section reports

The Atlanta Section met on April 4, with an attendance of 33. James D. Clifford of the Color Technology Division, Eastman Kodak Co., presented two papers. The first, "Commercial Systems for Making 8mm Prints," co-authored by George T. Keene, also of Eastman Kodak, and Mr. Clifford, was illustrated by color slides showing various methods of optical reduction and contact printing 8mm color prints from 35mm and 16mm color originals. Examples of the results obtained by these intermediate steps of reduction and contact printing were shown in simultaneous side-by-side comparisons of film clips.

The second paper, by Mr. Keene, "Simulated Night Photography Using Color Reversal Films," reviewed current methods of obtaining night effects in daylight photography and outlined several possible improvements. Examples of effects obtained on Ektachrome Commercial Film without a Wratten 85 filter and using 2 stops underexposure were shown, also examples of exposure with polarizing filters, narrowband filters and overexposure in the range of 1, 2 and 3 stops overexposure and printed on Type 5269 using a Type 5269 printing master. An outstanding example was a film showing a conventional daylight exposure of a garden scene in June photographed with High-Speed Ektachrome rated normal for noon. Three additional exposures were made at $f/2$ on the following midnight under full moon. As the exposure was increased from 30 sec to 4 min and eventually to 30 min the scene was reproduced almost as it appeared in daylight.

The Atlanta Chapter was most fortunate in having as a guest Robinson P. Rigg, Industrial Film Correspondent for the *Financial Times*, London, and representative of the Industrial and Scientific Div. of the British Kinematographic Society.—John C. Horne, *Secretary-Treasurer*, 404 Page Ave., N.E., Atlanta 7, Ga.

The Canadian Section held another very full and most informative meeting in the auditorium of the National Film Board on March 7 with 51 attending. Two films preceded the addresses. The first was a 16mm black-and-white production of the 89th Convention held in Toronto. The second was a NFB 35mm production, *Morning on the Lièvre*, which has won considerable fame for excellent photography.

Allan L. Williams and Robert O. Gale, both of Eastman Kodak, Rochester, presented the first paper, "Screen Quality and its Relationship to Process Control." The address proved to be of tremendous value to color laboratory personnel, primarily because of the excellent film and slide illustrations which augmented the presentation. This was a repeat of the paper presented at the Lake Placid Convention in October 1961.

A brief report by C. E. Beachell, National Film Board, followed describing his progress towards the development of a system to synchronize a d-c motor to a 60 cps signal derived from a tuning fork. From Mr. Beachell's remarks it would appear that sufficient progress has been made to warrant the introduction of the system to a minimum of twelve units, six camera and six sound.

Time was then taken for refreshments provided through the courtesy of Ken Jones, Alex L. Clark, Ltd., Toronto. The meeting resumed with a brief address by Mike Barlow, CFCF-TV (Canadian Section Vice-President), who called for suggestions for future meetings.

The final paper was presented by Leo J. Krolak, RCA, Camden, on "Fiber Optics—A New Tool in Electronics." This also was a repeat of a paper presented at a previous Convention. The subject, however, was so new to this particular audience that the full significance and all ramifications did not strike home immediately. As a result, few queries arose during the question period; however, the day following the meeting brought in a large number of questions which it is hoped Mr. Krolak can answer at a later date.—Harold Hundert, *Secretary-Treasurer*, 129 Riverhead Dr., Hexdale, Ont., Canada.

The Canadian Section met April 12 at the Ryerson Institute of Technology, Toronto,

with an attendance of 67. Chairman Lou Wise introduced the first speaker, Alan McKendrick Lowry, Tele-Cine Div., Baton, Aldred, Rogers, who showed a video-tape recording produced about a year ago by the three video-tape studios in Toronto as an illustration of the principles and possibilities of this recording medium. A sample commercial was included which demonstrated some of the effects obtainable.

Cliff Bourne, Pathe DeLuxe of Canada Ltd., introduced the next speaker, Jack Lingman, Lingman Productions, Toronto, who spoke on "Production Problems and Techniques Related to the Effective Use of Video Tape." He began by outlining the short history of video-tape recording in Canada, noting some of the new developments such as inter-sync, and then pointed out some of the advantages: picture quality, immediate playback, opticals incorporated while recording, lower cost, speed, and on-the-spot approval. Mr. Lingman went on to outline the costs of producing a taped commercial and insisted that preplanning was essential if costs were to be kept down. He finished by listing the four main types of video-tape recording and running examples: standard live—produced in sequence with continual shooting; roll—recording nonstop on one roll a number of scenes at intervals, then recording the remaining scenes in their proper order and timed live from the floor into a composite tape; A and B rolls—scenes are recorded, timed and edited and a composite made in the same way as with film; same as above, but using three cameras combining as many scenes as possible.

