potassium bromide of 10 to 12 gm per liter, but not by organic antifoggants, such as 6-nitrobenzimidazole. A developing machine connected with a kinescope recording equipment and a television projector are described, in which film is developed only for 10 to 20 sec, at 15 C and the electrolysis of developer is controlled by a colorimetric method. (From *Chem. Abstracts*)—T. Kitagawa, K. Akaike, and K. Hiwatari, *J. Soc. Sci. Phot. Japan, 20:* 62–6, 1957.

section reports

The Canadian Section met on February 12 at the National Film Board Auditorium in Montreal. Al Turnbull, Chief Eng., Dominion Sound Equipment Ltd., addressed the audience of ninety on "Stereo Sound in the Theatre and Home." During his discussion Mr. Turnbull dramatically described and demonstrated stereo sound in the theatre. The National Film Board staff did a very fine job in installing excellent equipment to be used specially for this presentation.

The second speaker of the evening was Walter Sentleman, National Film Board, was discussed "Special Photographic Effects and Allied Procedures." Now in charge of special effects at the National Film Board, Mr. Sentleman was previously in charge of production of special effects with Technicolor, London, J. Arthur Rank, and MGM Studios.—Ron E. Ringler, *Secretary-Treasurer*, DuPont Co. of Canada Ltd., 85 Eglinton Ave., E., Toronto, Ont.

The Canadian Section met April 14 at the National Film Board Auditorium in Montreal with an attendance of 70. Speakers were Wilton R. Holm, Photo Products Division, E. I. duPont de Nemours & Co. Inc., and Arthur Chetwynd, President, Chetwynd Films Ltd., Toronto.

The meeting opend with an early 16mm color film produced in 1952. The film was one of the first in Canada to be produced using 16mm anamorphic equipment. This served to emphasize the strides taken in the use of anamorphic lenses as outlined in Mr. Chetwynd's discussion of "The Practical Use of the 16mm Anamorphic Lens," which described the developmental testing required for the successful use of this medium in his company's present operation. Bob Brooks of the Chetwynd organization demonstrated the equipment. Examples of coaching film made for the Canadian Big Four Football League were shown following the demonstration.

Mr. Holm discussed "Sensitometry Principles and Practical Applications." His graphic concise outline of sensitometry and its practical use in motion pictures did much to stimulate thought on a subject which is extremely vital in Canada at the present time.—Ron E. Ringler, *Secretary-Treasurer*, DuPont Co. of Canada Ltd., 85 Eglinton Ave., E., Toronto, Ont.

The Chicago Section opened the 1959 calendar year with an unusual symposium on the use of "Film in Sports," at its January 22 meeting. 53 people attended.

Participating in the symposium were. Jack Gibney, Imperial World Films, Production Manager of "Wrestling From Chicago"; Sidney Goltz, Sid Goltz Associates, Producer of "All-Star Golf" and "Championship Bowling" and C. N. Hockman, Director, Motion Picture Production, University of Oklahoma, and Producer of "Inside Football with Bud Wilkinson."

Following the presentation of papers describing in detail the techniques and methods used in filming each of the sports events, the speakers formed a panel for further informal discussion and a question and answer period.

Demonstration films were particularly good and included a special color film prepared by Mr. Gobney illustrating highlights of the "Wrestling From Chicago" series, film excerpts from the "All-Star Golf" shows, and a 15-minute film from the "Inside Football" Library.

A coffee and coke session followed the meeting.—William H. Smith, *Secretary-Treasurer*, Lakeside Laboratory, Gary, Ind.

The Chicago Section, at its February 9 meeting, had an audience of 59 to hear a series of papers describing "The Application of Motion Pictures to Medical Teaching and Research."

Three prominent men in the medical profession interestingly described the bringing together of medical research, motion pictures and specialized equipment design to accomplish remarkable advances in their respective fields. George Shambaugh, Jr., M.D., Chairman, Department of Otolaryngology, Northwestern University Medical School, discussed "Cell Division in Relation to Research on Hearing, Surgery of Inner Ear, Details By Camera." Paul Moor, Ph.D., Director, Laryngeal Research Laboratory, William and Harriet Gould Foundation, Northwestern University, discussed "Hi-Speed Analysis of Function of Human Vocal Cords." Paul Holinger, M.D., Professor of Broncho-Esophagology, University of Illinois, discussed "Studies of Human Bronchii and Esophagus, Motion Picture Studies." James Brubaker, Northbrook, Illinois, Moderator of the Discussion, explained the "Design and Construction of Ear and Bronchii Camera."

Mervin W. LaRue, Sr., Merwin W. LaRue, Inc., Chicago, and Ralph P. Greer, Associate Director, Division of Communication, American Medical Association, introduced the speakers. The Chicago Section has expressed its gratitude to Mr. LaRue, Sr., distinguished proponent of the use of motion pictures for medical research, for his help in arranging this program.

Prior to the meeting, the speakers were guests of the Chicago Section at a dinner in the Gibraltar Room of the Prudential Building, which was attended by twenty-eight. Following the meeting, there was a coffee session arranged through the courtesy of Wilding Picture Productions of Chicago.—William H. Smith, *Secretary-Treasurer*, Lakeside Laboratory, Gary, Ind.

