

section reports



Twenty Section Reports were tabulated in the March *Journal*. This regretted depar-

ture from the custom of publishing a full report of each Section Meeting soon after it is received has become necessary because of an increasing time-lag, in some instances of several months, caused by lack of space in the *Journal*. The reports tabulated below have been awaiting space for publication for several months. In order to publish at least a minimal report of each Section Meeting, this abridgment has been decided upon.

Section, Date, Place, and Reporter

Program

Dallas-Fort Worth, Sept. 19, Engineering Auditorium, Arlington State College—*E. J. Pattist*, Secretary-Treasurer, 3618 Marsh Lane Pl., Dallas

"Polaroid Transparency System" by *Harry Goldstein*, Tucson High School

"Fairchild Mini-Rapid 16 Processor" by *Gerard Morio*, Fairchild Camera and Instrument Co.

"Westrex Stereo-Disc" by *Don Havens*, Westrex Corp.

Hollywood, Oct. 21, Station KTTV—*Robert G. Hufford*, Secretary-Treasurer, c/o Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38

"Some Aspects of Video Taping a Live Television Show" by *E. E. Benham*, Chief Engineer, Station KTTV

New York, Sept. 12, U.S. Naval Training Device Center, Sands Point, L.I., N.Y.—*Robert M. Fraser*, Secretary-Treasurer, c/o Itek Corp., 700 Commonwealth Ave., Boston 15

Tour of Training Device Center conducted by *Capt. E. C. Callahan* and *Col. K. H. Hunter*.

—, Oct. 1, World Affairs Auditorium, Carnegie Endowment Center

"Possibilities for Improvements in Photographic Sound Recording" by *John A. Maurer*, JM Developments, Inc.

"The Effect of Developing Time Upon Distortion in Variable-Area Recording" by *George Lewin*, Army Pictorial Center, L.I.C.

San Francisco, Aug. 12, Marvin Becker Film Studios—*Rodger L. Woodruff*, Secretary-Treasurer, c/o KRON TV, 929 Mission St., San Francisco

"Some Aspects of Chemistry in Color Photography" by *Norwood L. Simmons*, Eastman Kodak Co., Hollywood 38

"Magnetic Striping Techniques" by *Marvin E. Becker*, Marvin Becker Film Studios, San Francisco

—, Sept. 9, INSUL-8 Corp., San Carlos, Calif.

"Some Experiments in Stereo Photography" by *T. L. Ford*, INSUL-8 Corp., San Carlos

"VICON Closed Circuit TV Equipment" by *Bruce Srievers*, INSUL-8 Corp., San Carlos

—, Oct. 21, KGO-TV Studios

"Straight Line vs Toe Recording for Kinescopes or Is Photographic Video Recording Still in the Running?" by *William A. Palmer*, Palmer Films, Inc., Menlo Park

Washington, July 23, NBC Studio, WRC-TV—*Henry M. Fisher*, Secretary-Treasurer, 4003 Underwood St., Chevy Chase 15, Md.

"An Improved Professional 16mm Reversal Color Camera Film" by *H. Edward White*, Eastman Kodak Co.

"Operation Deepfreeze" by *Richard R. Conger*, USN, Assistant Photo Officer for Commander, Naval Support Forces, Antarctica

—, Nov. 13, National Academy of Sciences

"Photography and the Geophysical Year" by *William F. Swann*, Eastman Kodak Co., Rochester

"Production Planning of Filmed Missile Progress Reports" by *William F. Romeike*, Glenn L. Martin Co., Baltimore

"New Stereophonic Speaker System and Its Application to 16mm" by *Col. Richard H. Ranger*, Rangertone, Inc. Newark, N.J.

The Boston Section held its first official meeting on March 24th at the WBZ-TV studios in Boston. Harold Bresson of the Ampex Corp. and Joe Dougherty of the Du Pont Photo Products Dept., addressed the meeting on the subject of "Motion-Picture Film and Video Tape in Television." Both speakers traced the growth of their recording media and indicated to which specific applications each was best suited.

Mr. Bresson pointed out that the acceptance of the Ampex VTR system has been so wide that the company is now manu-

facturing 40 units per month for television stations, commercial production houses, and special applications. Recent advances in machine design and utilization have led to compatibility of recordings from one machine to another, easier and more successful tape splicing, and longer tape and head life. Some problems yet to be overcome are a practical tape duplication method (since duplication is now done at normal record-playback speed), and quality deterioration in dubbing after two generations.

