

section reports



The Atlanta Section met on January 10 at the U.S. Public Health Communicable Disease Center with an attendance of 41. Guest speaker was Dr. James Lieberman, Chief, Audio-Visual Section, Training Branch of CDC, whose subject was "Audio Visual Communication in Public Health."

Dr. Lieberman outlined in brief the growth of the Communicable Disease Center from its original inception in 1942 as an organization called Malaria Control in War Areas (MCWA). At the end of World War II, MCWA was disbanded and

the Communicable Disease Center was formed.

The center has the primary function of prevention and control of infectious diseases and operates through state and federal health departments and foreign field stations in the lesser developed areas of the world.

It was noted that the CDC Audio-Visual Section was unique in that it is comprised of bio-medical (photomicrography), audio-visual (motion pictures and slide films) and photographic (still photography) personnel.

A number of film clips from various CDC audio-visual productions in black-and-white and color were shown in conjunction with Dr. Lieberman's talk. One film in particular which seemed to capture the attention of all present was a 16mm color close-up sequence showing the hatching of a mosquito from the larva to the adult stage. Films of this type are

frequently used in demonstrating malaria control techniques.

Motion pictures, slides and slide films produced by CDC are used in orientation of personnel in the Public Health Service and as valuable aids in the Department of Health Mobilization for Civil Defense.

After the talk, members and guests were conducted on a tour of the Audio-Visual Section, which includes a graphic arts department, motion-picture processing laboratory, recording studio, silent and sound stages for the production of full-scale motion pictures.

The attendance at this meeting was one of the largest we have had with several out-of-state guests attending. We were fortunate in having with us SMPTE Section Vice-President Garland C. Misener.

Those present indicated that they felt that they had a better understanding of the importance of audio-visual communication in safeguarding the nation's health, following the meeting.—John C. Horne, *Secretary-Treasurer*, 404 Page Ave., N.E., Atlanta 7, Ga.



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The Chicago Section met on December 6 at the Cinema Processors Laboratory and the CBS Studios with an attendance of 80.

This meeting consisted of an inspection tour of the facilities of the Cinema Processors Laboratory and WBBM-TV Studios. SMPTE members assembled at the former where they toured the facilities which are almost completely devoted to the processing of black-and-white 16mm news films for showing on CBS Television News shows. At this lab complete facilities are available for developing negative films making contact positive prints, positive developing, editing, splicing, and correlation with the TV script.

After completing this tour, the group walked three blocks to the CBS Studios for an interesting tour of that plant. Here major points of interest included the news and copy rooms, the TV control rooms, and the studio where the final TV news program is telecast. Of particular interest to the group were the projectors on which the news shorts were run, and how they were controlled with flawless timing during the news telecast.

Prior to the sessions, a meeting of the Board of Managers was held at the offices of Behrend Cine Corp., during which plans for the coming year's program and the SMPTE-sponsored course at Northwestern University were discussed.—Philip E. Smith, *Secretary-Treasurer*, c/o Eastman Kodak Co., 122 South Prairie Ave., Chicago 16, Ill.

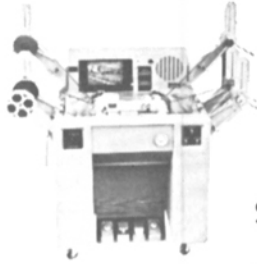
Ninety members of the Hollywood Section met on December 20 at Moody Institute of Science in Los Angeles to hear three speakers. Edward H. Reichard, Consolidated Film Industries, discussed "Control Techniques in Film Processing"; John F. Scales, Armed Forces Radio and TV Service, explained the operations of the AFRTS; and Ralph Sogge, Magnasync Corp., explored "The Large and Small in Mobile Recording Channels."

