

International Photographic Exposition 1957

This spectacular show, which was held in the Washington, D.C., Armory March 22-31, was claimed to be the largest exhibition of photographic equipment ever held in this country. For the first time in the history of the Armory, scene of many exhibitions in the past, the two floors of the building were entirely filled with exhibits showing just about every phase of photographic technology in this country and abroad.

The main emphasis was on still photography, but since practically every company having any interests in the field was represented there was a fair sampling of motion-picture equipment included. The largest and most conspicuous display was that of Eastman Kodak, in which every area of Kodak activity was featured, including an impressive display of laboratory equipment. General Electric, Westinghouse, Du Pont, Ansco, Sylvania and many others having a stake in the motion-picture industry were well represented.

Of particular interest were the group displays organized by the French and German photographic industries. In the French booth, for example, the products of no less than 29 French companies, making everything from zoom lenses for TV cameras to magnetic striping machines, were assembled in a very striking display.

As was announced in the January *Journal*, the Society had decided to use this occasion to set up a display of its own, illustrating its various activities and areas of service to the industry. The SMPTE booth, designed to be readily transportable and useful at other such occasions as well as at the Society's own conventions, featured a colorful backdrop of lightboxes showing three scenes from the SMPTE 35mm Color Television Test Film and some resolution targets from other SMPTE test films. Beneath these, an open ring binder displayed the Society's work in the field of motion-picture standards, and, more particularly, the Standards Binder Service that it makes available. To each side, pegboard panels showed the many publications and reprints the Society has to offer, as well as membership information and a map showing the location of the nine SMPTE Sections in the U.S. and Canada. On two separate counters, which form a part of the display, folders about the Society and a selection of representative reprints, catalogs and other publications were available for visitors to examine and take away.

Since the Exposition was open afternoons and evenings for ten days, the job of keeping the SMPTE booth properly manned at all times with people equipped to tell inquirers adequately about the Society was not a light one. That the Society was able to undertake such a project at all was entirely

due to the sterling help and long hours freely given by members of the Washington Section. Joe Aiken, in the midst of his multifarious duties as Program Chairman for the Spring Convention, nevertheless found time to do two half-day stretches at the booth, as did Ted Braun, Henry Fisher, Dominic Galminas, Bob Griffin, Jack Greenfield, Carl Markwith, Al Moses and Joseph Schantz. Keith Lewis helped greatly with the arrangements for scheduling all these helpers. Any benefits that the Society may derive from its participation in the Exposition will certainly be the direct results of the loyal efforts of all these gentlemen.—D.C.



Gordon Yoder Wins NPPA Award

Gordon Yoder of Dallas has been named "Newsreel Cameraman of the Year" in the 14th Annual News Pictures Competition and Exhibition held in Washington, D.C., March 22-26.

Yoder, staff cameraman for Telenews in the Southwest, is an active member of the SMPTE and operates Professional Cine Products in Dallas. He has been a member of Cameramen's Local 666, IATSE, for the last 11 years.

The Texan won first prize in the news category for his newsreel story, "Mansfield: Texas Segregation Violence." He also won first prize in the sports category for his "AAU Diving Meet," and second prize for his "Milk Bowl Football." The awards were judged on the basis of story content, cameraman's approach to story, and technical skill.

Sponsored jointly by the National Press Photographers Assn. and the *Encyclopedia Britannica*, the contest is the largest of its kind in the world. The award for "Cameraman of the Year" carries with it a \$500 U.S. Savings Bond and a set of the *Encyclopedia Britannica*. For the individual prizes, Yoder received a \$250 Bond and a set of junior encyclopedias.

A third-generation Texan, Yoder began his career in a motion-picture laboratory in his native Dallas in 1938. He was a newsreel cameraman for Paramount News before serving 2 years in the Army. During the first year of the Korean conflict, he

was Paramount News' war correspondent landing with the Marines at Inchon. In 1952 he began supplying films both for Telenews' daily television releases and for MGM's *News of the Day* footage. Ten years ago Yoder covered the Texas City disaster and in 1956 he covered both political conventions. Although his headquarters is in Dallas, all of southern United States is his territory.

The films which won him the NPPA award were taken during the riots which erupted when negroes tried to attend the Mansfield High School. Yoder's camera was smashed by an angry mob and he was ordered from the scene. He left finally only when he had to rush to the Dallas airport to put his films on a New York plane for processing. An incident in the film showed a rioter taking off his straw hat and pushing it into Yoder's camera lens.

The AAU diving championship pictures were filmed at the Shamrock Hotel pool in Houston in the summer of 1956, and the Milk Bowl pictures were taken in San Antonio last December. Both stories were voiced by Harry Wismer to whom Yoder supplies the film for the weekly sports telecast, *This Week in Sports*.

