

CF₂



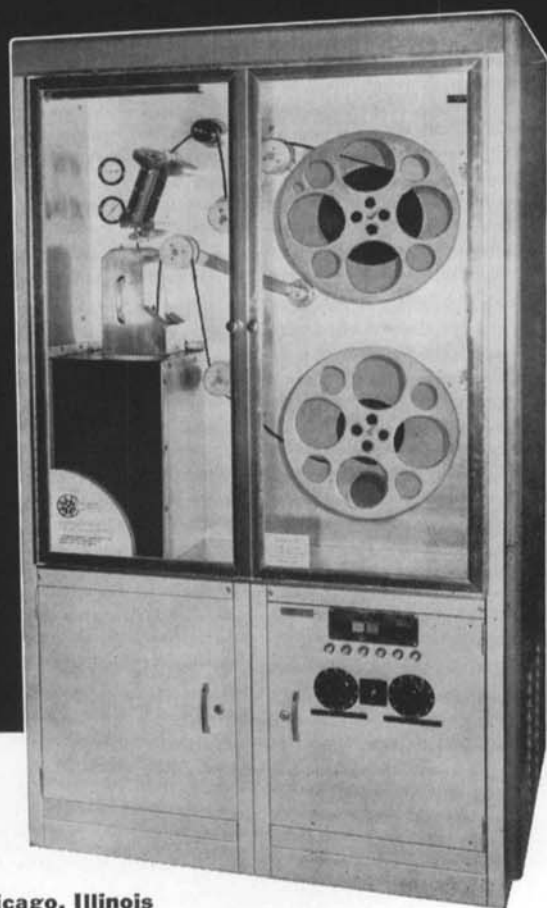
ULTRASONIC FILM CLEANER
cleans films to the highest laboratory standards . . . automatically.

Presented The Academy of Motion Picture Arts and Sciences Award of Merit for Outstanding Technical Achievement.

The CF₂ Ultrasonic Film Cleaner represents a major breakthrough for the film industry. By utilizing ultrasonic energy, motion picture film and magnetic tape are thoroughly and rapidly cleaned without mechanical scrubbing and wiping.

The cold boiling effect (cavitation) of ultrasonics performs the entire cleaning operation . . . film and tape are touched only by solvent, eliminating the possibility of scratching, abrading or tearing. Forced air, flash dry-off, removes the solvent leaving absolutely no residue. Film and tape emerge clean and static free with color balance undisturbed.

The CF₂ Ultrasonic Film and Tape cleaning process is completely automatic, requiring the operator only to load and unload. Descriptive brochure will be sent on request.



Patents

U.S.A. 2,967,119
Belgium 582,469
France 1,238,523
Canada 618413,
618414, 618415
Luxemburg 37,634
Great Britain Pat
Appl. 30703/59