Moody Institute provided the opening film for this meeting—their recently

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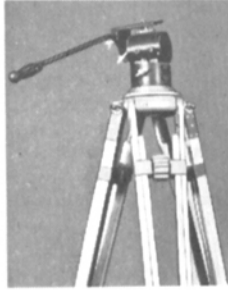
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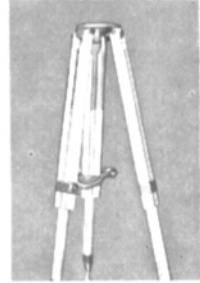
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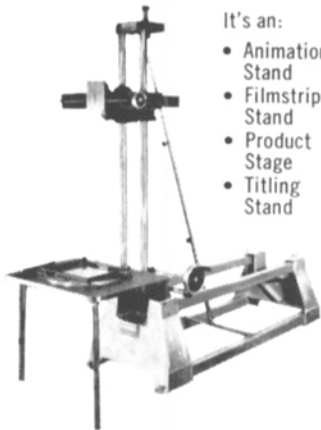
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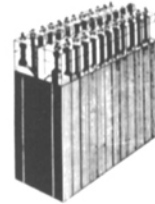
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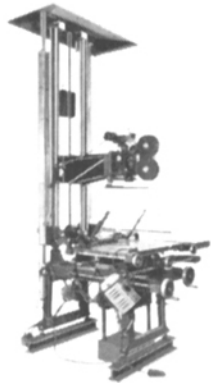
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completed production "Sense Perception, Part 2—The Limitation of the Senses." The technical excellence of the film, as well as the thought-provoking message, narrated by Dr. Moon, won the admiration of those present.

Mr. Reichard, chairman of SMPTE's Laboratory Practice Committee, described the history and contents of the Society's new book, "Control Techniques in Film Processing."

Mr. Scales described the radio and television network activities of the Armed Forces Radio and Television Service. By means of short-wave radio broadcasts beamed to all parts of the world from stations on both the east and west coasts, U.S. service personnel hear news, sports and music

programs. Additionally, there are many other AFRTS radio stations around the world which receive programming by means of 12-in. microgroove records containing 33 minutes of program material.

There are currently 39 key television stations which receive programming by 16mm film and kinescope recordings made from the lines of the three major networks. Most of this recording is done by AFRTS personnel who have achieved a high level of quality by careful attention to detail.

Mr. Sogge described both the "Safari" mobile sound-recording studio in a trailer and the small, transistorized "Nomad" recorder, both of which are unique in the

motion-picture field. The "Safari" employs a conventional Magnasync recorder in a mobile, 3-wheeled trailer housing, which also contains a 4-position mixer, batteries, a d-c to a-c converter, and storage space for microphones, cables, etc. The "Nomad" recorder, designed basically for the advanced amateur, attaches to popular 16mm cameras and receives its transport power by means of a flexible cable from the camera. Transistorized electronic circuitry and a novel hand mixer enable the operator to achieve great flexibility in usage.—Ralph E. Lovell, *Secretary-Treasurer*, 2554 Prosser Ave., Los Angeles 64.

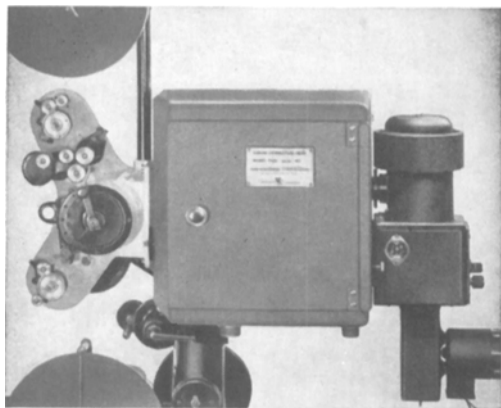
The New York Section met on December 14 at the World Affairs Center Auditorium with an attendance of 92. Participating in the 8mm Symposium were: John Flory, Advisor on Non-Theatrical Films, Eastman Kodak Co.; Arthur J. Miller, Vice-President, Du-Art Film Laboratories, Inc.; Everett Hall, Vice-President, Fred Watson Associates; and Raymond Hennessy, General Manager, Fairchild Camera & Instrument Co.

Mr. Flory, opening the symposium, presented an illustrated report on the present status of both 16mm and 8mm films. In commenting on the future of 8mm sound films, he noted that about 8,000,000 8mm projectors are now in use, as against 600,000 16mm projectors, with production running at a rate of 800,000 8mm units versus 50,000 16mm projectors per year. He stated that the goal of industry should be to get 8mm sound films into the "paperback book" class as a tremendous force for the communication of knowledge.

