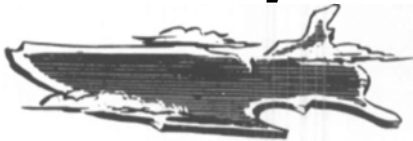


section reports



The Atlanta Section met April 1 at the Architectural Building, Georgia Tech Campus, Atlanta, with an attendance of 65. The speaker was Lloyd Thompson, Vice-President of the Calvin Co., Kansas City, Mo. who told of his trip behind the Iron Curtain during May 1956. Mr. Thompson, accompanied by his wife and Mr. and Mrs. Calvin, spent eight days in Russia, spending most of the time in Moscow and Leningrad. Mr. Thompson used a "wide-screen" attachment on his camera and found it surprising that he ran into no censorship difficulties. His talk was illustrated with the Kodachrome transparencies. The visitors found the Russian people to be very friendly and very curious about the Americans.—Charles W. Wood, Chairman, c/o Eastman Kodak Co., 4729 Miller Dr., Chamblee, Ga.

The Atlanta Section is battling 1000 weatherwise. Its third meeting was held June 4 at the Architectural Building, Georgia Tech Campus, and for the third time there was a rainstorm on the night of the meeting. Twenty-five members and guests braved the storm to hear Harold Jones of Ansco Co., Binghamton, N.Y., speak on "A New 16mm Color Camera Film for Professional Use," and "Processing Ansochrome Motion-Picture Film for Industrial and Scientific Application." A question and answer period followed his presentation of each topic.—C. W. Wood, Chairman, c/o Eastman Kodak Co., 4729 Miller Dr., Chamblee, Ga.

The Chicago Section met May 16 at WNBQ, Merchandise Mart, Chicago, with an attendance of 150. Three papers were presented on the subject of color television. W. C. Prather of the Technical Engineering Staff, WNBQ, Chicago, spoke on "Fundamentals of a Color Television Film System"; T. Gentry Veal, Research Associate, Eastman Kodak Research Laboratories, Rochester, N.Y., spoke on "General Considerations of Lighting for Motion Pictures for Color Television"; and Charles L. Townsend, Manager, Film-Kine Technical Operations, NBC, New York, spoke on "The Factors Involved in the Use of Color Film for Color Television."

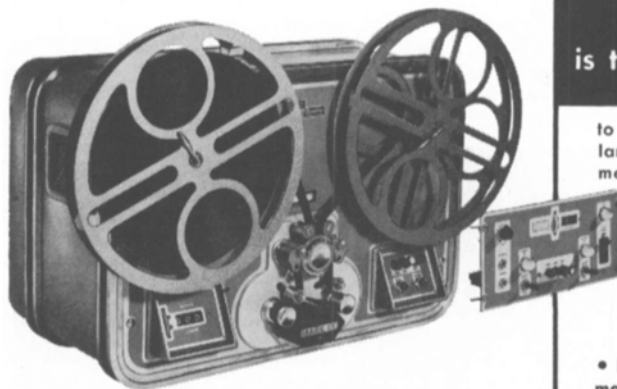
In presenting his paper, Mr. Prather outlined, by use of diagrams, the various components which constitute a color TV film chain. After a brief discussion of each of the components which make up a monochrome TV film chain, he discussed the basic terms used in characterizing a color system, such as hue, saturation and brightness. He then presented a brief review of the additive and subtractive systems of color, showing how the basic color TV film chain operates.

Mr. Veal showed, by means of a series of slides, considerations to be taken in lighting a scene of which color motion pictures will be made for transmission over a color

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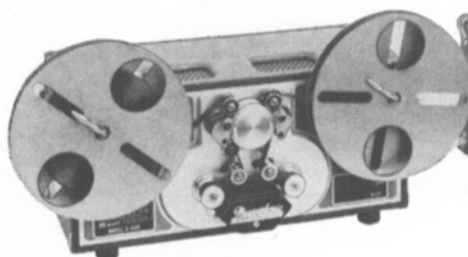
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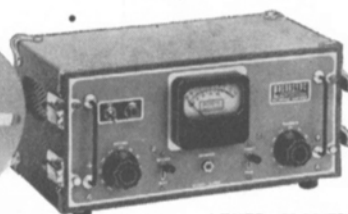
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TV system. He discussed the requirements of brightness, contrast and color quality in photographing scenes to make them suitable for TV reproduction. He explained that it was necessary to use both top and back lighting, using back lighting to obtain depth. He showed that the lighting contrast must be held below that used for motion-picture theater reproduction and stressed that the luminous range of the film must be within the range of the TV system for best system results.

In his paper, Mr. Townsend pointed out that it was necessary to have "good" input to a color TV system in order to realize its full capabilities. He used slides to illustrate the system transfer characteristic, hue and saturation. He indicated that it was de-

sirable to avoid controversial colors such as blue-green and yellow-orange. He said that complementary colors produce the best overall results and that it was necessary to consider how the colors would reproduce in a monochrome system to be sure no information was lost.