Mr. Dougherty stressed the advantages of film over video tape for most uses because of its low cost-high quality mass distribution methods and universal acceptance. There is an overall production safety and practicality through the use of film technicians and specialists who are using techniques that have been improving for over fifty years. He cited the advantages of editing a "visible" scene to a given frame, after careful study, to set a mood, rather than making a split-second irrevocable decision as might be the case in a live show which is taped.

A lively discussion followed the formal presentations at a coffee break sponsored by the Eastman Kodak Co. Conclusions drawn from the talks were that while VTR surpasses film as a means of recording a live television presentation for limited quantity distribution or network use in delayed broadcast, it cannot now and is not intended to replace all film in television programming.

Following the discussions by Mr. Bresson and Mr. Dougherty the following slate of officers was elected unanimously for the balance of 1959: Edward H. Rideout, Avco Crosley, Chairman; Robert M. Fraser, ITEK Corp., Secretary-Treasurer; Board of Managers: Joe Rothberg, Dekko Films (membership chairman); Lester Bernd, Cine Video Labs (Program Chairman); Bruce Harding, Harvard Business School; Louis Lindauer, Trans Radio Productions; David Waddell, Altec Corp.; and Ernest Kessner, Eastern States Farmers' Exchange. —*Louis F. Lindauer*, Acting Secretary, c/o Trans Radio Productions, 683 Boylston St., Boston. COpley 7-5760.

The Canadian Section met on March 12th at Caldwell Queensway Studios in Toronto. Seventy members and guests attended the meeting, which included a panel discussion on functional photography with emphasis on motion-picture applications.

Don Dixon, Canadian Kodak, opened the meeting with a screening of the Kodak film, "Functional Photography." Following the screening, five prominent panelists addressed the meeting.

Dr. Irving Glass, of the Institute of Aerophysics, University of Toronto, discussed various methods of photographing airflow over models in wind tunnels, with illustrations of the different techniques.

Bill Jones, PYE Canada Ltd., described how closed-circuit television has been used functionally. Among the uses outlined were underwater salvage, X-ray, ultra-violet and infrared inspectors. A TV camera for inspection of nuclear reactors and other radioactive devices was discussed.

Squadron Leader S. F. Davies, of the Central Experimental and Proving Establishment of the Royal Canadian Air Force, outlined the uses of conventional and high-speed motion pictures in the testing of service aircraft, their components, armaments and other features such as the end-of-runway stopping barriers.

R. C. Jacobson, physicist in the structural research department of the Hydro Electric Power Commission of Ontario, described the development and use of two special motion-picture cameras adapted for unique uses. One was a bore-hole camera which



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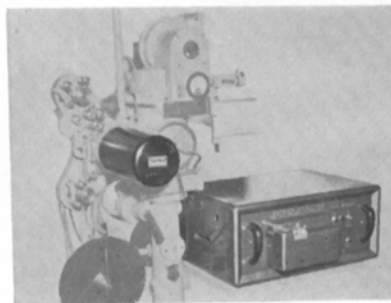
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when dropped down vertical holes in the earth etc., under such things as dams, could give a continuous record of all sides of the hole from top to bottom.

The other unit described by Mr. Jacobson was a war surplus GSAP camera adapted for examining horizontal cable-carrying ducts. The ingenuity of the development and use of these cameras dramatically illustrated the uses to which functional photography has been put.—R. Ringler, *Secretary-Treasurer*, 85 Eglinton Ave., E., Toronto, Ont., Canada.

The Hollywood Section meeting of March 17th had an attendance of 260 to hear discussions of broadcasting of stereophonic sound using AM, FM and TV. Robert Trachinger, Manager of Engineering Operations at ABC-TV, was host to the meeting which was held at the ABC Television Center in Hollywood.

Five speakers addressed the group. They were George Otte, Audio Maintenance Supervisor, ABC-TV, who talked about "Audio Facilities for the Lawrence Welk Show in Stereo;" Don McCroskey, Transmission Engineer, ABC-TV, "Transmission Problems in Network Stereo Broadcasting;" John Allen, Supervisor, Video Recording, ABC-TV, "Recording and Playback of Stereo Sound with Ampex Videotape Machines;" Roger Carroll, KABC Radio, "AM-FM Stereo Broadcast Using Special Recordings" and Robert Cook, Walt Disney Prods., "The Walt Disney Presents Program Titled 'The Peter Tchaikowsky Story' in 3-Channel Stereo."

