

section reports



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The San Francisco Section met February 2 at the Orpheum Theater, San Francisco, with an attendance of 77. Ernest Langley, Resident Engineer, and Walter White, Console Operator of Cinerama conducted a tour of the installation after a showing of the Cinerama Production, *Seven Wonders of the World*. Features of the Cinerama system shown during the tour include the 7-channel magnetic sound reproducer which is the starting point of the system. The three picture projectors are locked through a system of differential selsyns to the sound

reproducer. All projectors are controlled by a master console operator who can advance or retard any of them by means of the differential. A series of lights shows when all projectors are in sync, these lights flashing once each 3 ft of film.

An additional set of controls is also on the master control board which allows the operator to control the light output of each projector so that good light balance may be maintained on the entire screen. The projectors are of special design using 35mm film. The aperture is, however, six sprocket holes high, rather than the standard four, and the running speed is 146 ft/min. The combination of the three pictures on the screen gives an aspect ratio of 2 to 1 with an angle of view which closely approaches that of the human eye.—*Werner H. Ruhl*, Secretary-Treasurer, 415 Molimo Dr., San Francisco 27.

The Hollywood Section met February 19 at the Preview Theater Studio, Hollywood. Approximately 225 members and guests attended. John Olsson, Houston-Fearless Div. of Color Corp. of America spoke on the "Berthiot Pan Cinor-4 Lens and Eclair Camerette Motion Picture Camera." Jack L. Copeland, Jack L. Copeland and Associates, spoke on "Production of the Informational Film *The Invisible Passenger*."

Mr. Olsson placed emphasis on a description of the instrumentation accessories for the Camerette motion-picture camera, including the new Som Berthiot Pan Cinor-4 Lens. This is a new variable-focus lens with a range from 38½mm to 154mm and a lens speed of *f*/3.8 for use on 35mm cameras.

Mr. Copeland showed the 35mm color picture *The Invisible Passenger* which was made for the California Highway Safety Council and the Association of California Insurance Companies. This film dealt with traffic safety and involves unusual and dramatic production techniques, which were explained by Mr. Copeland. The theme of the picture concerned an automobile accident. In order to film this sequence two wrecked cars were obtained and new cars matching them as closely as possible, were used for the earlier sequences. The optical effects work, to simulate the impact of the two vehicles, was described in detail. Mr. Copeland stressed the differences between the production of informational types of films and purely theatrical films.—*Robert G. Hufford*, Secretary-Treasurer, c/o Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38.

The Rochester Section met on February 21 at Dryden Theater, Eastman House, Rochester, with an attendance of 50. Speakers were John L. Forrest, Ansco, and Dean M. Zwick, Eastman Kodak Co. Mr. Forrest spoke on "A New 16mm Reversal Camera Film," and Mr. Zwick described "The New Intermediate Positive Duplicate Negative System." Both addresses were illustrated with slides and motion pictures.—*A. E. Neumer*, Secretary-Treasurer, 147 Dale Rd., Rochester 10, N.Y.

The Atlanta Section met on February 25 at the Kodak Processing Laboratory, Chamblee, Ga., with an attendance of 60. A. M. Koerner, General Supervisor of Quality Control, Color Processing Div., Eastman Kodak Co., Rochester, N.Y., spoke on "A New Intermediate Film System for Color Motion-Picture Photography." Following the address, members and guests were taken on a tour of the Kodachrome Processing Laboratory. At the close of the program, the Board of Managers met to discuss plans for the coming year.—*C. W. Wood*, Chairman, c/o Eastman Kodak Co., 4729 Miller Dr., Chamblee, Ga.

The San Francisco Section met on March 12 at the West Coast Electronic Labs of Kaiser Aircraft and Electronics Corp. The Director of Research, William Ross Aiken, described the Kaiser-Aiken Thin Kinescope for the 35 members and guests attending the meeting.

The tube, as described by the speaker, uses no deflection yoke, focus coil or ion