The Chicago Section, at its March 3 meeting, featured two papers on "Visual Aids Production" and attracted a capacity audience of 88 to the Section's Prudential Building meeting room.

In answer to the requests of many Chicago Section members who were unable to attend the Fall Convention, the entire meeting was devoted to two excellent papers presented there by Norman R. Salmons, Manager, Audio Visual Service, Sales Service Division, Eastman Kodak Co., Rochester, N.Y.

Mr. Salmons' first paper, "Visual Aids Production," described some of the methods used in producing relatively low-cost visual aids for business and industry. Both art work and still photography were discussed, and excellent examples were given showing the preparation and proper utilization of each of these types of materials.

In his second paper, the author presented a suggested mode of operation and an outline for plant, personnel and equipment requirements necessary for the production of the visual aids previously described.

The suggested techniques applied to an in-plant photographic department within industry and emphasized the inclusion of the person making the ultimate presentation as a vital part of the planning "team." Many of the examples given were the result of Mr. Salmons' personal experiences and demonstrated the practicability of such an approach.

Between papers, Film and Recording Services hosted the coffee and coke session which has become a welcome part of each of our section meetings. Members and speakers enjoy the opportunity to talk informally and we find that our question and answer periods are correspondingly more lively.—William H. Smith, *Secretary-Treasurer*, Lakeside Laboratory, Gary, Ind.

The Dallas-Fort Worth Section met on March 18 at the Dallas Public Library Auditorium. An audience of 45 heard a discussion of the career of Robert Flaherty, which included descriptions of his film-making techniques and his philosophy of cinema, by Mrs. Frances H. Flaherty. Mrs. Flaherty's talk was illustrated by perfectly preserved film clips of "Nanook of the North," "Moana," "Man of Aran," and other trend-setting documentaries.—P. W. Wygant, *Secretary-Treasurer*, 6021 Plants Ave., Dallas 12, Texas.

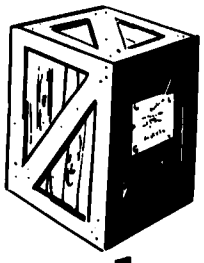
The New York Section, on April 29, in cooperation with the National Television Film Council, held the concluding phase of the two-part program "Operation Video Film—Better Films For Television," at the television studios of the American Broadcasting System in New York City. Scenes shot during the Section's March meeting were shown over closed-circuit television to an audience of 270 at two sessions.

A black-and-white print of eight scenes from a 35mm duplicate negative was telecast. These particular scenes were selected to demonstrate various factors in relation to the limitations of the brightness range of the television system. John Stott of Eastman Kodak Co., Chairman of the Panel in charge of the presentation, summarized the previous photographic session. Peter Keane, Screen Gems, outlined the suggested density requirements for film in television and E. Hamilton, ABC-TV, discussed the generation of the television signal and the use of the waveform monitor in relation to film density.

By means of superimposing the waveform monitor and the film scene on the television monitor, the audience was able to see the relationship of film densities to "black-and-white reference" of the television system. The brightness readings on the set, the density recommendation for television prints, and correlation of these items with the television waveform monitor were thoroughly explained on both a-c and d-c coupled monitors, simulating home reception.

Paul Kaufman, Du Art Laboratories, described the sensitometry of the film duplication process used to obtain the final print quality. He also showed the sensitometric and pictorial differences between a print from a good and a poor duplicate negative.

A discussion period followed each of the two sessions.—Edward M. Warnecke, *Secretary-Treasurer*, Eastman Kodak Co., 342 Madison Ave., New York, N.Y.



new products

(and developments)

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.

The RCA TV Tape Recorder has been announced as in production. Six prototypes have been operated for about a year by NBC network and one was installed at WBTV, Charlotte, N.C. The Recorder is designed for black-and-white and color. Programing features include variable-speed cuing control, cue recording channel and master erase head. Built-in devices for ease of operation include picture and waveform monitor, monitor and CRO switches and servo control track monitoring. Other features include electronic headwheel adjustment, wideband demodulator and magnetic tone wheel.

Ampex Corporation's new model Videotape (TM Ampex Corp.) Television Recorder, VR-1000B, was announced in early May for deliveries in June. To improve picture quality three innovations have been made: (1) tape start in 2 sec compared with the former 5 sec, to improve "on air" program cuing; (2) automatic brake release, to facilitate threading and splicing; and (3) tape playback speed control for momentary speed-up or slow-down to permit two recorders to be lip-sychronized or to synchronize a VR-1000B with an external audio recorder. Seven changes to simplify maintenance and set-up procedures are: (1) addition of head-life indicator; (2) high-power tube metering, to check high-power tubes at 38 points; (3) controls made more accessible; (4) improved switcher and demodulator design; (5) protective circuits, with a white light indicating location of trouble; (6) a pointer behind each control knob added to show original dial setting; (7) components more accessible by a swing-out harness.

The return of William H. Moenter to the Electronics Dept. of S.O.S. Cinema Supply Corp., 602 W. 52 St., New York 19, has been announced. Mr. Moenter is a picture and sound recording specialist with 25 years of electronics service experience. His duties in his present post will include checking and servicing theater equipment, sound systems and recording and electronic equipment.