illustrated the set design, construction of the miniatures, and making of the puppets, the use of visual

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WISE



"The biggest change in movies has been in cinematography."

Robert Wise won two Academy Awards for Best Director and Best Producer for The Sound of Music and two Academy Awards for Best Director (with Jerome Robbins) and Best Producer for West Side Story. Most recently he brought Star Trek: The Motion Picture to the screen. Mr. Wise brings an editor's eye to his highly visual films; he edited Orson Welles' Citizen Kane and The Magnificent Ambersons, both classics. He is Chairman of the Special Projects Committee for the Directors Guild of America.

"I think an editing background is invaluable. Not an absolute must—we have many fine directors who were never editors. But editing brings you in contact with all aspects of filmmaking. You're in on it from the early stages all the way through post-production into the previews.

"I had never acted so, of course, my big, big challenge in going into directing was how to deal with the actors on the other side of the camera. It was one thing to deal with them on a piece of film and a Moviola® and to make them do what I wanted within the capacity of the film I had. It was another to be stared at by actors saying, 'Okay, Boss, now what do I do?' Fortunately, it came fairly automatically. Directing is a perception of the dramatics and energy and force of a scene. I plan every scene with my art director and work closely with a sketch artist. We make detailed storyboards. I've done this with all my films since *The Set Up* (1949). I some-

times shoot up to ninety percent of what I board. A good storyboard helps me find added levels and values and dimensions I can't get from reading a script.

"There's a commonly held theory that if you've been an editor and go into directing, you'll shoot less film because you already know how you want your film to cut. I find just the reverse to be true. As an editor, you know how marvelous it is to be in that cutting room with lots and lots of coverage to cut with.

"The biggest change in the last 10 or 15 years has been in cinematography. In the earlier years, the most conservative group in Hollywood were the cameramen. They were the least willing to take risks. They were fine men doing fine jobs, but many times I had to twist their arms and take the responsibility. Now there's this big change—a freeing-up of the standard, safe, conventional approaches. I love it! Now you don't feel any aesthetic constraints from whatever comes into your mind. You know you've got somebody who can do it. And you've also got better and faster films to do it with. Eastman color negative II film 5247 was an essential factor in the special effects we went for and got in *Star Trek*.

"Last year was a very, very good benchmark year for the modest well-made film. *Breaking Away* was a marvelous small picture on a small budget. *Norma Rae* was another one. And *Kramer vs. Kramer* not only entertains people and wins awards, it's doing a tremendous box office business. This all says, 'Hey—we don't have to always make the big action, big screen, big effect sort of thing.'

"Right now I'm involved with the Directors Guild of America film series for educating film students. The first film, nearly finished, is called *The Directors and the Actors*. Another, called *The Director and Visual Imagery*, is well underway. These, like our original 8-part series, *The Men Who Made The Movies*, are made possible by Eastman Kodak Company grants. Today's young filmmakers should know that the stars didn't conceive and make the movies. Directors did."

A brochure describing The Men Who Made The Movies film series and order form information for that series is available from: Museum of Modern Art, Circulating Film Programs, 11 West 53rd Street, New York, New York 10019.

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effects, lighting and camerawork, and 3-dimensional animation.

The audience was then invited to share some of their own animation problems with Mr. Hoedeman. — Grant Dearnaley (Chairman), National Film Board of Canada, P.O. Box 6100, Station "A", Montreal, P.Q., Canada H3C 3H5.

Ohio, 29 May — The first part of the meeting was held at Holiday Inn and the second part at Mobile Media, Inc., with an attendance of 35 members and guests. Fred Higbie and Dick Byrum, both of Midwest Corp., opened the meeting with a rundown on digital editing techniques and advantages with emphasis on the Videomedia Z-6 editor. As there were no facilities for demonstrations in the meeting

room, the demonstration was delayed until the meeting moved to Mobile Media, Inc.

Harry Glass of Digital Video Systems, Inc., then explained some of the circuit technology involved in digital video using an opaque projector and quickly improvised but effective on-the-spot drawings. (Slides were misrouted and didn't arrive.)

Following the presentations we then moved the meeting about a mile down the street to Mobile Media, Inc., for a quick tour and demonstrations of the digital editing equipment previously described. This effective demonstration elicited a number of questions and discussions on the equipment techniques. — George F. Golden (Secretary-Treasurer), FilmLab Service, Inc., 4117 Prospect Ave., Cleveland, OH 44103.

Rocky Mountain, 18 March — The meeting was held at KRMA-TV Channel 6 in Denver with an attendance of 27 members and guests.

A funny thing happened on the way to the meeting — the scheduled speaker did not show up. However, John Seide, Past Chairman, did a masterful job of providing a program at the last minute. He presented four videotapes — *20 Years of Videotape Recording*; *How to Adjust a Color Monitor*; *Transmission Through Fiber Optics*; and a film on *Solar Cell Updates*.

Following the presentation, Andy Anderson and John Cullen of KRMA provided the members and guests with a tour of the educational television station. Of particular interest was the facility for receiving satellite transmissions from NET.

This was a situation that could easily have turned into disaster. Special thanks are due to John Seide and all the people at KRMA for a good meeting despite the circumstances. — James Lilja (Secretary-Treasurer), KMGH-TV, 123 Speer Blvd., Denver, CO 80203.

Rocky Mountain, 28 April — The meeting was held at the Midland Federal Savings auditorium in Denver with an attendance of some 46 members and guests. The speaker was Tom Cumberland of the Gramophone Shop whose presentation was entitled "Acoustics and Sound." The meeting was unusually interesting. Cumberland is the owner of an audio equipment outlet and he teaches at the University of Colorado. His presentation, reminiscent of a good college lecture, was very informal. He gave a clear and concise explanation of the different types of noise reduction with emphasis on electronic and acoustical methods.