Stereo sound as used on the Lawrence Welk Show was interestingly described by the technical personnel of ABC. The presentation was carried out in a manner similar to a TV broadcast and moved along at a regular production tempo. The use of a TV camera and closed-circuit monitors made it possible for all the 260 members and guests in the audience to be brought into the audio control booth, in effect, which normally two or three men would crowd.

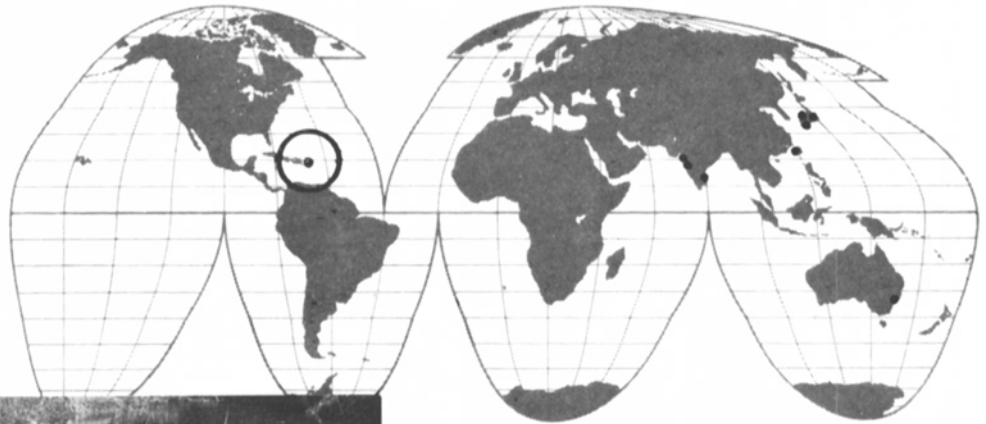
Members were able to see close up the complex array of controls on a stereo mixer panel. The placement of the many microphones for their respective channels was cleverly shown by red lights mounted on mikes on Channel A and green lights on Channel B. The speaker indicated positioning by switching on respective lights.

The demonstration was on the Lawrence Welk stage and the orchestra arrangement of music stands was directly in view. The monitors were again used to display closed-system tape recordings of how the two sound channels were recorded on two Videotape Recorders with Channel A sound on one and Channel B on the other. The synchronization of the two signals was shown on a dual presentation scope and the mechanics of control were illustrated. Then, five minutes of the recorded Welks program was presented.

Mr. Carroll, who has a regularly scheduled stereo music show on KABC AM-FM, presented, by magnetic recordings, sections of typical stereo programs.

Mr. Cook, Sound Director of Walt Disney Productions, explained the tech-

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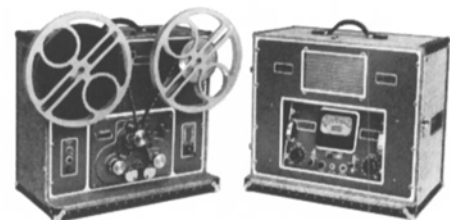
san juan (Puerto Rico)

Viguie Film Productions, Inc. with main studios in San Juan, Puerto Rico, frequently assigns its camera and sound crews to the deep, rugged areas of the country where mountains, rivers and streams provide excellent settings.

Photos at left show Viguie sound engineers using Magnasync equipment to record an interview with a native woman as she does her laundering in a mountain stream. Viguie engineers have found in Magnasync equipment the portability and reliability so essential to quality recording under the severe environmental conditions of this tropical Caribbean island... extreme heat and humidity.

In addition to portable equipments, such as the 16 mm "Type 5", Viguie also has a complete studio installation of 602 Series Magnasync recorders and dubbers. Other Magnaphonic Sound System installations in Puerto Rico are:

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nique of 3-channel sound as used in the Disney TV presentation of "The Sleeping Beauty." Two magnetic sound channels and one optical are used on 35mm black-and-white film. A sequence from the film was presented on the monitors, and the sound was heard from three speakers symmetrically placed on the stage.—Carl W. Hauge, *Secretary-Treasurer*, 959 N. Seward, Hollywood 38, Calif.

