CHICAGO, March 15—Robert Averill, Sonic Film Recording, Chicago, presented a program, "The Basics of Sound Recording," to 82 members of the **Chicago Section.** The meeting was held at the studios of Jack Lieb Productions.

Averill reviewed the basics of optical sound recording and described current sound recording equipment and testing methods. A lively question-and-answer period followed the presentation.

The meeting was concluded with a showing of the 1965 Baseball World Series film, produced by Jack Lieb Productions. Jack Lieb introduced the film and described the production techniques.—Allen F. Hilliard, *Secretary-Treasurer*, c/o Geo. W. Colburn Laboratory, Inc., 164 N. Wacker Dr., Chicago, Ill. 60606.

CHICAGO, April 19—Kinescope Recording was the topic of the April meeting of the **Chicago Section** held at the new studio facilities of WTTW-Channel 11, Chicago.

The speaker was Fred Henning, Technical Supervisor of Recording Services at WTTW. His presentation covered the basics of kinescope recording and problems encountered in transferring picture and sound from video tape to motion-picture film.

The 55 members and guests enjoyed a tour of the station's new studio and control-room facilities.—Allen F. Hilliard, *Secretary-Treasurer*, c/o Geo. W. Colburn Laboratory, Inc., 164 N. Wacker Dr., Chicago, Ill. 60606.

CHICAGO, June 14—The June meeting of the **Chicago Section** featured four papers that had been presented at the 99th SMPTE Technical Conference in Washington, D.C. The papers were presented as follows:

An Investigation of Agitation in a Continuous Immersion Film Process, by Walter C. Snyder, Photographic Technology Div., Eastman Kodak Co., Rochester. The paper was presented by Carl E. Sipe, Eastman Kodak, Chicago. (See *Journal*, October, 1966, pp. 996–1001.)

An Electronic Control for Programing an Animation Table, by Jack Behrend, Behrends Inc., Chicago. (See *Journal*, November, 1966, pp. 1078–1079).

A New Continuous Additive Color Printer for High-Speed Production, by Hans-Christoph Wohlrab, Bell & Howell Co., Chicago. (See *Journal*, October, 1966, pp. 990–993).

Production Processing of 16mm Type 7270 Internegatives Using Viscous Processing Techniques, by William D. Hedden and James Duffy, Calvin Productions, Inc., Kansas City, Mo.

Prior to the meeting the members and guests joined the Managers of the Chicago Section for a No Host Dinner at the Knickerbocker Hotel's Den Haag Room. The meeting was attended by 65 persons.—Allen F. Hilliard, *Secretary-Treasurer*, c/o Geo. W. Colburn Laboratory, Inc., 164 N. Wacker Dr., Chicago, Ill. 60606.

CHICAGO, Sept. 17—The **Chicago Section** presented an all-day Symposium on "Small-Format Films — A Status Report," in the Prudential Building Auditorium Saturday, Sept. 17. The meeting was attended by 162 members and guests, many of whom came from the Detroit, Washington and other Sections.

Some 13 papers were presented during the day. Topic areas discussed were: Small Format Printing Techniques, Present and Future; Projection Equipment; and Small Format Utilization.

The day-long Symposium began at 9:15 a.m. with a film short, followed by an introduction and résumé of the recent history of small-format films by Robert A. Colburn, Executive Vice-President of Geo. W. Colburn Laboratory, Inc. The papers began at 9:40 and, with a break for lunch, continued until about 4:30 p.m. The afternoon session also began with a short film. Members and guests toured the small-format facilities of the Colburn small-format laboratory facilities at the end of the papers program. The tour was arranged by Matt Herman.

The full program of papers was as follows:

Morning Session:

Small Format Printing Techniques Present and Future

(*a*) *Basic Picture Printing Techniques Now in Use*, Allen F. Hilliard, Technical Information Director, Geo. W. Colburn Laboratory, Inc.

(*b*) *Small Film Formats and Printing Techniques*, Bruce Peterson, Vice-President, Motion Picture Printing Equipment Co. Read by Bill Morris, Project Engineer.