**LIPSNER-
SMITH
CORPORATION**

3475 Touhy Ave., Chicago, Illinois

section reports

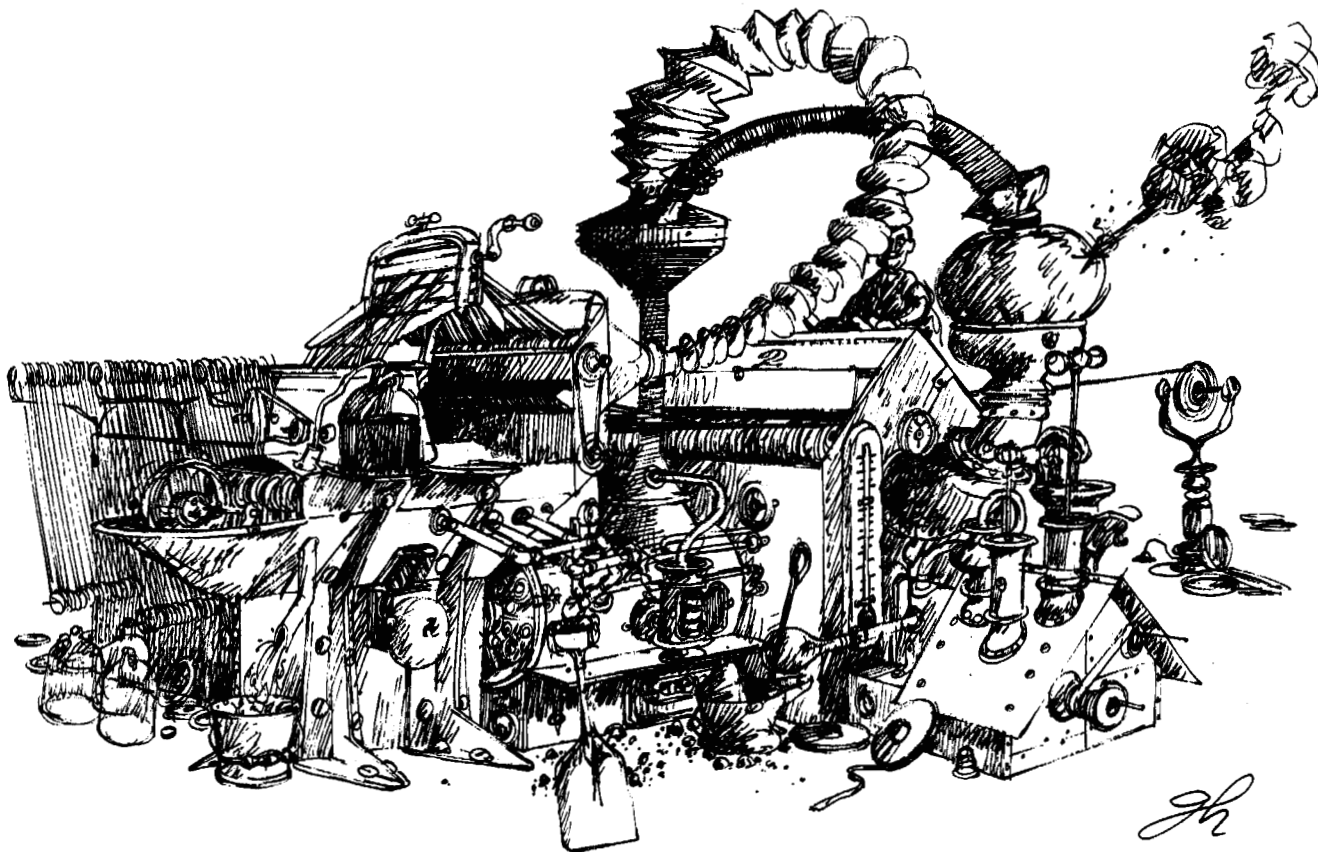


ERRATUM: The report of the Chicago Section September 18 meeting published in the October *Journal*, p. 802, showed 25 members as present. This was a typographical error. There were 125 present, a fine attendance which testified to the interest in Dr. Vittum's talk and to the general excellence of the meeting.

The Canadian Section met at Cinesound Limited in Toronto on October 4, with 41 attending. Lou Wise, Chairman, opened the meeting, after the showing of the National Film Board film, *My Financial Career*. Gunter Schmidt, Vice-President and General Manager of Houston Schmidt Limited, was the first speaker. He began by giving a short and entertaining history of the film processors and then described a revolutionary processor which he has designed and built—the Levitron. In this processor, built almost entirely of Lucite, he has succeeded in eliminating all roller, gears, shafts and pulleys. The film makes its pass through the processor by moving over air and liquid bearings. The film does not touch any part of the processor from the time it enters until it is reeled up, completely dry, at the other end. He also demonstrated the 16mm Super Levitron processor and dryer. It also uses the air and liquid cushion principle. The film does not touch any part of the processor in its pass.

After a coffee break, courtesy of Jerry Quinney of Alex L. Clark Limited, the meeting resumed. Sydney Perlmutter, Director, School of Radio and Television Arts, and Andy Kufuk, Instructor in Electronics and Engineering, collaborated on the next paper. Both are with the Ryerson Institute of Technology. They presented a very informative paper on the role the Institute is playing in training young people for the radio, television and motion-picture industries. The subjects which the students take during the three-year course, the order in which these subjects are taken, and an outline of their content followed. Mr. Perlmutter closed with a brief note on how Ryerson and the industries could help each other. He called for closer cooperation between production staff and technical staff.—Harold Hundert, *Secretary-Treasurer*, 129 Riverhead Dr., Hexdale Ont.

