

Obituaries



Frank V. Bremer

When the Society learned most regretfully of the death of Frank V. Bremer, assistance in preparing this obituary was very graciously given by his daughter, and son.

Frank V. Bremer, a pioneer of radio broadcasting, died on June 24, 1961, at the age of 67 after a short illness. He was founder of WAAT and for many years Vice-President of WAAT and its subsequent affiliate WATV.

Born in New York City, Mr. Bremer resided in Jersey City for a long period before moving to 12 Hamilton Avenue in the Arlington section of Kearny, N.J.

It was from his Jersey City home that active participation in Radio took place in 1909 by means of a spark coil transmitter under call letters F.B. In January of 1910 he formed the Jersey City Wireless Club.



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In 1922 call letters WAAT were issued for transmission on 360 meters at 15 watts power. Trouble, occasioned by low power and financial inability for expansion forced suspension in 1923.

The incorporation of Bremer Broadcasting Corporation in 1926 resulted in increased power to 100 watts but under call letters WKBD. Further negotiation resulted in restoration of the WAAT initials. Studios atop the Hotel Plaza in Jersey City were officially opened in November of the same year.

Growth of the industry resulted in transmitter facilities being erected in the Kearny meadows in 1940 with directional antenna system at 1-kw power. Studios and offices were moved to larger quarters in Newark two years later. Affiliation with the television field began in 1948 as WATV was officially opened on May 14 in Newark. Transmission of television signals was transferred to the Empire State building in 1953.

When the radio and television facilities were sold in 1958 to become known as WNTA and WNTA-TV, Mr. Bremer was retained as consultant until his retirement in 1960. At that time he was presented with a plaque commemorating his 50 years in broadcasting.

Along with membership in SMPTE Mr. Bremer was a senior member of the New Jersey Broadcasters Association, senior member of the Institute of Radio Engineers, the American Institute of Electrical Engineers, Radio Pioneers and the Empire State Television Guild.

While not a prolific contributor to technical literature, his articles were published in *Wireless Age* in 1919-1920.

A June 15, 1960, issue of the New Jersey Broadcasters Association news suggested, "someone should recommend to Mr. Bremer that it is time for him to write a history of New Jersey broadcasting from a broadcaster's point of view." Unfortunately such cannot come to pass. It's possible merit can be gaged by quoting the framed motto by Abraham Lincoln which hung over Mr. Bremer's desk.

"I do the very best I know how
— the very best I can;
and I mean to keep doing so—"

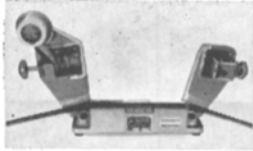
His many friends mourn his untimely death because at this point in his lifetime he had so much to live for. He was planning a trip around the world in the near future and his frequent trips to Florida for fishing and to Canada for complete relaxation were his real pleasure.

We shall always remember him as the self-made man and one who always accomplished his goal. "Well done" Mr. Bremer, may your soul rest in peace.

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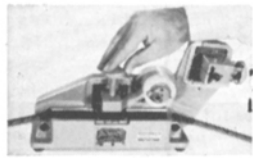
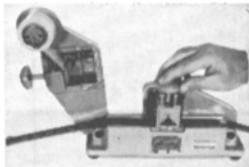
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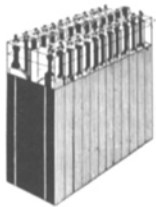
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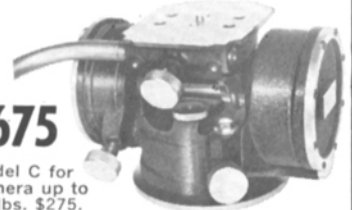
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Emery Huse

Emery Huse died July 7, 1961, at his home in Beverly Hills, Calif., at the age of 64. He was born in Newburyport, Mass., and attended George Washington Uni-

versity. In 1919 he joined Kodak Research Laboratories in Rochester. In 1926 he transferred to Kodak's Motion-Picture Film Department and in 1928 moved to Hollywood as Manager of the West Coast Division of the Motion-Picture Film Department. Widely known as an authority on processing and control procedures, his interest in that field began with the advent of sound films. Among the highlights of his career was his work on Eastman Color Film introduced about 1950, the acceptance of which was made possible, in large part, by technical service under his direction. A Fellow and a Past-President (1941-42) of the Society, he was a member of several other professional and scientific organizations. He retired on June 30, 1960. A Biographical Note mentioning details of

his career and his contributions to the field, including publication of numerous technical articles, was published in the August 1960 *Journal*, page 564.