Mr. Miller took up the question of laboratory problems in the production of 8mm films. Noting that it is the usual practice to use reversal films for production of 1 to 40 prints, he stated that for producing large numbers of prints, 100 to 1,000, multiple-width films such as 32mm (4-8mm) or 35mm (4-8mm) would have to be used with specially prepared intermediate negatives. Mr. Miller felt that one of the most important factors in the production of quality 8mm sound films would be tighter tolerances on the part of both the film manufacturers and the processing laboratory.

The application of sound to 8mm films was discussed by Mr. Hall, who told of the several ways of applying the magnetic stripe to the film. He indicated that while an optical track has been produced he felt that the 8mm optical soundtrack was in the experimental laboratory stage and that magnetic sound reproduction was the answer.

Mr. Hennessy described the new Fairchild 8mm Sound Camera as a single-system amateur camera, motor driven at 24 frames/sec, battery powered, with a transistorized amplifier. He emphasized that the Fairchild camera was not intended as a professional tool, stating that the available 16mm equipment was better and more effective. An interesting note was that the Fairchild projector, developed and placed in production in less than a year, is designed to operate at 18 and 24 frames/sec since tests showed that 18 frames/sec was closer to the actual speed

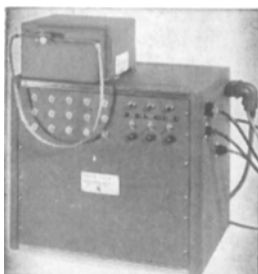


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The New York Section met on January 18 at the World Affairs Center Auditorium with an attendance of 105. Guest speakers were: Walter P. Siegmund, American Optical Co., whose subject was "Fibre Optics"; and William Vinten, W. Vinten Ltd., London, England, who discussed "Television in Europe."

A great deal of interest was expressed in Dr. Siegmund's presentation of a subject which is not too familiar to the general membership. This was demonstrated by the fact that he was requested to extend his talk beyond the prescribed time limit,

which he did. Applications of fiber optics in industry and medicine were given adequate consideration.

Mr. Vinten was a last-minute addition to the program and was unfortunately compelled to make his presentation brief. Color slides showing British facilities were of interest to the gathering.

No discussion was possible due to the over-extension of the original time allotted. —William H. Metzger, *Secretary-Treasurer*, c/o Ansco, 405 Lexington Ave., New York, N.Y.

The San Francisco Section met on December 13 for its annual nonengineering meeting to which members may invite their families and friends.

After cocktails and dinner the group moved to the Rita Theatre for the meeting at which Arthur Miller, Past President of the American Society of Cinematographers, was the guest speaker. Mr. Miller, who started in motion pictures in 1908, working for some of the first film producing companies such as Pathé and Rex, talked about his experiences in photographing early films, among them the serial "The Perils of Pauline," starring Pearl White.

Three times Mr. Miller has been awarded the coveted Oscar for his outstanding work as director of photography. He has more than 150 pictures to his credit, among them "The Song of Bernadette" and "The Keys to the Kingdom."

"The Golden Age of Comedy," an entertaining picture loaned to the Section by the Valiant Film Corp., was shown after Mr. Miller's talk.—Frank Mansfield, *Secretary-Treasurer*, 57 Stoneyford Ave., San Francisco, Calif.

The San Francisco Section met on January 10 at KGO-TV Studios with an attendance of 56. Charles F. Swisher, Video Application Engineer, Ampex Corp., was the guest speaker. His subject was the British Broadcasting Corporation.

Mr. Swisher, who spent considerable time at the B.B.C.'s White City studios in England, presented an interesting and informative forty-minute talk, which was followed by a sixty-eight minute award-winning documentary film, "This is B.B.C.," which was enjoyed by the audience.

A business meeting, cocktails and dinner at the Rathskeller Restaurant preceded the meeting.—Clifton R. Skinner, *Secretary-Treasurer*, Skinner, Hirsch and Kaye, 336 Funston Ave., San Francisco, Calif.