Sixty-five members of the Canadian Section met on October 9 at the Canadian Broadcasting Corporation's Studio 45 in St. Laurent, Montreal, to hear two papers on "Television Lighting." The first part of the evening was given over to a demonstration of lighting of various indoor and outdoor scenes in the studio, both by day and by night. Reg Harrison of the CBC drew the attention of the audience to the difference between motion-picture single-angle high-contrast lighting, and television multi-angle low-contrast requirements. He



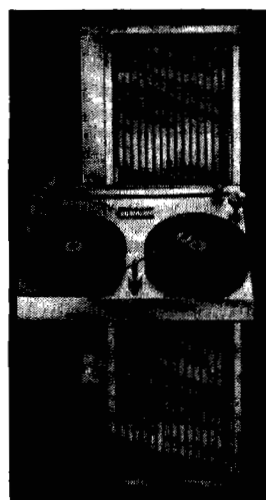
There's life in the old girl yet!

A new method of equipment conservation... adaptable off-the-shelf load and take-up tables, accumulators and elevators to turn old film processing machines into new

Old equipment often becomes extremely uneconomical for modern use... and this is especially true in film processing where new emulsions, and higher developing temperatures permitting faster speeds have obsoleted millions of dollars worth of equipment. Now, Anatec has found a solution... load and take-up tables and novel accumulators and elevators, designed to fit any machine, allow up to two-minute change-over time. Feed and take-up speeds range anywhere from 25 to 250 feet a minute, depending on your needs.

Witness: special Anatec console table provides for ease of operation. Available as single spindle for low speed or double spindle for higher speeds. All stainless steel/design for ease of maintenance/torque motor control/special Anatec v-groove film rollers/powerstat controlled/built-in alarm and safety systems.

We invite inquiries for modernizing and rebuilding your existing equipment. Of course, the features listed above are included as standard equipment in all Anatec film processing machinery.



anatec *a division of Monogram Precision Industries, Inc.*
8557 Higuera Street, Culver City, California

Large reproductions are available free of charge — just send us a request on your company letterhead.

THE HEAD THE HAND THE HEART

When you're ready to print your film, you want the finest prints money can buy. But have you paused long enough to consider exactly what is needed to get prints of matchless excellence?

Some producers are still under the impression that any laboratory with the proper equipment can produce the best prints it is possible to make. This is an erroneous assumption. Granted that almost every laboratory has the necessary equipment, there are other factors of far greater importance.

The secret of obtaining top quality prints lies entirely in the character of the people who make them. They must be master craftsmen—men with keen minds, imagination, skilled hands trained by years of experience, and hearts filled with loving care for all the work they do.

It is because MPL has such craftsmen—craftsmen who take a personal pride in making prints of the finest quality—that our clients have remained steadfastly with us through the years.

We give you 24 hour delivery service anywhere in the United States.

Send your film by AIR—today.

SOUND—EDITORIAL
COMPLETE LABORATORY SERVICES



MOTION PICTURE LABORATORIES, Inc.
781 S. Main Street • Memphis, Tennessee
Phone—Memphis WH 8-0456

The Master Craftsmanship
Your Film Deserves

illustrated his points by showing the results via a normal three-camera studio setup. The final results in the home were shown on six strategically placed television sets.

After a coffee break, courtesy of Minnesota Mining and Manufacturing, Albert Chevalier of the CBC explained the results caused by lighting defects on the image orthicon. The increased contrast in small areas was spectacularly demonstrated, using 3-in. orthicons. Problems of color matching and correct exposure were dealt with in detail, with the waveforms also being shown on the monitors.

A question period, in English and French, followed, and the lecturers were surrounded by questioners long after the meeting had officially adjourned. The entire meeting was video-taped and kine-recorded for possible future instructional use.—Michael Barlow, *Vice-Chairman*, 405 Ogilvy Ave., Montreal, Que., Can.

On October 16, 39 members and guests attended a meeting of the **Huntsville Section** at the Pin Palace. Guest speakers were Winston Wallace and R. M. Bomar of ARO Incorporated, operating contractor of the USAF Arnold Center in Tullahoma, Tenn. The guests were entertained at a pre-meeting dinner at the Kings Inn.

Mr. Bomar described the photographic activities at the Arnold Center and the problems encountered in photographing wind tunnel hardware. Mr. Wallace described the techniques used in obtaining optical data in wind tunnel operations. Both talks were illustrated with motion pictures and slides. A film entitled *Tunnels to Tomorrow*, describing the development of the Arnold Center, was shown.