(*c*) *A Systematic Approach to the Mass Production of Commercial Super 8 Prints*, C. Loren Graham, Willis L. Stockdale and Allan L. Williams, presented by Willis L. Stockdale, Photographic Engineer, Photo Technology Div., Eastman Kodak Co. (See the *Journal* for November, pp. 1067–1070).

(*d*) *High Speed Magnetic Sound Transfer to 8mm Films*, William N. Fitzgerald, Robert C. Lovick, Howard Ott and Philip A. Ripon, Jr. presented by Robert C. Lovick, Technical Associate, Photo Technology Div., Eastman Kodak Co.

(*e*) *Design Consideration for a High-Efficiency Contact Motion-Picture Printer With Magnetic Sound Transfer and Monitoring*, Andrew Balint, Senior Development Engineer, Bell & Howell Co.

Afternoon Session:

Printing Techniques, Continued

(*f*) *Report on the Yokahama Cinema Laboratory*, William D. Hedden, Vice President, Calvin Productions, Inc.

(*g*) *Super 8 Projector Goes Optical and Automatic Threading*, John Lord, Film Production Advisor, DuKane Corp.

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Niemals!
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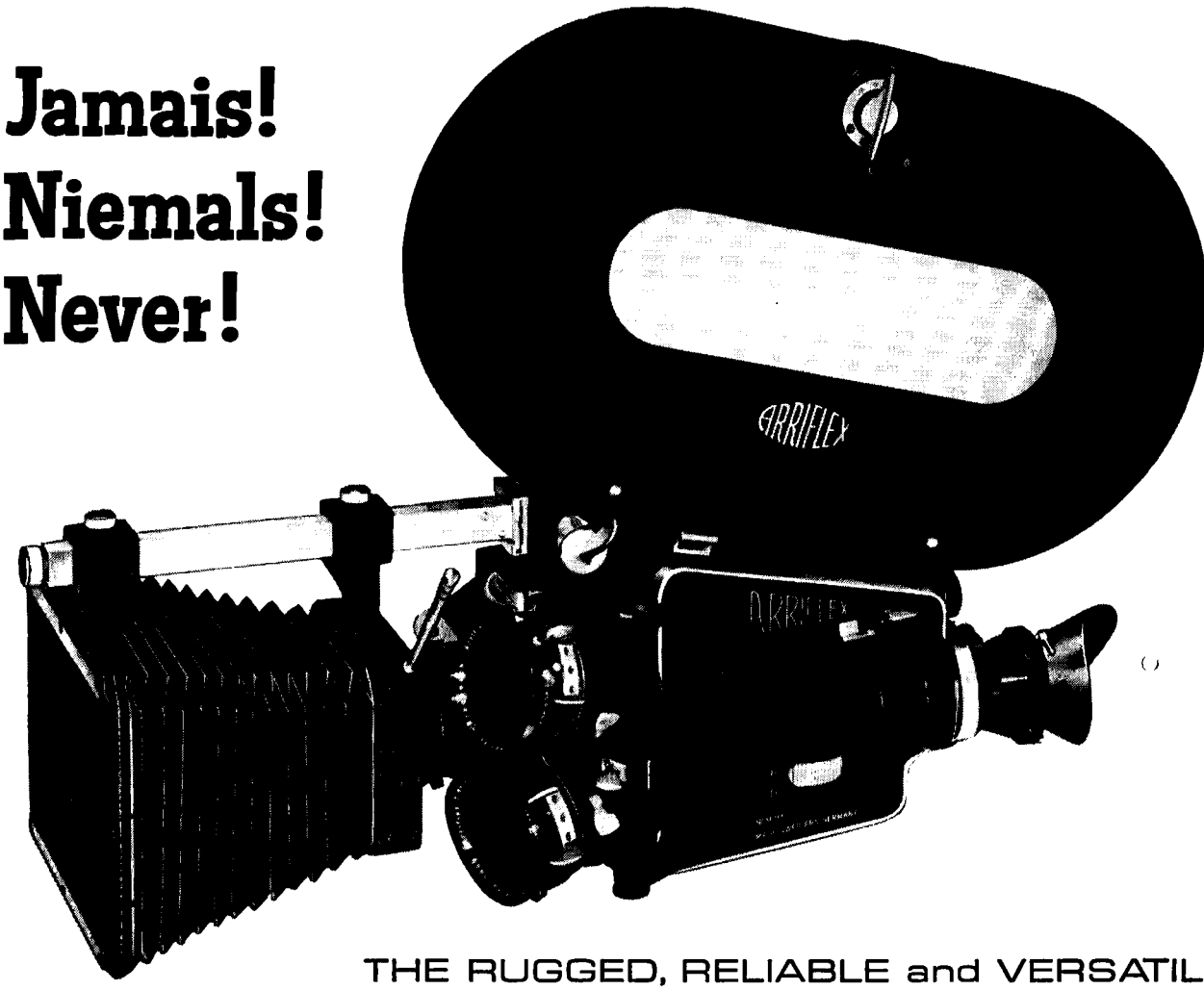

