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## SECTION MEETINGS

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**Atlanta, May 20** — The meeting, held at Magnetics Ltd., was concerned mainly with recording. Sandy Fuller, President, Magnetics Ltd., told an audience of 36 about his company's activities in sound-track recording and re-recording. Two films, *Federal Express* and *Free Fall Gliders*, were shown as illustrations. The presentation was followed by a tour of the facilities. Hugo A. Bondy (Manager), 149 Mockingbird Lane, Decatur, GA 30030.

**Chicago, April 13** — Moreton Goldsholl, Goldsholl and Associates, presented "The Design of a Film" to an audience of 45 at the Swedish Club of Chicago. Goldsholl, who is considered one of the patriarchs of the audiovisual scene in Chicago, showed two films produced by his company as an example of the high quality that can be achieved by the use of 16-mm film.

Some of the audience took exception to his remarks about video engineers who pay more attention to the operation of equipment than to picture quality. Goldsholl amused the audience by his account of an overheard conversation in which someone who had been at a video facility related, "The engineers said that the vectorscope and waveform monitor were right on the nose and shall they proceed." "At that point," he said, "the customer asked the engineer to please look at the picture. Whereupon the engineer then adjusted the monitor." Although most of audience were amused by this little anecdote, some of the video people who were in the audience not only did not laugh but verbalized their objections.

A lively question-and-answer period followed Goldsholl's presentation. His point was, he said, that video people have a love affair with the hardware but that they should pay more attention to the quality of the picture and sound. He also expressed a hope that a better understanding between video and film people should develop resulting in an improved quality of craftsmanship. — Norman A.



Moreton Goldsholl addressing the audience.



Harold Miller (L), Program Chairman, Robert Churchill, Section Manager, and Moreton Goldsholl.

Thelen (Secretary-Treasurer), Encyclopaedia Britannica Educational Corporation.

**Detroit, May 18** — The Teledyne CTR-3 videotape-to-film transfer system was the topic of the meeting held at the conference room theater at Ford Motor Co.'s World Headquarters in Dearborn, Mich. Larry Singer, Filmcraft Laboratory, used slides to illustrate the electro-mechanical design and operational features of the Teldyne CTR-3. The system uses three separate CRT displays and beam splitters to expose the film, which is transported in a sophisticated DBM-74 16-mm camera that eliminates shutter bars and split-field splices. Every fifth video field is blanked and film pulldown occurs within the time of the vertical interval. The resolution of the system surpasses that of any video input.

Screened examples which included video animation, graphics, and live action were very impressive, showing none of the banding or other quality compromises sometimes experienced with tape-to-film transfers. The meeting was preceded by an equipment display in which some video cameras and off-line editing systems were available for hands-on demonstration during refreshment breaks.

The meeting was held jointly with the ITVA Detroit Section and was attended by about 75 members and guests of both organizations. — John P. Rusche (Secretary-Treasurer), Sandy Corp., 16025 Northland Dr., Southfield, MI 48075.

**Florida/Caribbean, May 25** — The meeting, held in Orlando, covered major technical points in the production of a television commercial including various alternatives and compromises involving the use of film and/or tape. Various points were discussed by four speakers: Brad Fuller and L. W. Scott, Florida Film and Tape; and Doug Lyons and Catherine Malatesta, Global Video.

Fuller talked about the production of TV spots, and how to approach and use the correct format. He showed video comparisons of 16- and 35-mm and 3/4- and 1-in tape.

Scott discussed video editing — what to edit and how to edit. He noted in his presentation, "You edit video from beginning to end, whereas film is edited, then tightened up so you end up editing some of the middle. If this was done on tape, it would take too much time and money."

Lyons discussed Rank Cintel and the Flying Spot Scanner. He told how film negative or positive, 16-mm or 35-mm, can be transferred directly to videotape.

Malatesta's subject was world standards, including PAL, NTSC, PAL-M, etc. She described the standards used in various countries and their distribution world-wide.

A question-and-answer period followed each presentation. — James Caron (Manager), Cine-Craft, Inc., 45 N. Texas Ave., Orlando, FL 32805.

**Montreal/Quebec, May 18** — A guided tour of the Air Canada maintenance base with French- and English-speaking guides began the program, which was held jointly with ITVA at the Air Canada Base (Dorval). Included in the tour were jet simulations for pilot training, the audiovisual and video training areas, and the flight recording repair center.

The tour was followed by a presentation by Pierre Garneau, Director of Scenic Design for CBC Montreal. He provided a brief history on the use of graphic design on TV, starting with early black-and-white that used cumbersome equipment and minimum designs. When color TV appeared in 1967, technology changed rapidly. Graphics became more alive and colorful. Today's designs are being produced by character generators. One of the highlights of today's TV news is around-the-world, on-the-spot news presentation with backup graphic maps, etc. A 3/4-in videotape was presented, showing some of the old style programming compared with today's creative newsgathering.

François Marchand, Supervisor of Video Production for Air Canada, told how his video unit made low-budget productions using in-house personnel, one video camera, limited lighting, one shooting location, and very few props. These productions were made for staff training. The actors and actresses were actual Air Canada



**Arnold Schieman (R)** discusses techniques of film restoration with **Professor Andrew Kufuk**, Ryerson Polytechnical Institute.

employees working in their areas of interest. A  $\frac{3}{4}$ -in videotape showed that the quality of the productions was surprisingly good considering the limited budget. — Grant Dearnaley (Chairman), National Film Board, P.O. Box 6100, Sta. "A" Montreal, Que., Canada H3C 3H5.

