



# Section Meetings

**Atlanta, 12 November** — The meeting was held at Eastman Kodak with an attendance of 34 members and guests. The first event on the program was a report on the SMPTE 121st Technical Conference given by Edward Graham of WGTV and Jerry Crowder of Eastman Kodak. A highlight of the program was the showing of the Clio Awards film with an introduction by Gene Myler of Eastman Kodak. The Clio Awards are given for the best television commercials during the year. — Hugo A. Bondy (Secretary-Treasurer), 149 Mocking Bird Lane, Decatur, GA 30030.

**Chicago, 13 November** — The meeting was held at the Ambassador West Hotel with an attendance of 42 members and guests. The speakers were Robert M. Smith, William D. Hedden, and Frederick M. Remley, Jr., each of whom gave his impressions of their tour of the motion-picture and television facilities in the People's Republic of China in April 1979. (A report of the tour appears in the September 1979 issue of the *SMPTE Journal*.) The presentations were illustrated by numerous slides. Each of the three noted that technology in the PRC is rapidly approaching western standards and each predicted that the volume of film to be used in the next few years will be tremendous. Smith pointed out that the burgeoning technology in the PRC held considerable significance for the field of international standardization. The meeting was preceded by a dinner at the Swedish Club of Chicago. — Michael H. Bailey (Secretary-Treasurer), Allied Film Laboratory Inc., 1322 W. Belmont Ave., Chicago, IL 60647.

**Dallas/Fort Worth, 3 October** — "Beginnings of all other art forms are lost in history. Film is the only artistic medium whose beginnings are known to men living today," said Dr. G. Williams Jones, Professor and Archivist of Southern Methodist University's Broadcast Film Department. Thirty members and guests attended Dr. Jones's presentation on the Film Archives of SMU. The meeting was held in one of the film theaters on the SMU campus.

Dean Bonelli of the School of Fine Arts welcomed the group and spoke on the past, present, and future of the school, emphasizing the role of broadcast media. The Television Department at SMU, he announced, has received a grant to equip a public access channel for a new cable franchise in Dallas. The equipment will be used to train students in the real world of commercial television, he said.

Dr. Jones began his presentation with a history of the 11-year-old SMU Film Archives, which currently holds 750 films in its vaults. Dr. Jones told the audience that many of the films made in the early days of the Hollywood studios are lost forever because there was not enough shelf space to store them and that the Internal Revenue Service taxes all stored films whether or not they are producing revenue. These factors, even more than the

deterioration of nitrate stock films, have caused the irreparable loss of many classic films.

The meeting closed with the screening of three early films and a 1973 student-made documentary.

First shown was the classic *The Great Train Robbery* made in 1903 by E. S. Porter followed by *Gertie the Trained Dinosaur*, an early animated cartoon with a sophisticated sense of humor that is still amusing. Only a few of the guests had ever seen the film in its entirety. *The Immigrant*, a silent Charlie Chaplin film, which delighted the audience is as funny today as it was in 1917. Last shown was *Sometime I Run*, made by Dwayne Dunlop, an SMU student.

The evening closed with open discussions of the films shown, archival problems, and the role of the university in media education. — Michael Lorfing (Secretary-Treasurer), University of Texas Health Science Center, 5323 Hines Blvd., Dallas, TX 75235.

**Florida/Caribbean, 19 September** — The meeting was held at the L. D. Pankey Institute in Miami with an attendance of 23 members and guests. First on the program was Gustavo Menendez, Director of Bio-Dental Communication, who spoke about the L. D. Pankey Institute and its audiovisual support system. As an advanced dentistry center, the Institute has many specialized needs, especially in the area of high resolution macro photography. We toured the facility and viewed very specialized x-ray and video equipment. The Institute has a very sophisticated and compact video studio and control room with complete remote control multi-camera operation. The remote capabilities enable the dentist and patient to feel relaxed and undisturbed while advanced dental procedures are performed. With the help of 37.5:1 zoom optics, extreme close-ups are possible while the camera remains at a comfortable distance from the dental chair.

Second on the program was William Ende, a field engineer and technical representative for Magnavox. Ende explained and demonstrated the new Magnavision Video Disk Player. This was the first look at the disk for most of the audience. With rapt attention we watched the sophisticated numerical coding and fast-forward/rewind characteristics of this new medium. An involved discussion dealt with the theory behind the laser recording format and the disk's possible broadcast applications. Most of the audience seemed to feel that the expense of small-scale disk recording was a real drawback for the average industrial user.

Everyone enjoyed the opportunity of operating the disk player as it commendably withstood our demanding button-punching. — Jim Bloch (Secretary-Treasurer), American Bankers Life, 600 Brickell Ave., Miami, FL 33131.

**Hollywood, 8 November** — The meeting, held at the MGM Studio Theater in Culver City, was attended by 157 members and guests. The guest speaker was William R. Deitrick, President of Mini-Micro Systems, who discussed the automated computer-controlled editing sound system (ACCESS), a system developed to enable the post production sound effects editing phase of motion-picture and television production to utilize advanced electronic equipment and computerization. Deitrick began his presentation with a videotaped demonstration of ACCESS. The system allows the sound effects editor to create and modify sound effects that are stored digitally on magnetic disks. By looping, speeding up or slowing down and by changing equalization, effects can be lengthened, created, or altered at will. The showing of the videotape was followed by a slide presentation of the equipment and console used.