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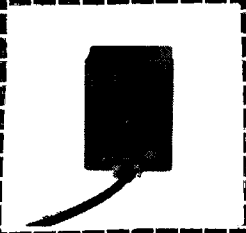
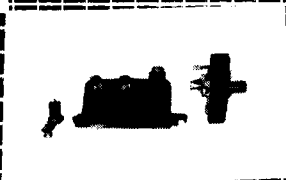
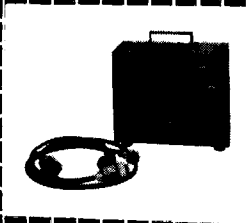
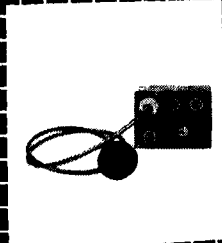
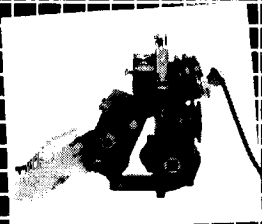
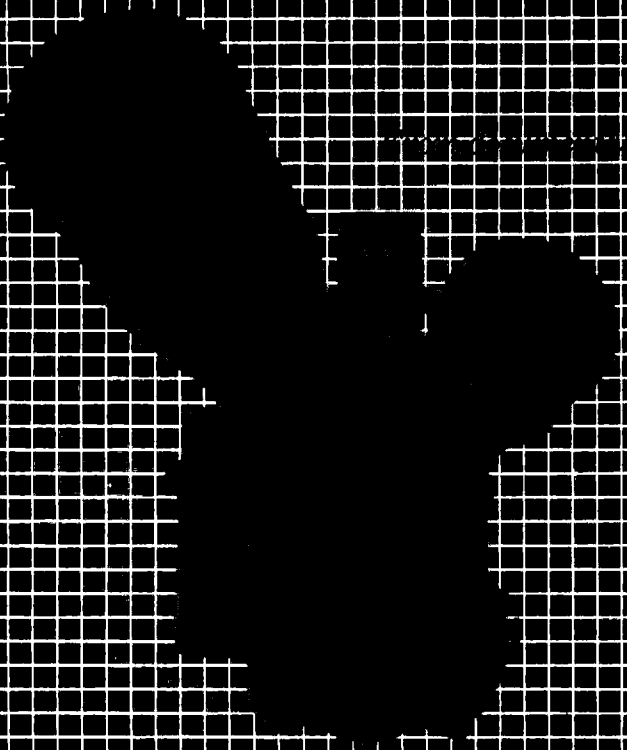
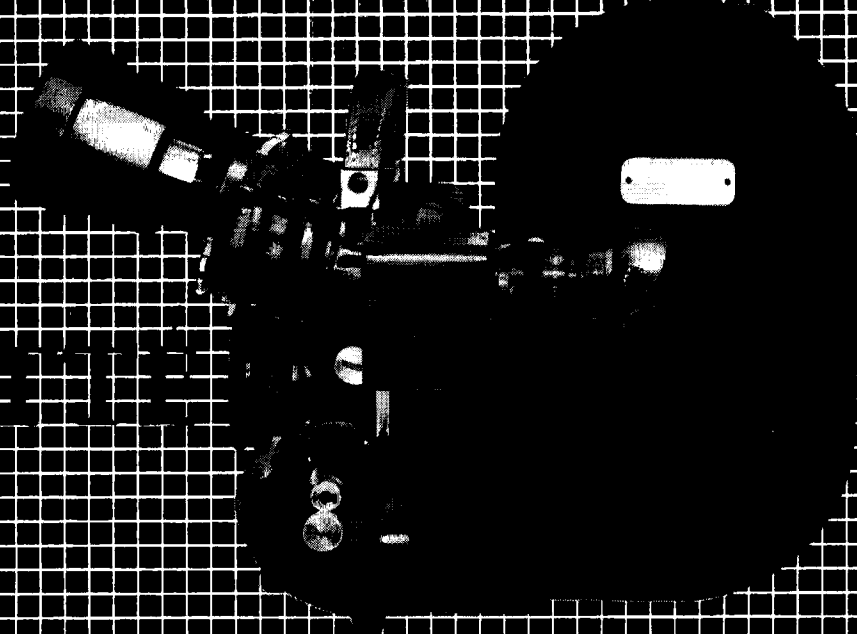
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trap and yet it has perfect deflection linearity and a resolving power not found in present kinescopes. The new thin cathode-ray tube utilizes the Aiken Deflection Principle and consists essentially of a phosphor screen and transparent deflection plates within the glass faceplates. The tube functions by electronically exciting selected areas or spots on the phosphor screen. This is accomplished by the following means.

An electron beam is injected along an edge of the tube. This beam flows in a field-free region near the edge of the phosphor screen and adjacent to a row of transverse deflection plates. Through control of the voltages on these deflection plates, the beam is bent vertically at any desired place

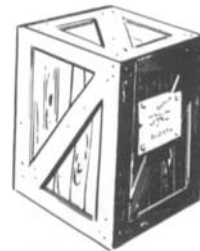
along the edge of the tube. The beam then flows vertically in a second field-free region between a series of transparent deflection plates and the electrically charged phosphor screen.

Deflection of the beam into the screen at any desired vertical level is made possible by controlling the voltages on the transparent deflection plates. Through the above means the position of the spot created by the deflection beam may be exactly controlled.

The deflection system employed in the new tube provides extremely fine focus, resulting from the principle involved in the beam dynamics of the tube. As a result, the resolution obtainable is superior to that

of conventional tubes, along with a much higher screen brightness.