Other prizewinners in the national newsreel competition included Maurice Levy, National Broadcasting Co., second prize in the feature category for his film, *Watching All the Girls Go By*.

Ken Martin, of WBAP-TV in Fort Worth, won honorable mention in the news category for his *Cave-in*, a picture story of a ditch-digging disaster last year in Dallas.

George A. Smallsreed, Jr., chief photographer of the *Columbus Dispatch* won the title "Newspaper Photographer of the Year."

A. Aubrey Bodine of the *Baltimore Sun* was named "Newspaper-Magazine Photographer of the Year." Howard Sochurek was named "Magazine Photographer of the Year."

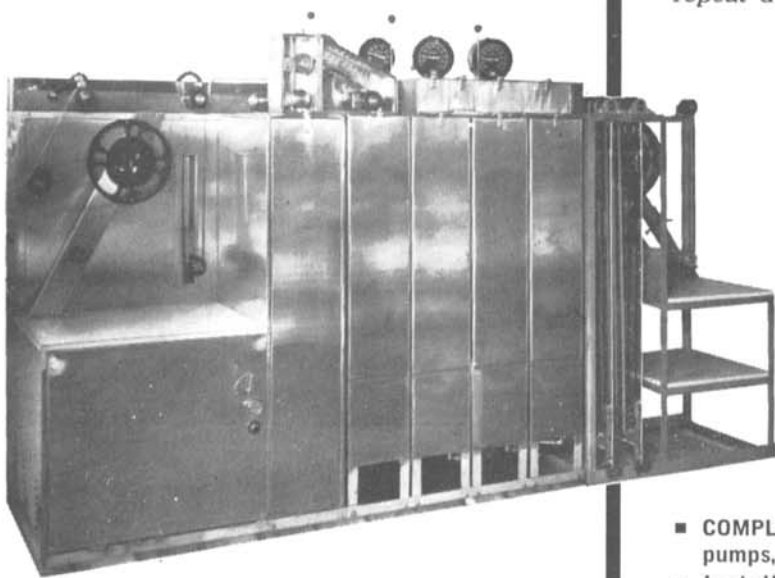
A total of 175 stories was entered by 58 newsreel cameramen; and 4,262 prints and transparencies were entered in the still picture category by 418 press photographers.

Academy Engineering Awards

Seven of the eight individuals who received Academy Awards for Scientific or Technical Achievement are SMPTE members, and three of the firms cited, Consolidated Film Industries, Paramount Pictures Corp. and Republic Studios, are Sustaining Members.

The Awards were voted by the Board of Governors of the Academy of Motion Picture Arts and Sciences from recommendations made by the Scientific or Technical Awards Committee. There were no Class I or Class II Scientific or Technical

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Awards voted by the Board this year. Class III Awards follow:

To *Richard H. Ranger* of Rangertone, Inc., for the development of a picture-synchronous recording and reproducing system using quarter-inch magnetic tape, without sprocket holes.

To *Ted Hirsch, Carl Hauge and Edward Reichard* of Consolidated Film Industries for an automatic scene counter for laboratory projection rooms, permitting the laboratory technician to identify each scene by number during the screening of a print for timing corrections.

To the *Technical Departments of Paramount Pictures Corp.*, for engineering and development of the Paramount lightweight horizontal-movement VistaVision camera.

To *Roy C. Stewart & Sons, to Dr. C. R. Daily and to the Transparency Department of Paramount Pictures Corp.*, for the engineering and development of the HiTrans and Para-HiTrans rear-projection screens. These new process screens provide a much higher light transmission and reflect far less front spill light than earlier types of screens. Uniform and reproducible characteristics are obtained by improved manufacturing techniques.

To the *Construction Department of Metro-Goldwyn-Mayer* for a new hand-portable fog machine which operates from light, quickly replaceable Propane gas tanks. It is self-contained, has a large capacity and a wide range of output volume.

To *Daniel J. Bloomberg, John Pond, William Wade, and the Engineering and Camera Departments of Republic Studios* for the Naturama adaptation to the Mitchell camera. The Naturama precision adaptor provides Mitchell cameras with an anamorphic attachment lens and a single remote control unit which insures simultaneous focusing of the anamorphic lens with the regular Mitchell camera lens.

The Academy Board of Governors expressed its appreciation to each member of the Scientific or Technical Awards Committee and Subcommittees making the recommendations, for their cooperation and assistance in this year's consideration of the entries. The committees included:

John O. Aalberg, Chairman, Daniel J. Bloomberg, John W. Boyle, Daniel B. Cathcart, Charles R. Daily, R. H. Duval, Farciot Edouart, Ferdinand Eich, Glenn Farr, Feild Gray, Sol Halprin, William Hornback, G. Carleton Hunt, John P. Livadary, Louis Loeffler, William Mueller, Charles Rice, Gordon Sawyer, Sidney P. Solow, Clifford Stine, Jack Tait and Byron Vreeland.—R. H.