A breather was taken at this point, with the option of watching the Stanley Cup hockey finals or taking a short tour of the Ryerson Institute telecine room.

Rodger Ross, Canadian Broadcasting Corp., introduced the final speaker, Robert W. Byloff, Reeves Sound Studios, New York, who spoke on "Applications of Video Tape Now and in the Future." His talk was based on programming and started with an outline of the growth of video-tape programs in the U.S. He stated that educational and religious productions rely heavily on video tape, with the programs being made on tape and released on film.

Mr. Byloff discussed the technical limitations and operating problems inherent in video tape at present and appealed for engineering solutions. A question-and-answer period on both papers followed.—Harold Hundert, *Secretary-Treasurer*, 129 Riverhead Dr., Hexdale, Ont.

The Chicago Section held its March 20 meeting at the Wilding Commercial Idea Center. The program was devoted to a demonstration of various audio-visual communication equipment. Approximately 150 members and guests were present.

A. J. Bradford, Manager, Wilding's Customer Service Dept. and President, Commercial Picture Equipment, Inc., conducted the entire program and demonstrated many of the projection devices.

Mr. Bradford ably demonstrated that the purpose of any of the equipment shown was to communicate a message to an audience. The means used to establish this communication could be from an 8mm projector to 4-track stereo CinemaScope, depending upon what was best suited for the particular situation. Various 8mm and 16mm projectors, both conventional and packaged self-contained units were demonstrated. The meeting was concluded with a presentation by Jim Dickert, Wilding, of one of the firm's short subjects photographed in 35mm CinemaScope with 4-track stereo sound. After the meeting those present enjoyed a social hour and an opportunity to examine much of the equipment demonstrated.—William Hedden, *Secretary-Treasurer*, Calvin Productions, Inc., 1105 Truman Rd., Kansas City 6, Mo.

The Dallas-Ft. Worth Section met on February 15 at Communications Center WFAA-TV with an attendance of about 40. Jim W. Cooper, WFAA-TV, described the station's radio and television facilities. This was followed by a tour and a question and answer period.—R. T. Blair, *Chairman*, Eastman Kodak Co., 3131 Manor Way, Dallas 35, Texas.

Sixty-two members and friends of the **Detroit Section** witnessed two informative and effective papers relating to 8mm printing processes at the March 21 meeting. James D. Clifford and Gus Crane, Eastman Kodak, Rochester, presented a paper on "Commercial Systems for Making 8mm Prints" which had been given at the Lake

Placid Convention. Allen Hilliard, Geo. W. Colburn Laboratory Inc., Chicago, reported on progress in recently developed lab processes for quantity 8mm printing with magnetic tracks.

The Jam Handy Organization provided the meeting place and demonstrated their Wrap Around Picture Projection System. Everyone enjoyed the meeting.—J. W. Bostwick, *Secretary-Treasurer*, c/o General Motors, 465 W. Milwaukee, Detroit 2, Mich.

The Hollywood Section meeting on March 20 was attended by 200 members who enjoyed an excellent program. The film *Aerospace Medical Research at Holloman Air Force Base* was interesting and its stars, chimpanzees, were intelligent and amusing.

Harold Lowry, Eastman Kodak, made a fine presentation of two papers describing the Viscomat processing technique and the demonstration 16mm films were of high quality.

Ralph Sogge, Magnasync Corp., described the firm's new and unique audio-visual device called a ReKard. It employs a 5 × 7-in. card which may contain a picture or diagram on one side, and on the other has a magnetic oxide coating for the recording or reproduction of an oral message of approximately 1-min duration. Application for this unit is anticipated in many areas, particularly for various teaching situations, sales presentations, etc.—John Kiel, *Secretary-Treasurer*, Photo-Sonics, Inc., 820 South Mariposa St., Burbank, Calif.