The New York Section held a joint meeting with the National Television Film Council on March 11th at Farkas Films, Inc., New York City. "Operation Video Film—Better Film Quality for Television," was held in two sessions, at 4 and 7 p.m., in order to accommodate the audience of almost 600. It was another in the New York Section's series of how-to-do-it meetings.

During the meeting, a workshop demonstration on the proper scenery preparations, lighting adjustment and camera operation for film production to be used in television, was presented under the chairmanship of John Stott of Eastman Kodak Co.

A scene was staged, lighted and photographed at the Farkas Studios under the direction of a joint SMPTE-NTFC program committee. Nick Farkas made available the facilities of Farkas Films, Inc., in order that the two scenes to be photographed could be erected at his studios. Mr. Farkas acted as director of photography and Arthur Ornitz was the cameraman on the production. The local motion-picture production craft unions contributed their talent and cooperation to the program in order that actual working conditions could be maintained.

Television films must be produced within

the boundaries of the technical characteristics of the television medium to achieve good visual reproduction. This production workshop demonstrated, explained and defined in detail, how these conditions can be achieved with particular emphasis on the term "white reference" and "black reference." Two scenes, one a living room and another a kitchen scene, were photographed and the lighting carefully measured both with a conventional photographic light meter and with a spot brightness meter. The meeting was informal in manner and the program committee led the description and discussion of the techniques used by Mr. Ornitz and his working crew to light the set for television film transmission. The enthusiastic capacity audience responded with a great many interesting questions.

The program committee is to be congratulated for taking on such a prodigious program requiring a great deal of coordination between production groups. The committee included Chairman John Stott, Eastman Kodak Co.; Peter Keane, Screen Gems, Inc.; John Whittaker, CBS-TV; and Nick Farkas, Farkas Films, Inc. It is planned that the prints resulting from this demonstration will be shown over a television system as the program for the April meeting.—Edward M. Warnecke, *Secretary-Treasurer*, Eastman Kodak Co., 342 Madison Ave., New York, N. Y.

The San Francisco Section's March 10th meeting was held at KGO-TV Studios in San Francisco. Twenty-two people attended. Joe Greer of Beckman-Whitley Corp., San Carlos, Calif., was the main speaker of the evening.

Discussing "Ultra High-Speed Photography," Mr. Greer divided the subject of high-speed framing cameras into four parts:

1. The principals of operation and methods used to obtain repetition rates up to 4.3 million per sec. (For complete technical description of operation, see the January 1959 *Journal*, pages 16-18.)
2. Methods and materials used in the manufacturing of Models 189 and 192 Cameras.
3. Applications and results: a series of 21 color 2 x 2-in. slides were shown of a charge blasting through a piece of 1-in. glass.
4. Methods of lighting, starting and synchronizing the events.

An informal discussion followed Mr. Greer's talk, during which it was learned that Beckman-Whitley has bought the rights to the Eastman Kodak high-speed 16mm motion-picture camera and will soon produce and market it under their own trade name. One of the new 250-frame, 16mm, portable framing cameras was on hand for the inspection by our members.—Frank Mansfield, *Secretary-Treasurer*, 57 Stoneyford Ave., San Francisco.



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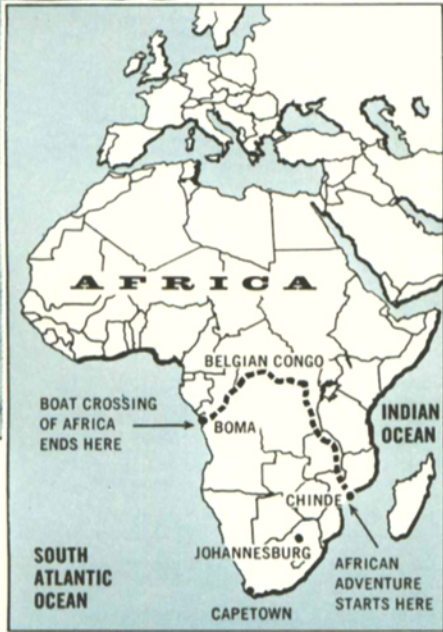
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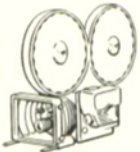
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