Newly elected officers to serve in 1963 were announced. Donald Southard will serve as Chairman and Karl LaRoche, Jr. as Secretary-Treasurer. Elected to the Board were: C. G. Allen, W. F. Bischof, J. O. Evans, W. G. LaPier, A. R. Miles and H. B. Seawright. S. H. Hobbs will serve as a Manager, ex officio.

A report of Sources of Photographic Education was made by D. J. Southard.—Karl LaRoche, Jr., *Secretary-Treasurer*, 603 Chambers Circle, N.E., Huntsville, Ala.

On October 10 approximately 140 members and guests of the **New York Section** attended a meeting held at the World Affairs Center Auditorium on "Recent Developments in Color Television."

John W. Wentworth of the Radio Corporation of America spoke on "Recent Progress in Color Television." Improvements in color receivers, color tubes, studio equipment and transmission equipment and techniques were discussed. Mr. Wentworth described some of the newer European proposals and some of the Japanese developments.

Following this presentation, a social period was held, at which coffee and refreshments were served.

The second half of the evening was given over to a paper by Vernon J. Duke of the National Broadcasting Company who gave a brief history of color kinescope recording, followed by a description of color kinescope equipment which he is presently using to make film kinescope recordings in color. A 16mm film was then shown demonstrat-

ing some of the recent color kinescopes Mr. Duke has made. Mr. Duke's paper was followed by a spirited question-and-answer period, showing the great interest in this subject.—Arthur J. Miller, *Secretary-Treasurer*, Du Art Film Labs, 245 West 55 St., New York 19.

The **Rochester Section** met September 20 at Kodak Park Auditorium with an attendance of 150. Guest speaker was Clayton Alt of Eastman Kodak who gave a demonstration of the auditorium's lighting, sound and screening facilities. Designated "Family Night," the meeting was attended by the families of members by special invitation. A newly released feature film, *Gigot*, starring Jackie Gleason, was shown through the courtesy of 20th Century-Fox. This excellent film made the initial program of the Fall season especially memorable.

The **San Francisco Section** met on October 9 at the United Airlines Maintenance Base. Ken Moe, United Airlines engineer, presented a discussion and demonstration of the latest in airline communication and navigation equipment. The demonstration included transponders, distance measuring equipment (DME) and the newly designed radio communication equipment.

Following the presentation, the group was given a tour of the United Air Lines Maintenance Base by Max Bohne, Assistant Area Communications Manager.—Harry N. Jacobs, *Secretary-Treasurer*, 333 Buena Vista, Mill Valley, Calif.