The Huntsville Section held its first meeting on April 17 in the auditorium of the Episcopal Church at Huntsville. Sam H. Hobbs, temporary Chairman, welcomed the sixty members and guests, spoke broadly of the ambitions of the Section and introduced the temporary Officers, Managers and Committee Chairmen. He then appointed a Nominating Committee to establish candidates for Section Offices and Board of Managers. Announcements were made by J. Hunter Todd, Programs Committee Chairman, pertaining to future Section programs.

Following the announcements Geo. W. Colburn, a member of the SMPTE Board of Governors and President of Geo. W. Colburn Laboratory, welcomed the Huntsville Section into the Society and read a congratulatory letter from Garland C. Misener, Sections Vice President. He then presented an interesting and highly informative talk on the history of the SMPTE.

Allen Hilliard, Laboratory Consultant, Geo W. Colburn Laboratory, presented a paper entitled "Production Printing of 8mm Color Prints with Magnetic Sound," a progress report on recently developed laboratory processes for quantity 8mm printing. The paper was very well received.—Karl LaRoche, Jr., *Secretary-Treasurer*, 603 Chambers Circle, N.E., Huntsville, Ala.

The Nashville Section met on March 31 at the sound stage of the Tennessee Game and Fish Commission. The program began with the screening of a new production, by the Commission, on wildlife conservation.

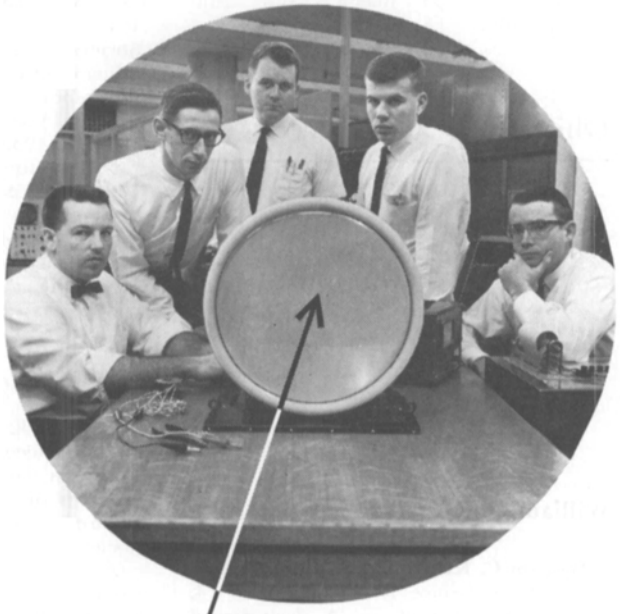
The first speaker, James D. Clifford, Color Technology Div., Eastman Kodak Co., presented a paper entitled "Commercial Systems for Making 8mm Prints." Many printing systems were illustrated by films.

The second speaker, George T. King, Eastman Kodak Co., presented a paper entitled "Simulated Night Photography Using Color Reversal Films." The current methods of obtaining night effects in daylight were reviewed and a number of possible improvements explored.

Following coffee and pastries served by the hosts, the group was invited to the Crescent Theater to inspect the Cinerama installation. The set-up is unique in that the three projectors and the soundfilm transport are all located in one projection booth. Reportedly, this is only the second installation of this type.—H. R. Briscoe, Jr., *Secretary-Treasurer*, 403 Signal View, Chattanooga 5, Tenn.

On March 14 approximately 70 members of the **New York Section** attended a meeting held at the World Affairs Center Auditorium.

An interesting talk was presented by Frank E. Cahill, Vice-President, Century Projector Corp., and Michael W. Chitty, Vice-President, Reevesound Co., with illustrations, describing a new family of transistorized theater sound systems. The systems are modular in design and are available in single and multichannel sound systems in capacities up to 50 w output. They require considerably less space in the projection booth than other types of sound



Five films for here

Let us not pretend that selecting a film for recording a cathode-ray-tube image is a big, fat technological problem. Let us at the same time admit that there may be a *little* more to it when you want to record day in and day out at high efficiency than when helping the public relations department get a shot that looks scientific.

We make a bewildering variety of films for every known photographic purpose (and many unknown to us). Just about every one of them has *some* sensitivity to *some* kinds of c-r tube images. Choice depends on the kind of phosphor, the kind of signal to be recorded, the kind of camera and processing to be used, and what you are doing it for in the first place.