A question and answer period after the papers was conducted by the speakers and Harold Kinzle, Laboratory Superintendent, Wilding Picture Productions, Inc.

The program concluded with a tour of the facilities of Station WNBQ. As a special demonstration, a color TV receiver was set up so that members and guests could view part of a live color telecast of the Lux Theatre originating in Hollywood.—*H. H. Brauer, Secretary-*

Treasurer, c/o Bell & Howell Co., 7100 McCormick Rd., Chicago 45.

At the Chicago Section meeting on June 12 an audience of 125 heard a presentation by two experts of the "why" and "how" of Daylight Saving Time broadcasting. The meeting was held in the main studio of WBKB, American Broadcasting Co.

The first paper, "Clock-Time Broadcasting," was presented by Willaim P. Kusack, Chief Engineer, WBKB. The obvious advantages of clock-time, or DST, broadcasting, whereby the same program is seen at the same local time in each time zone, were touched upon. Chicago has been selected as the control center for DST broadcasting for ABC because of its geographical location and also because the American Telephone and Telegraph transmission facilities are available out of Chicago to the East, West, South and North. From an economic standpoint where transmission costs are based on a cost per mile per hour, Chicago has a definite advantage as a control center, Mr. Kusack said.

He said that their original delay broadcasting operations used film as the recording medium, but that in 1957 three Ampex Video Tape Recorders were installed in the Daily News Building Studio of ABC. Although this equipment has been in use only a short time, it has proved to be a satisfactory means for recording programs for delay broadcasting, Mr. Kusack indicated.

Charles Younger, Engineer-in-Charge of DST Recording and Playback Operations, ABC, Chicago, showed, by means of a closed-circuit TV channel, the physical arrangement of the three Ampex Video Tape Recorders at the Daily News Building Studio. He also showed close-ups of various parts of the recorder and discussed the drive and magnetic recording head construction. He played back videotape recordings of the SMPTE members which were made as the audience assembled for the meeting. He also played back portions of a video recording of the paper and presentation by Mr. Kusack.

A question and answer period followed presentation of the papers.—*H. H. Brauer, Secretary-Treasurer, c/o Bell & Howell Co. 7100 McCormick Rd., Chicago 45.*


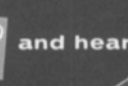
The Dallas-Fort Worth Section met May 16 at the Children's Museum, Fort Worth, with an attendance of 37. Speakers were William G. Hassler of the Children's Museum, and Lloyd Thompson, Vice-President of The Calvin Co., Kansas City, Mo. The two speakers described their travels to far different parts of the world. Mr. Hassler told of his expedition through British Guiana to the Amazon in 1937-38 and illustrated his talk with filmed highlights of the trip. Mr. Thompson told of his experiences behind the Iron Curtain during the summer of 1956. His talk was illustrated with color CinemaScope slides.

The Hollywood Section met on April 16 at the M-G-M Studio, Culver City, with an attendance of 185. Douglas Shearer, Director of Research for M-G-M, gave a talk on M-G-M's new method of making

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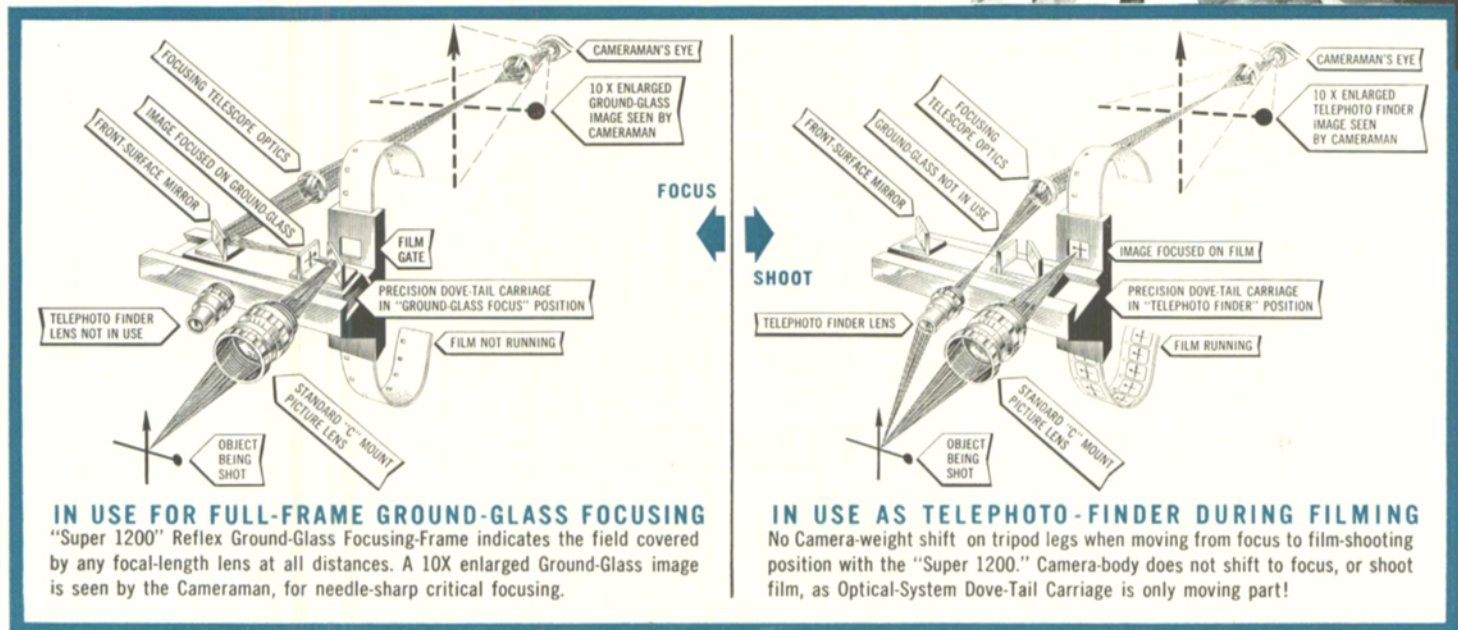
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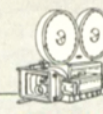
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Mr. Shearer explained that standard cylindrical lenses (non-anamorphic) are used in the original photography. The full width of the film between the sprocket holes is used with a mask inserted in the camera to fix the picture height to a 1.85:1 aspect ratio. For the wide-screen, "flat" version, an Academy aperture duplicate negative is made by optical reduction printing using conventional spherical lenses and maintaining the 1.85:1 aspect ratio. For a CinemaScope release the 2:1 anamorphosis is put in in the optical printing of the duplicate negative from which the 35mm release prints are made. The aspect ratio of the CinemaScope version is 2.35:1.