**New England, May 26** — The confusion regarding which videotape formats are "full bandwidth" or "direct" and which are "converted" or "color-under" was discussed by Paul R. Beck, Emerson College. He spoke before an audience of about 140 at the Crimson Group in Cambridge, Mass. Beck discussed the concepts employed in standard U-Matic, Betamax, and VHS, and how they relate to the newer Type-B and Type-C and older quadruplex video recorders. He also discussed the new high-speed broadcast quality Beta and VHS recording formats.

William Baird, National Sales Manager, Fortel, discussed recent technological developments of microprocessor and digital circuits used to recover, reconstruct, and qualitatively improve signals from color-under or heterodyne video recorders.

A demonstration of the new Fortel Y-688 Total Error Corrector was provided. It was shown with a variety of U-Matic video recorders, and with a Sony SLO-383 Betamax editing recorder for editing up to U-Matic with a Sony VO-5850 editing recorder. — Paul R. Beck (Secretary-Treasurer), Emerson College, 71 Cross St., Foxboro, MA 02035.

**Ottawa, May 20** — Michel Lacille, Kodak Canada Ltd., presented a paper on the new Eastman 5293/7293 high-speed color negative films to 45 members and guests at the National Film Board's Theatre I. He traced the history of Eastman films, examined high-speed film applications, and explained the relationship of EI to grain in various films. He described the new stock in detail, pointing out its matching capabilities with the 5247, and then demonstrated both 35-mm and 16-mm prints of the new film.

Following the coffee break, Andre Proulx, Optical Art Camera Corp., presented a paper on motion graphics and robotics entitled "Optical Animation." He demonstrated color slides created from black-and-white artwork through optical projection and printing. He also showed the effects produced through the use of slit distortion techniques. In addition he showed 16-mm film animation produced through the same techniques. Sophisticated special effects can be produced relatively quickly and cheaply from 1-in artwork on Kodalith. The process makes use of conventional photographic methods assisted by robotics. Camera artwork and shutter movement can be controlled by a small microprocessor.

The evening was completed with a tour of Optical Art Camera Corp.'s facilities including demonstrations of the equipment. — Ross Mutton (Chairman), P.O. Box 2427, Sta. "D", Ottawa, Ont., Canada, K1P 5W5.

**Pacific Northwest, June 3** — Joseph A. Semmelmayr, Eastman Kodak Co., gave a presentation on the new Kodak 5293/7293 color high-speed negative film. He used 16-mm and 35-mm motion picture film and slides to show the high quality of the new film. After the presentation an open house was held at Alpha Cine Film Labs, where the audience of 20 was given a preview of the new Bosch FDL Line Scanner. Jack Butler (Manager), 2401 8th Ave. N. #103, Seattle WA 98109.

**Rocky Mountain, April 22** — The construction of cable TV systems and public access TV studio construction were discussed in depth by Bud Campbell and Paul Olivier, American Television and Communications Corp. (ATC). Denver, Colorado has more cable television companies headquartered in its metropolitan area than any other city in the United States, the speakers informed the audience. Competition between bidders has been fierce and has continued for many years. ATC and its subsidiary, Mile-High, finally

won the Denver franchise two weeks prior to the meeting, which was held in the offices of ATC. The presentation included the engineering considerations involved in zoning a city for cable as well as distribution system construction. According to the plans, local broadcast stations will be connected via fiber optics, and many services, such as burglar/fire alarms, stock market quotes, etc. will be available on the 120-channel system. Blueprints and construction details were shown to the audience for the local origination/public access channels already under construction. A tour of one of ATC's mobile production vans concluded the meeting. — Arthur Rancis (Secretary-Treasurer), 3143 W. 12 Ave. Ct., Broomfield, CO 80020.

**Rocky Mountain, May 27** — Format differences between the various optical disc units currently being produced by Sony, Pioneer, RCA, Thompson, Phillips, and Discovision were discussed by Dr. Steven Allen before an audience of 20 gathered at Allen Communications Corp. He gave detailed explanations of capacitive, optically reflective, and optically transmissive systems. Access time, storage, durability, and interfaces were explained regarding hardware available today. Many applications were shown including 50,000-page video catalogues, IBM interactive video training courses in six languages, and university-level medical training using still frame capabilities for closer examination. Mastering costs were explained in detail as well as production techniques required to produce program masters. — Arthur Rancis (Secretary-Treasurer), 3143 W. 12 Ave. Ct., Broomfield, CO 80020.

**Toronto, May 11** — "The quiet art of film restoration" was discussed in detail by Arnold Schieman, Restoration House Film Group, who stressed the importance of restoring our film heritage to an audience of 55 SMPTE members and guests gathered at Ryerson Polytechnical Institute. He described the various methods and techniques used to restore images that had deteriorated due to time and storage, or had been otherwise damaged, illustrating each point in his presentation by film or slides. Some amazing results were shown.

Following refreshments supplied through the courtesy of 3M Canada, Ray Brulé gave a review of the different videodisc formats currently available. He described in detail the laser optical videodisc, constant linear velocity (CLV), and constant angular velocity (CAV) types. He demonstrated a CAV player, giving its features, recording format, cost, and random access availability. Questions of resolution and stability were included in the question-and-answer session.

The meeting was preceded by a dinner at the Show-Biz restaurant. — Fung Fai Lam (Secretary-Treasurer), Sony of Canada Ltd., 1325 Melton Dr., Mississauga, Ont., Canada L4Y 1H6.