

# CF<sub>2</sub>



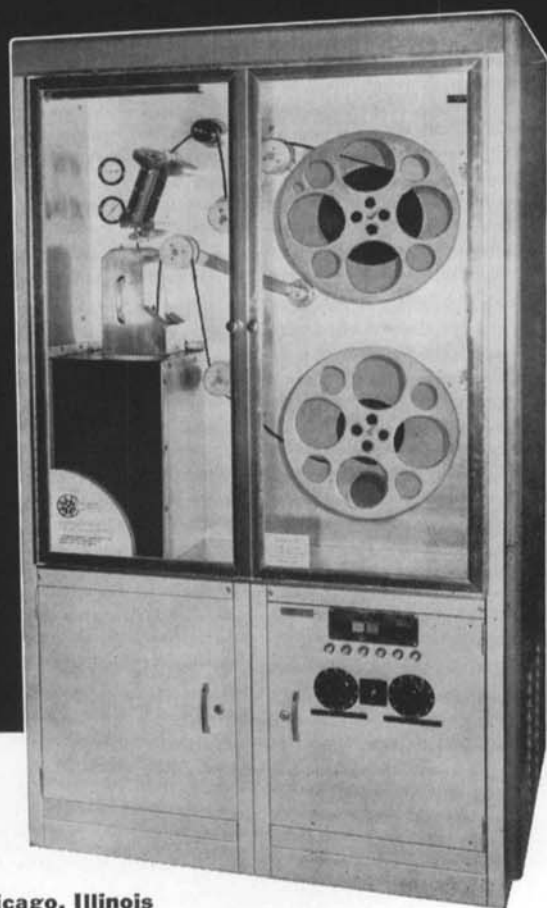
**ULTRASONIC FILM CLEANER**  
cleans films to the highest laboratory standards . . . automatically.

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

The CF<sub>2</sub> 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 CF<sub>2</sub> 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-  
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## 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