This tube could well be the prototype for the flat wall tube.—*Werner H. Ruhl*, Secretary-Treasurer, 415 Molimo Dr., San Francisco 27.



new products

(and developments)

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Further information about these items can be obtained direct from the addresses given. As in the case of technical papers, the Society is not responsible for manufacturers' statements, and publication of these items does not constitute endorsement of the products or services.

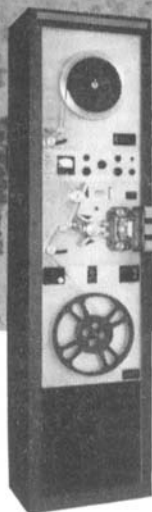
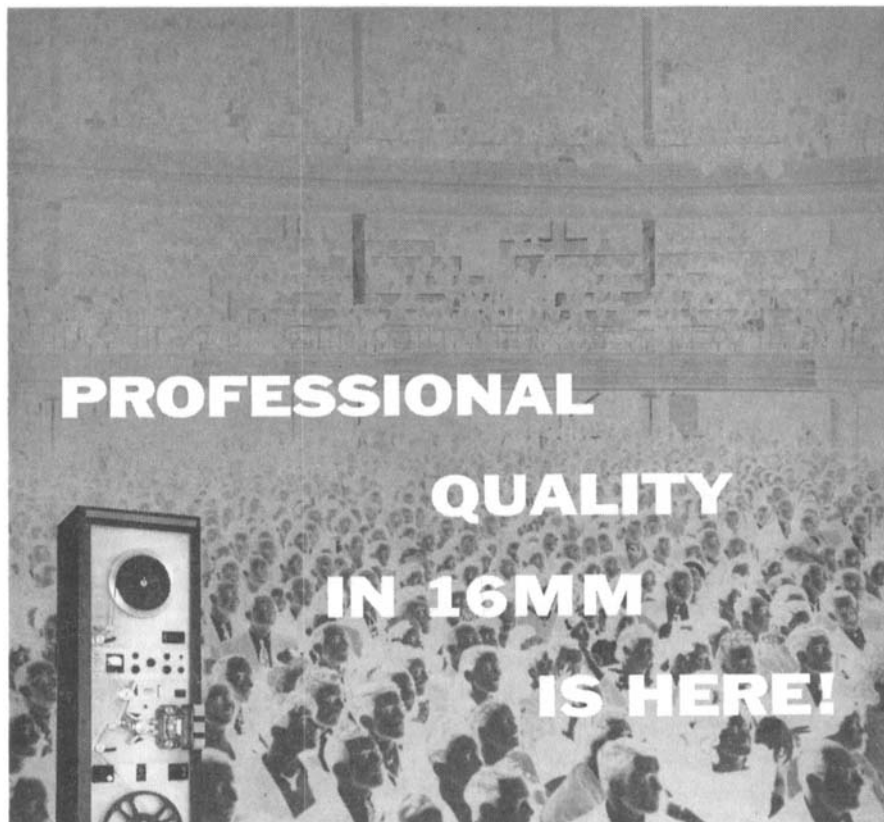
Technirama:

A Development for Large Screens

Technirama is a wide-screen system developed by Technicolor Motion Picture Corp., 6311 Romaine Street, Hollywood 38. It has been used in the soon-to-be-released *Night Passage* which was produced by Universal International, and in *Monte Carlo* which premiered at the Riposi Theatre in Turin last December. Two motion pictures presently in production at RKO and Warner Bros. will also use this system.

The chief innovation of this new process is its anamorphic optical system. This system works on the principle of reflection optics, designed by N. V. Optische Industrie of Oude Delft, Holland. In terms of definition, image distortion and flare, this anamorphic system has proved itself superior to all others. Light losses are extremely low. Because of this, it is possible to photograph with relatively larger lens apertures effecting a considerable economy in studio lighting. The Technirama lens is an attachment lens, anamorphic, prismatic and designed to focus simultaneously and in sync with normal 50mm, 75mm, and 100mm lenses. Even at larger lens aperture good depth of field is obtained, and this factor coupled with the intrinsic sharpness of the image and the wide angle of view makes it possible for the movie director to cover the same action with less set-ups than he requires in normal cinematography. Where one would expect an eight-perforation film to consume twice the amount of negative raw stock compared with four-perforation film, less than 60% of negative raw stock is consumed. The cost difference between other methods of 35mm photography and Technirama is reported not to exceed \$25,000.

In production, Technirama has proved itself perhaps the most economical of the large negative systems. It employs a standard 35mm negative which moves horizontally through the camera exposing eight perforation frames. With allowance for a standard optical soundtrack, the whole of the remaining negative area

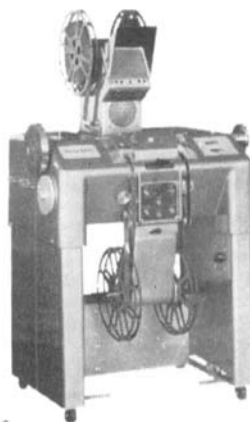


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