Care is taken in the original photography, with the aid of guide lines on the viewfinder, to compose the picture so as to give a

pleasing presentation in either the 1.85:1 or the 2.35:1 aspect ratio. Black-and-white prints made by this method were shown. Mr. Shearer also discussed and showed examples of M-G-M's 65mm color process and outlined the various methods used to obtain 35mm release prints.

A new *f*/1.5 projection light system, employing improved projection lenses and a Bausch & Lomb Balcold heat-transmitting elliptical mirror in the arc illuminating system was described by Walter Beyer of the Motion Picture Research Council. This equipment was on display at the meeting.

An interesting feature of the program was a demonstration by Robert MacDonald of M-G-M's novel portable fog machine. This was a development for which the M-G-M Construction Dept. was recently given an Academy Technical Award.—*Robert G. Hufford*, Secretary-

Treasurer, c/o Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38.

The Hollywood Section met May 21, with 205 attending, at the Cinema Department of the University of Southern California. Dustin Rawlinson, a student in the Graduate School and Chairman of the SMPTE Student Chapter at USC, acted as Master of Ceremonies for the evening.

The meeting opened with the showing of a 16mm color film, *An Occurrence at Owl Creek Bridge*, produced by the USC Cinema Department. Dr. Robert O. Hall, head of the department, gave a short talk on the philosophy of the cinema and this was followed by excerpts from four pictures made by students in the undergraduate and graduate schools. Each picture was introduced by one of the students who had participated in its production. Titles of the pictures and the students who introduced them are: *No Margin for Error*, Douglas Gallez; *The Black Cat*, Willis Lapeniaks; *Umbilicus*, Edward S. Seeley, Jr.; and *The Potter*, Michael Jorrian.

Following the showing of the films, Dr. Hall described the academic training and research in the Graduate School. Edward Freed, who directed the Department's Academy Award picture, *The Face of Lincoln*, discussed USC's Farmington Collection of foreign books on motion-picture subjects.

Bernard R. Kantor discussed his work in filming audience reaction by the use of high-speed infrared film and showed examples of this sort of photography. An earlier report by Mr. Kantor appeared in the *Journal* in Nov. 1955.

The meeting was followed by refreshments and a tour of the Cinema Department's production facilities.—*Robert G. Hufford*, Secretary-Treasurer, c/o Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38.

The Rochester Section met April 18 at the Dryden Theater, Eastman House, Rochester, N.Y., with an attendance of 35. John Thorpe, of American Telephone & Telegraph Co., spoke on "Getting the Right TV Program to the Right Station."—*A. E. Neumer*, Secretary-Treasurer, c/o Wollensak Optical Co., 850 Hudson Ave., Rochester 5, N.Y.

The San Francisco Section met May 21 at the Eastman Kodak Processing Plant, Palo Alto, Calif., with an attendance of 64. Paul S. Aex, Asst. Manager of the Palo Alto Plant, gave a brief speech of welcome. Members and guests were taken on a tour of the plant. The tour covered Kodachrome Processing in the 16mm and 35mm size, Kodacolor Processing and Printing, chemical mixing and recovery and quality control.—*Werner H. Ruhl*, Secretary-Treasurer, 415 Molimo Dr., San Francisco.

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