(We are indebted to Dan H. Baer of the Los Angeles Office of Harshe-Rotman Inc. for the basis for this report.)

SPE + TD(PSA) = SPSE

A communication from *Edward S. Cobb*, 1201 Valley Ave. S.E., Washington 20, D.C., announces the consolidation of the Society of Photographic Engineers, Incorporated, P. O. Box 6077, Mid-City Station, Washington, D.C., and the Technical Division of the Photographic Society of America which has been under the editorial direction of Paul Arnold, APSA, 26 Hotchkiss St., South Binghamton, N.Y. The consolidation will create the Society of Photographic Scientists and Engineers.

Under the new masthead "Photographic Science and Engineering," the Society will continue to publish its technical journal. Each subscription will cover one volume consisting of four issues. Two issues of Volume 7 of "Photographic Engineering" remain to be published. These will be sent to all 1956 subscribers.

Subscriptions in 1957 will apply to the next volume. The journal is not issued quarterly and the first number of the next volume will be published about July, 1957. New subscribers will receive all four numbers of the volume, regardless of date of issue.

Back issues are now available at \$5.00 each for volumes 1 through 5, and at \$8.00 each for volumes 6 and 7. After present stock is exhausted, back numbers will not be reprinted.

Biographical Note



Mervin W. La Rue, Sr., Honored as SMPTE Pioneer in 1954 and by BPA in 1956

[Editor's Note: This biographical note was prepared by Mervin W. La Rue, Jr., at the Editor's request. The intimate details and informal anecdotes contribute to a delightful picture of a certain segment of motion-picture history. Mervin W. La Rue, Sr., who perhaps may still be described as "the young photographer," is now the president of the company, specializing in medical films, that bears his name.]

Mervin W. La Rue, Sr., was born July 6, 1892, in Bound Brook, N.J., the eldest son of Adella Worthington and William B. La Rue. According to a family anecdote a Christmas gift of a box camera when he was a young boy was the turning point in his life, or at least a contributing cause to his choice of a career.

During summer vacations from high school he worked for the local photographer, but at the time must have felt this was not a very promising future, since many of his studies were directed toward a teaching career in manual training. During this period he won several prizes as a result of his skill in wood carving.

His career really began at the age of 20 when he joined the New York firm of Underwood and Underwood as assistant to a staff photographer. The assistant's duties

consisted mainly of carrying the photographer's luggage but the youthful assistant eventually convinced the management that he deserved a trial as a photographer on his own.

He left the studio the first morning with assignment sheets for about ten or twelve hours of work, and just out of apprenticeship he himself carried all the equipment and supplies needed for the day. All went well until he received a late evening assignment for a flash picture of elevator equipment in a sub-basement. It was well after working hours, all lights were out, and the basement was dark. Anxious to finish, he focussed the camera by candlelight, generously sprinkled flash powder into the open flash gun, and fired it off directly under a fire sprinkler head. Later, while firemen were pumping out the basement, he was back at the studio developing the plates in his shorts. The next day his appointment was confirmed, which he now describes as a brilliant form of discipline he has never completely understood.

Much of the work here was just what an adventurous young man must have wanted. One assignment was the photographic recording, for the Roebling Company, of the methods used in erecting the new steel building frameworks which were supplanting the older stone-on-stone building methods. This involved climbing around in empty air hundreds of feet over New York City, while carrying the bulky and heavy equipment needed for the job. It was in between assignments of this sort that he became acquainted in 1913 with the young lady who later became Mrs. La Rue, and who at that time was secretary to one of the company officers.

His immediate goal at that time was to become a motion-picture cameraman, and he obtained a job in the Pathé Studio after assuring them that he could "do anything with a camera."

He soon learned that this took in a little too much territory, and the next day Pathé started him out in the "salt mine" where he spent twelve hours a day winding film on wooden racks prior to processing. This was in 1915. From there he progressed to negative developing, printing machines, title photography, print-assembly, and then was selected to work with one of the first developing machines. This was a complicated arrangement of vertical pipes through which the processing solutions were circulated. Temperature control of the solutions was obtained by keeping one whole section of the machine in a meat refrigerator, a procedure also reported to help keep the tempers of the operators cooled down to a proper working temperature. A system of lights and buzzers on this nearly block-long monster warned of film breaks and buckles. Considerable speed and dexterity were required to clear trouble without stopping the machine, and the operators all wore track or tennis shoes so that they could get away to a fast start.

During this time there were opportunities to visit other departments, and possibly as a result of the interest he displayed in other operations, he was given the job of photographing a new trailer trade-mark for Pathé—the crowing rooster. A velvet-lined box with a glass face secured the rooster, and with the equipment ready to go all was well except that the rooster