A. J. Patel

A. J. Patel died June 14, 1961, at his home in Bombay, India, at the age of 54. The Society was notified by his son, Shashikant A. Patel, also a member of the Society, who graciously contributed the following obituary.

One of the warmest and most colourful spirits in the international photographic world disappeared with the passing, at his fabulous home in Bombay, India, of Ambalal Jhaverbhai Patel, on June 14, 1961.

He was an artist, a business man, a philanthropist and an unquenchable lover of life, who never gave up his first devotion to the still camera, although India knew him as an industrialist and a theoretical film figure of heroic proportions.

Born in 1907 in a small town in Gujerat State, Western India, he was the son of a schoolteacher. In his childhood he knew no luxuries and could afford no hobbies, but he developed the spirit of free enterprise so early that at the age of six he earned school money by cutting "rubber" stamps out of a balsa-like wood and selling them to neighbourhood businessmen.

During high-school years he became interested in photography, and at the age of 18 answered an advertisement for a cameraman in Mombasa, British East Africa, where he filmed a "documentary" study of the visit of the then Prince of Wales (now the Duke of Windsor.)

In 1928 he returned to India and began work in the theatrical field as a cinematographer, but his interest in still photography persisted.

When Metro-Goldwyn-Mayer wanted some location stills on Northern India to help in set construction, he was selected to provide them and sent nearly five thousand stills — the most exhaustive location research job ever done on India for a foreign concern. The pictures were regarded as a top accomplishment in location photography.

Inspired by this success, he gathered some of his favourite photographs, and took off for the United States, en route to Hollywood. He held exhibitions of his photographs in a number of cities, and by the time he reached Hollywood had achieved a considerable reputation as a photographer of the exotic beauties of his home country.

In Hollywood, he served as technical adviser for the Twentieth-Century-Fox production of *The Rains Came*.

Back in India, he continued working as a still photographer, but now (since he had begun his career as an industrialist) as a hobby. He made tranquil studies of the shy women and children and the lovely landscapes of India a sort of personal

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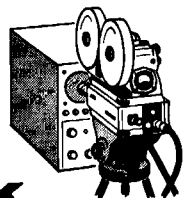
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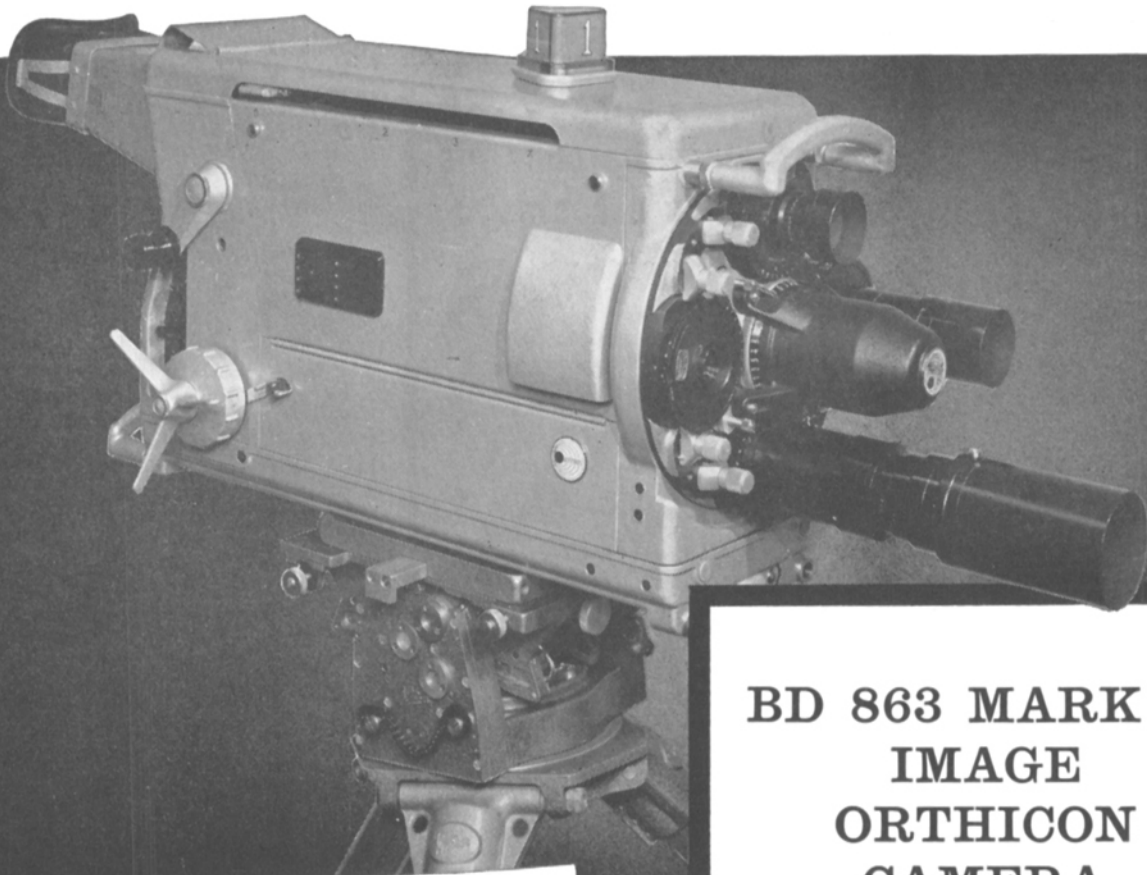