The Washington, D.C., Section reports that an unbelievable series of circumstances made possible "The Welcome to Washington" presented October 11, 1960 to the Army Pictorial Service Conference, The High Speed Processing Symposium of the Society of Photographic Scientists and Engineers and the Fifth International Congress on High Speed Photography.

The Section was host for this event presented in cooperation with the Motion Picture Service of the United States Information Agency. The cooperation of the Department of Defense and the United States Marine Corps permitted the participation of the United States Marine Band and the Drum and Bugle Corps of Marine Corps Headquarters.

Including participants, five hundred people witnessed this special meeting which was described as one of the best section meetings ever.

Turner B. Shelton, Director of the Motion Picture Service, USIA, spoke on the subject "How Foreign Audiences View The American Heritage." It was illustrated with special film footage consisting of excerpts from many USIS films shown throughout the world. (In itself the footage could be used as a demonstration reel of the outputs of many film producers and examples of film processing by many laboratories.)

Mr. Shelton traced the history of the United States, the events in history and the



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contributions of the early settlers and their backgrounds from which America has drawn much of its strength. It was continually emphasized that freedom means responsibility. More important than what the foreign audience is told is what they discover for themselves in the various USIS motion pictures.

At the conclusion of his presentation, heretofore seen only at the University Film Producers Association convention at Williamsburg, Virginia, and the Edinburgh Film Festival, Mr. Shelton told the audience: "No day goes by but that we give thanks to you motion picture and television engineers for the magnificent work which you have done over the years to make the motion picture the powerful, faithful and responsible instrument of communication it now is.

"I was most impressed by the high technical quality of the motion pictures we made on President Eisenhower's tours of Latin America and Asia. Only you could know all the technical demands required for the coverage of the President's travels in very different places with different facilities and varying climatic conditions at almost every stop. And you know the high skill and art it took to make this photography quickly into finished documentary films worthy of their distinguished subject.

"Heads of governments have said many significant things about motion pictures. They agree that the motion picture, the moving image, is the most important and effective medium of mass communication. A few leaders—like Lenin, Stalin and



Turner B. Shelton, Director, Motion Picture Service, USIA, guest speaker at the Washington Section's "Welcome to Washington" meeting.

Khrushchev—use pictures as a means of mass agitation and for promoting what is called the cultural offensive. But many of us have seen in the motion picture the means for communicating concepts of truth and progress and liberty, and for extending a message of international good will and cooperation to billions of people, literate or not.

"The motion picture is a massive force in the world of today and tomorrow. You, the scientists and technicians, you engineers have brought about its development to its present high state. I know you will advance it even further in the future."

The meeting was held in the beautiful new auditorium in the Department of

State. This was one of the first meetings in it and the first to be held in the evening.

Captain Dale Harpham, Assistant Director of the Marine Band, was responsible for the beautiful and inspiring musical presentation which was the first part of the program. A special unit of the band played popular music preceding the formal opening of the meeting.

Dr. Albert McCartney prayed for God's blessing on our country, its leaders, and our meetings.

A Marine Color Guard and a 26-piece band presented the Colors and played the National Anthem.

Under the direction of Warrant Officer Chris Stergiou, the Drum and Bugle Corps staged one of their very few indoor appearances. Their showmanship and musical ability were enthusiastically enjoyed by the audience.

Sections Vice-President Garland Misener extended the Welcome to Washington on behalf of the Society, and Howland Pike, Chairman, extended it on behalf of the Washington, D.C., Section.

We are very grateful to the many people who helped and in particular to James Dunton, Department of Defense; Fernleigh "Red" Graninger and Charles Shinkwin, Department of State; General David M. Shoup, Commandant, and Lt. Col. W. L. Dick, A.D.C., The Marine Corps; Turner B. Shelton and Jack W. Evans, Motion Picture Service, USIA; and a special thanks to the Headquarters Staff of SMPTE for their splendid cooperation.—William E. Youngs, *Secretary-Treasurer*, 231 Mayflower Drive, McLean, Va.

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