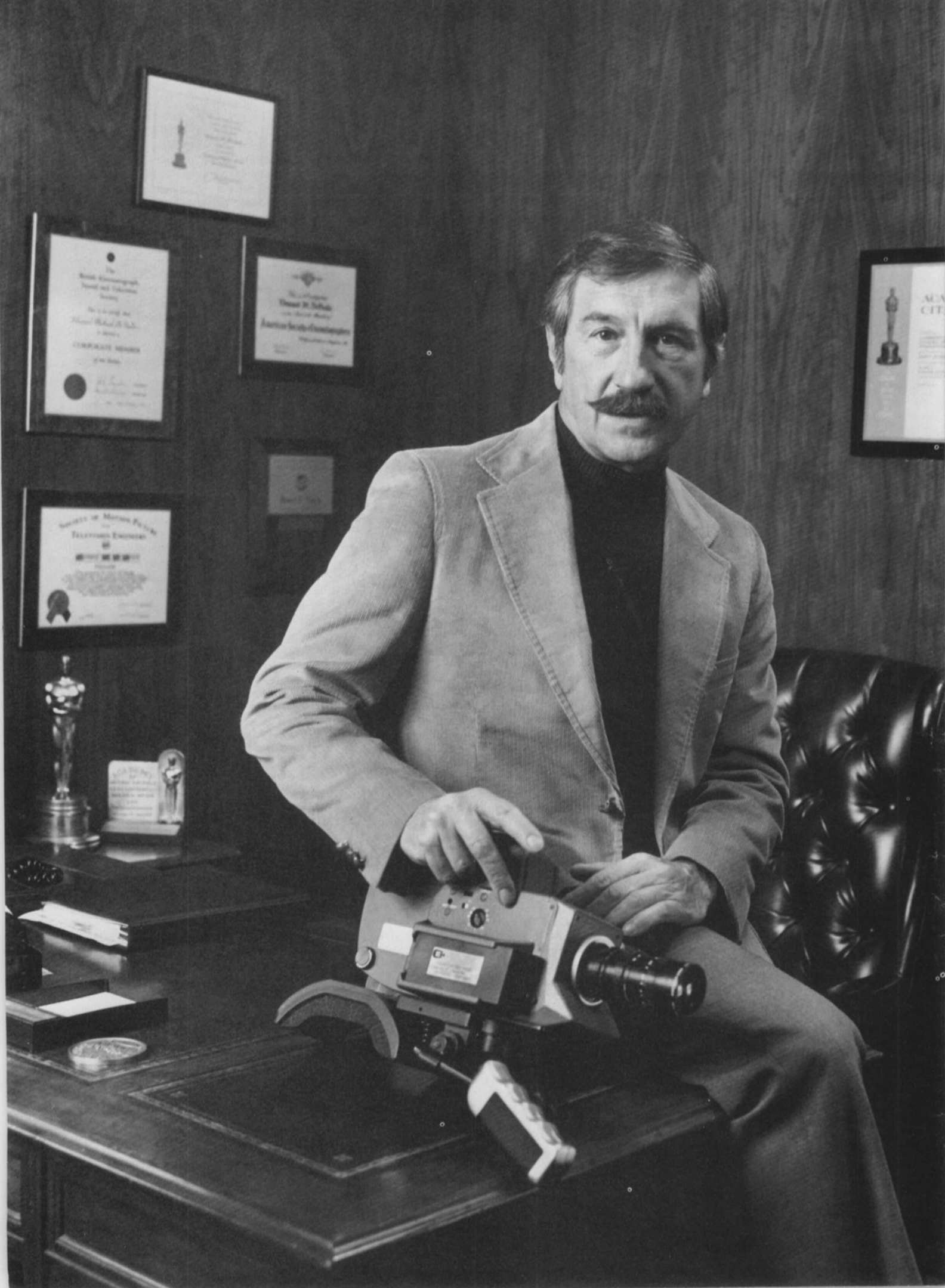
Editing methods currently in use are almost entirely manual, Dietrick said, involving the splicing of prerecorded sound effects on 35mm sprocketed magnetic tape and using a Moviola to provide synchronization to the picture, he said, noting that ACCESS eliminates the need for the manual handling of tape and allows electronic sync using the SMPTE time code. It also provides instantaneous availability of sound effects by digitizing the sounds and storing them on magnetic disk packs. It permits creating or modifying sound electronically using computer control, or computer assisted control, using a two-channel operations console (similar to an automated mixer). The editor can work on any part of the film and can build as many reels as desired in any order. All entries are checked for error by the computer and, where possible, are generated by the computer. Printouts are supplied for final mix sheets, sound library contents, etc. The system is completely digital and can be synchronized to SMPTE code or can generate it, thus permitting interlocking external equipment for in-putting or laying soundtracks.

Following the slide presentation, a very active question-and-answer period took place. The meeting was preceded by a dinner at the Charter Oak Steak House. — Howard LaZare (Secretary-Treasurer), Consolidated Film Industries, 959 N. Seward St., Hollywood, CA 90038.

**Montreal/Ottawa/Quebec, 16 October** — The meeting was held in Theater 3 of the National Film Board with an attendance of 60 members and guests. Theme of the program was "A Knight of VIII, or A Super Challenge for Video."

The program opened with the screening of a 16mm print entitled *Harpisicord* which had been shot originally on super 8. The film is an excellent documentary on the making of this musical instrument. Arnold Schieman, Senior Technical Consultant for the National Film Board, followed with some history on how far 8mm has come over the past 15 years. He also provided a variety of demonstrations showing what can be done with 8mm film. The theater was set to display 8mm, 16mm, and 35mm film and 35mm slides. Three video monitors picked up material from 1/4-in videocassettes. The quality of all these formats originating from 8mm was certainly excellent, showing that super 8 can really be a professional medium for television and cinema.

I. Matheson of CBC Ottawa explained



ACADEMY OF TELEVISION ARTS AND SCIENCES  
DONALD W. DELOACH  
1978

THE MOTION PICTURE AND TELEVISION ENGINEERS SOCIETY  
GUY H. BURNETT  
1978

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