A few of his words about sound recordings — "about digital, no, it can't do a violin, a human voice, etc.; with analog, which is what we hear, we can go a hell of a lot further; after all does anyone really know what an electric guitar sounds like?" He was interrupted several times by questions from eager listeners in the audience. After the formal presentation, Cumberland answered many questions from the members and guests concerning home stereo units. He pointed out that good sound reproduction can be purchased fairly inexpensively but for those who want only the very best there are cartridges for turntables that sell for over \$1300 and the owner can build his own system from there. — James Lilja (Secretary-Treasurer).

San Francisco, 24 July — The meeting was held at Ampex Corp. in Redwood City with some 60 members and guests present. The speakers were Sid McCollum and David Chang of Recortec who discussed U-Matic Transports, and John Streets and Al Sturm of Merlin Engineering who discussed the Merlin Analogue Dropout Compensator. McCollum and Chang presented results of their field experience with three times normal speed operation of U-Matic transports to record and reproduce wideband color signals. Streets and Sturm reported on their work in the same area and on their survey of broadcast uses for wideband machines based on inexpensive transports. They discussed and demonstrated the Merlin Analogue Dropout Compensator which was an outgrowth of this work. — Joseph A. Semmelmayr (Secretary-Treasurer), Eastman Kodak Co., P.O. Box 3145, San Francisco, CA 94119.

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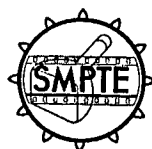
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The Technical Sessions

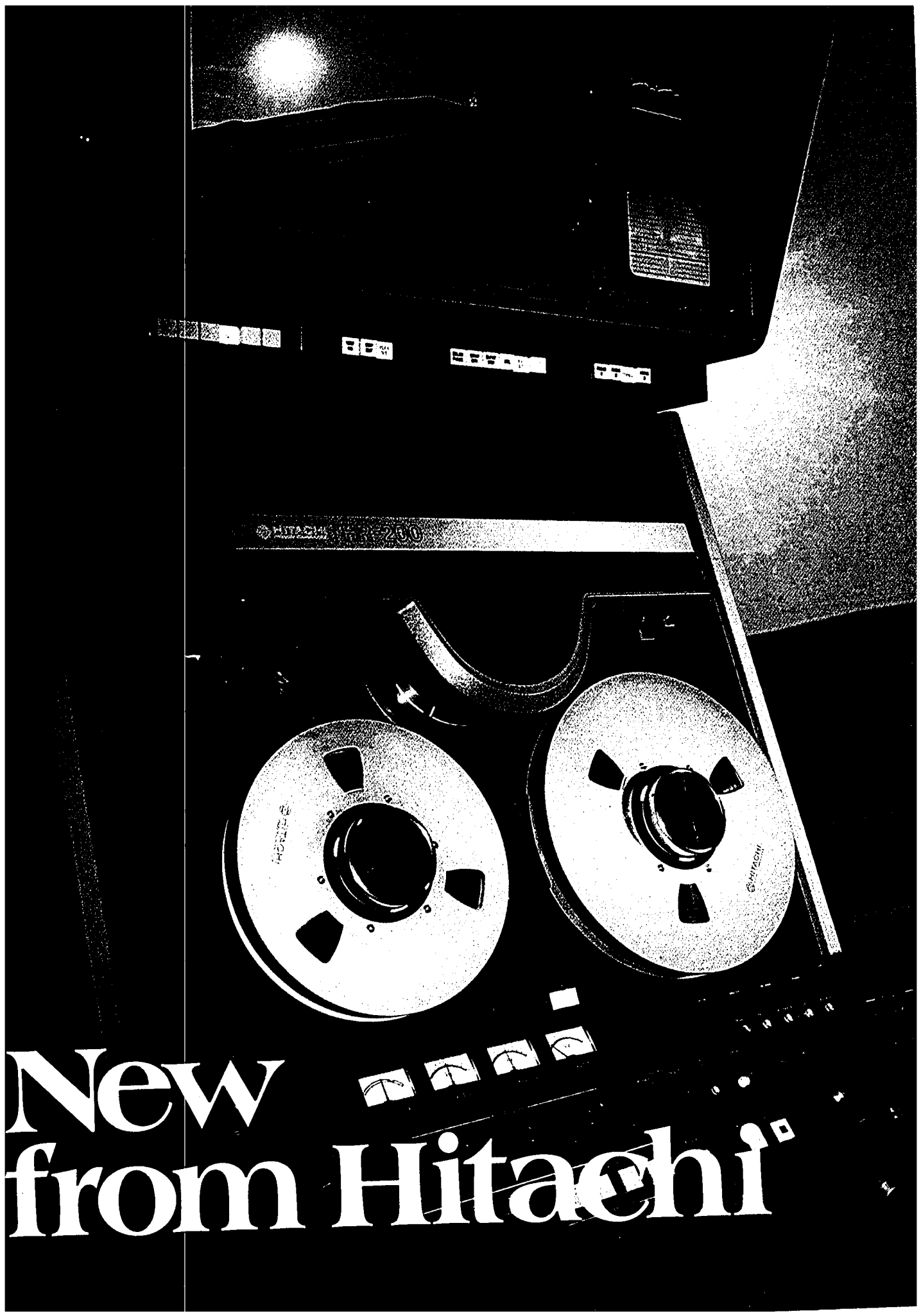
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