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trademark, and began to enter salons and photographic competitions in England, France, Germany, Switzerland and the United States.

He turned his attention to the technical side of the motion-picture industry, with the opening of Film Center, a large scale enterprise which launched major motion-picture colour processing in India.

His crowning achievement was the beginning, last year, of construction of the Patel Industrial Center, for the manufacture of cameras, projectors, tape recorders, and view-master stereoscopes.

Through inexpensive box cameras, now being produced at the rate of 50,000 a year, Patel hoped to put his beloved hobby within reach of most of his countrymen.

section reports



The Chicago Section met on June 20 at International Harvester's Hickory Hill Farm in Norway, Ill., with an attendance of 120. Guest speakers were from International Harvester: William Lane, Assistant Manager, Consumer Relations Dept.; and Harold F. Claus, General Supervisor of Visual Services.

Forty members and guests traveled to the Farm by chartered bus while an additional 80 persons went by private automobiles. At the Farm the group toured the grounds which comprises a 340-acre motion picture location. Following the tour, dinner was served at the Prairie Lake Hunt Club. After dinner the group returned to the Farm for a tour of the motion-picture studio facilities.

At the conclusion of the tour, the group assembled on the sound stage to hear a word of welcome from Mr. Lane. Mr. Claus later described the activities of IH's Film Department. The meeting ended with the screening of a film produced by International Harvester in cooperation with the U.S. Department of Interior.—*Philip E. Smith*, Secretary-Treasurer, c/o Kodak Processing Lab., 1712 Prairie Ave., Chicago, 16.

The Hollywood Section met on June 20 at KNXT Studio B with an attendance of 100. Due to the limited seating capacity of the studio, the meeting was open only to SMPTE members.

Section Chairman Ralph E. Lovell opened the meeting with a dissertation on the objectives, organization and growth of SMPTE. He was followed by Walter Beyer, Chairman of the SMPTE Film-Projection Practice Committee, who made a brief announcement regarding 70mm projection in drive-in theatres. Mr. Beyer is a member of the Board of Managers of the SMPTE Hollywood Section.

Later in the evening, Ed Miller and Bob Gross, Director and Engineer-in-Charge of KNXT Technical Operations respectively, presented a description of the new KNXT technical facilities, illustrating the latest concept of television plant design incorporating semiautomatic devices.

A pre-meeting dinner held at the Nickodell Restaurant was attended by 35 persons.—*John Kiel*, Secretary-Treasurer, c/o Producers Service Co., 820 South Mariposa St., Burbank, Calif.

The New York Section met on June 14th at Reeves Sound Studios with an attendance of 150.

Chet Stewart, President of Reeves Sound Studios, welcomed the group and outlined the "open house" procedure of the evening. Then he showed a TV tape on two monitors. The tape demonstrated soundtrack mixing operations, particularly on the Winston Churchill and Twentieth Century TV Series.

After the tape show, the Section members were escorted in groups of twelve throughout the five floors of the Studios. Mr. Stewart was assisted by a staff of ten which gave detailed answers to hundreds of questions on a variety of subjects, both technical and administrative.

On view, at close range, was the elaborate audio and video equipment used at Reeves for recording or dubbing video and sound. The equipment was not operated or demonstrated.

Our hosts for the evening were Mr. Stewart and Bob Byloff.—*Peter Keane*, Secretary-Treasurer, Screen Gems, Inc., 711 Fifth Avenue, New York.



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