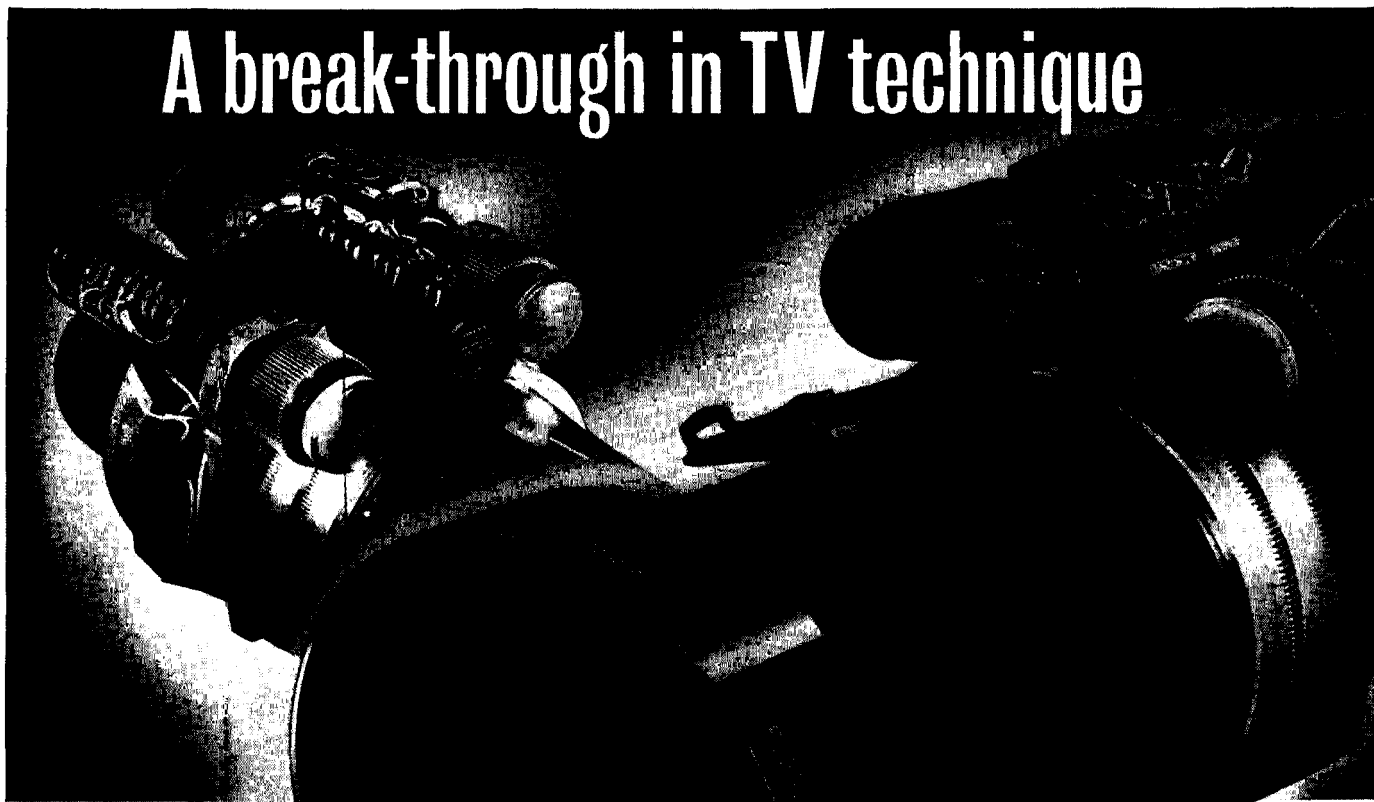
Sixty people attended a joint meeting of the **Washington, D.C., Section** and the Washington Chapter of the Society of Photographic Scientists and Engineers on October 8 at the National Academy of Sciences.

A. E. Hardy of the Radio Corporation of America presented the first paper, "Photographic Processes in the Manufacture of Color Television Tubes." He revealed the problems involved in the development of the triple-gun masked color television picture tube and the solutions to these problems. Mr. Hardy displayed samples of the partially fabricated mask, the completed mask, and the phosphor screen for these tubes. An ultraviolet light source was also furnished, together with a microscope for critical examination of the tri-color phosphor elements. The slide projector was also utilized.

The second paper was presented by Theodore Hellmers of Diamond Ordnance Fuse Laboratories, on "Microphotographs for Electronics." Mr. Hellmers discussed the development of extremely high resolution microphotographs which are utilized by the Diamond Ordnance Fuse Laboratories in the fabrication of subminiature and microminiature semiconductors. Graphic proof of the success of this development was furnished to the audience through the use of slides made from the original microphotographic material.

A lively question and answer period followed the presentation of both papers.—Arthur Reacher, *Secretary-Treasurer*, c/o Capital Film Laboratories, Inc., 1905 Fairview Ave., N.E., Washington, D.C.

A break-through in TV technique



Whatever the angle the AGENIEUX 10 x 35mm (35-350mm) T.V. ZOOM is ready to give the exact shot required. And with the smooth-powered assistance of the Evershed Servo Controls the cameraman instantly finds focus and zooms to the subject with ease.

Here is a zoom lens and control system with a range that Producers have so far been denied and which Engineering will recognise as a contribution to TV. equipment, *sans pareil*

Controls: A.C. Servos operating from 110/240 volts mains for zoom and focus functions (iris optional). Combined or separate operator's handle. Incorporating rate control of zoom together with metered indication of focal length achieved and variable sensitivity focus control.

Complete package available to mount directly on

MARCONI	MK IV	} 4 1/2 image Orthicon cameras
EMI	203	
PYE	MK V	
RCA	T.K. 12	

and existing 3" cameras by all leading manufacturers.

PIERRE ANGENIEUX, 34 Boulevard Haussman
Paris IX, France.

EVERSHED POWER-OPTICS LTD., 35 Soho Square,
London W.1., England.