
SECTION MEETINGS

Hollywood, September 9 — The first speaker, Zoran Perisic, Oscar-winning director of special effects for such films as *Superman* and *Superman II*, showed the audience footage from those films. He discussed in depth the technique used for Zoptic special effects.

Record Plant Scoring, Inc., in conjunction with Glen Glenn Sound, presented Studio "M," for the second part of the program. Joseph D. Kelly, President of Glen Glenn Sound, discussed the "Consortium of Specialists" concept, the philosophy behind the Record Plant/Glen Glenn alliance. He explained why an alliance of specialist companies is the most efficient way to service today's multi-faceted requirements of film and video.

Christopher Stone, President of Record Plant Scoring, Inc., presented an overview of the newly completed, digital-equipped motion picture scoring stage.

Dan Wallin, Executive Director, Record Plant, discussed the acoustical features of Studio "M."

Pen Stevens, Director of Technical Engineering, Record Plant, described the electronic and acoustic technology utilized in Studio "M."

Following the presentations, Studio "M" was opened to the audience.

The meeting was held in Paramount Studios with an attendance of 300 members and guests. — Jack Spring (Secretary-Treasurer), Eastman Kodak Co., P.O. Box 38939, Hollywood, CA 90038.

Ohio, May 18 — The 1981 Clio Awards film was the first event on the program, followed by a presentation by Thomas B. Keller, Senior Vice-President, Science & Technology, of the National Association of Broadcasters. Keller, using slide visuals, presented a report on the work being done in the area of multichannel sound for television. He reviewed the performance objectives of the BTS committee, the three systems that had been proposed, and the results of field tests conducted on-the-air over Chicago's PBS station WTTW, Channel 11. He concluded his presentation with a summary of the tests and then answered questions from the audience.

The meeting was held at the Holiday Inn in Independence, Ohio, with an attendance of 13 members and guests. — Robert A. Schneider (Secretary-Treasurer), Nordson Corp., 413 Oaknoll Dr., Amherst, OH 44001.

Ohio, June 15 — The PGS III high-resolution television graphics system was ex-

plained and demonstrated by Paul Ambrose, Symtec, for the 38 members and guests assembled at Cinecraft, Inc., Cleveland.

William Keller, Mecom Inc., gave a presentation on the Videoprint video-to-still photocopier. Members of the audience were then given an opportunity for hands-on operation of each of the two systems. A tour of Cinecraft's audiovisual production facilities followed. — Robert A. Schneider (Secretary-Treasurer), Nordson Corp., 413 Oaknoll Dr., Amherst, OH 44001.

Ohio, July 27 — A presentation on the Recam, an in-camera recording system, was given by Ernest Matthews, Panasonic Video Systems Division. A significant advance in ENG camera/recorder technology, the camera and 1/2-in tape recorder are integrated into one shoulder-mount unit. The recorder, which uses a standard VHS cassette, records separate luminance and chrominance signals which are encoded in the playback machine. Using this system, many of the problems associated with composite signal recording are minimized or eliminated. The multiple generation editing of the tapes was very impressive. Seventh-generation tapes were shown and switched with third generation, showing comparable pictures. A complete and simple two-machine editing system was shown; Matthews stressed, however, that the studio machines were compatible with three or four of the computer/time code editing systems.

Through the courtesy of the host, Industrial Video, Inc., Lorain, Ohio, a wine and cheese reception was held before the meeting, which was attended by 35 members and guests. A lively question-and-answer period followed the presentation. — David A. Ginaven (Secretary-Treasurer), Rex Humbarb Foundation, 4571 Stagecoach Trail, Akron, OH 44321.

San Francisco, August 19 — The current state of research and development within the Computer Graphics Project of the Computer Division of Lucasfilm was described by Alvy Ray Smith, Graphics Project Leader, before an audience of 250 members and guests assembled at the Eastman Kodak Auditorium. He described in general terms the reason for the use of computer graphics at Lucasfilm, emphasizing that this is a cost-effective means of creating complex scenes used in such science-fiction films as *Star Trek II*.

Smith discussed the Graphic Project's plans for the Pixar, a high-performance picture-making computer. A subset of the capabilities of the machine is what is usually called a "digital film printer," i.e., a digital realization of an optical printer.

A highlight of the meeting was the showing of a 16-mm film of a segment from *Star Trek II — The Wrath of Khan*, showing a planet in eruption. This was a spectacular segment, where a spaceship does a fly-by of the crater-pocked planet and goes through the fire stream of the volcanic eruption. Smith amused the audience with tales of how one software program intended to create fractured-looking mountains did so well that the mountains grew to block the spaceship that was to fly over them. Another algorithm was quickly written to produce a mountain pass through which the spaceship could fly.

Smith then presented a series of slides that broke down the process into understandable segments, and then, at the insistence of the audience, ran the film again following the slide presentation. Interest in the rapidly growing computer-graphics field was clearly shown, not only by the size of the audience but by the active response. — Donna Foster-Roizen (Secretary-Treasurer), Telegen, 1742 Willow Road, Palo Alto, CA 94304.

San Francisco, July 21 — A tour of Industrial Light & Magic, a division of Lucasfilm, San Rafael, Calif., conducted by Richard Edlund, Supervisor of Special Effects, and Bruce Nicholson, Optical Photography Supervisor, was a memorable event for the 100 members and guests. Separated into two groups of 50 each, they were ushered through the special effects section that has made some of the most impressive space spectacles, such as *Star Wars* and *The Empire Strikes Back*.

Edlund and Nicholson and other ILM specialists explained how their microprocessor-controlled cameras could precisely repeat overlay shots to achieve the magical composites seen in such box-office hits as *Poltergeist* and *E.T.* In the background were models of futuristic space ships bathed in blue light, three-dimensional scaled models of 21st century cities, with moving parts, and a variety of painted backdrops that could be illuminated from the rear to increase the illusion of depth.

The key to all this cinematic magic was obviously the meticulously constructed camera and printing equipment making possible the legendary wide-screen production. — Donna Foster-Roizen (Secretary-Treasurer), Telegen, 1742 Willow Rd., Palo Alto, CA 94304.