Tables completely organizing all this would cover a great acreage of paper, would probably miss the one application that interests you, and would be out of date before leaving the printing press.

When we skim the surface of the quivering mass of information, we find five films that are current favorites for c-r tube photography. When we ignore criteria that apply in pictorial photography and rank these films by relative speed for net density of 1.0 to a 525-line raster, two interlaced fields lasting 1/30 second overall, transit time of the electron beam past a given point about 5×10^{-8} sec. developed in Kodak D-19 developer at 68°F, we find:

KODAK FILM	P11 PHOSPHOR development		P16 PHOSPHOR development	
	4 min.	15 min.	4 min.	15 min.
Linagraph Recording (Estar base) . .	1000	2800	40	150
Linagraph Ortho	1800	4100	130	250
Linagraph Pan	900	2600	82	200
Linagraph Shellburst	500	2400	48	190
Royal-X Pan Recording*	320	6300	23	600

*Notice that the highest and lowest values in the table occur for this film. Tricky, eh?

These figures have relationship only to each other. The first-named of the five films comes in widths from 2 inches to 52 inches; the other four are either 16mm, 35mm, or 70mm.

Before getting into something new, check with

EASTMAN KODAK COMPANY, *Photorecording Methods Division,* Rochester 4, N. Y. (which, in addition, is always anxious to prove that KODAK LINAGRAPH and KODAK EKTALINE recording papers are the best you can buy)

systems. Following a social period and coffee break, the speakers answered numerous questions presented by the audience.—Arthur J. Miller, *Secretary-Treasurer*, Du Art Film Labs, 245 West 55 St., New York 19.

The February 22 meeting of the **Rochester Section,** held at the Dryden Theater Auditorium of the Eastman House, was excellent and well attended by approximately 100 members and guests.

After the screening of a documentary on the history of steel making, John Maurer, President, JM Developments, Inc., New York, presented a speech emphasizing the coming significance of 8mm sound in professional photography. He felt that the program could be greatly accelerated if optical sound rather than magnetic were adapted and standardized.

Mr. Maurer expects production of 8mm soundfilm to increase sharply within 12–15 months, and expressed the need for a good, yet simple, projector. Slides were shown embodying proposed standards and a sound demonstration of an 8mm optical printer was given.—Harold H. Schroeder, Jr., *Secretary-Treasurer*, 77 Eastwood Trail, Rochester 9, N.Y.

The March 20 meeting of the **San Francisco Section** consisted of a showing of D. W. Griffith's *The Birth of a Nation* to an audience of 30 members and guests.

This was probably the most controversial film ever made, and created a very lively discussion of the political aspects of the story as well as the old time techniques and equipment introduced by Mr. Griffith in this masterpiece.—Harry N. Jacobs, *Secretary-Treasurer*, 333 Buena Vista, Mill Valley, Calif.

Obituaries

William C. Kunzmann

William C. Kunzmann, a Life Member of the Society since 1952, died April 14, 1962, at the age of 77. A projectionist and theater owner in the days when motion pictures were known as nickelodeans, in 1907 he decided to accept a post with National Carbon Company, a division of Union Carbide Corporation, Cleveland, Ohio, and for nearly half a century thereafter he was associated with the company's projector-carbon business. He retired in 1952 and acted as consultant to the firm until 1956.

He was a charter member of the SMPTE, assisting actively in its organization in 1916. His unceasing devotion to the Society found expression not only in filling elective posts but in arduous behind-the-scenes activities. He served as Convention Vice-President from 1934 until 1952. In 1933 he served as Vice-President (at that time the post of Convention Vice-President had not been created), and prior to that time he had also served on the Board of Governors. Following his retirement from National Carbon in 1952, the grade of Life Member was created expressly for him as a unique (at that time) honor in recognition of his untiring efforts in behalf of the Society. He was presented with a gold membership card at the 72d Convention held in the Fall of 1952 in Washington, D.C. The citation accompanying the presentation stated, in part, "in grateful recognition of 36 years of enthusiastic participation and inspired leadership in the work of the Society."

Among his other activities he was an early contributor to the *Journal* (at that time called the *Transactions of the SMPE*). He is the author of a paper on "Carbon Arc for Motion Picture Projection" which appeared in the November 1918 issue of the *Transactions* (No. 7) and (with W. R. Mott) "Efficiency in Carbon Arc Projection" in the May 1923 Transactions (No. 16).