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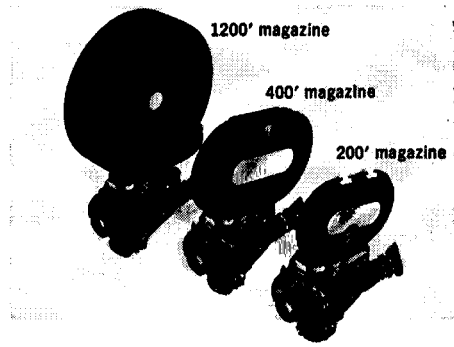

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Projection Equipment—Introduction: Harold Miller, Senior Test Engineer, Bell & Howell Co.

(*a*) *Sound Cartridge Concept*, Lee Schank, Development Engineer, Fairchild Camera and Instrument Corp. Read by Nat C. Myers, Jr., Fairchild Camera and Instrument Corp.

(*b*) *The Viewlex 8mm Optical Sound Projector*, Marvin Mindell, Chief Engineer, Viewlex, Inc.

(*c*) *Cartridge Loading 8mm Projectors—The Evolution*, Robert T. Kreiman, Vice President and General Manager Consumer and Education Division, Technicolor Corp.

Small Format Utilization—Introduction: Denis Howe, Laboratory Superintendent, Mid-America Color Labs Division, Wilding, Inc.

(*a*) *New Horizons in Nontheatrical Motion Pictures: An Overview of 8mm Sound Film*, Nat C. Myers, Jr., Director of Commercial Products and Services, Fairchild Camera and Instrument Corp.

(*b*) *8mm Yesterday—Today—Tomorrow*, Jack J. Baigelman, Midwest Regional Manager, Commercial and Educational Branch, Technicolor Corp.

(*c*) *8mm Film in Education, It's Emerging Role—A Motion Picture Produced for Department of Health, Education and Welfare by Project in Educational Communication*, Louis Forsdale Principal Investigator, Horace Mann - Lincoln Inst. of School Experimentation, Teachers College, Columbia University.

Program Chairman of the Chicago Section is William Koch, Eastman Kodak Co., Chicago—Allen F. Hilliard, *Secretary-Treasurer*, c/o Geo. W. Colburn Laboratory, Inc., 164 N. Wacker Dr., Chicago, Ill. 60606.

DENVER, Oct. 13—Western Cine Service was the host of the **Denver Section** meeting where 20 members and three guests attended. A short business meeting was held after which Victor James, Vice-President of Arriflex Corp. of America, assisted by Jack Richardson, Berkey Marketing Companies, Inc., discussed the features of a new self-blimped Arriflex BL-16, and demonstrated the camera and accessories for sync sound filming.—John H. Seide, *Secretary-Treasurer*, 2941 E. Colorado Ave., Denver, Colo. 80210.

DETROIT, Nov. 10—The **Detroit Section** meeting featured a presentation by Lou Burroughs, Vice President of Electro Voice, Inc., on the "Use of Microphones in Motion Picture and Television Production." The meeting, held at the Detroit News Auditorium, drew an attendance of 60.

Burroughs, a veteran of 39 years of service with Electro-Voice, has directed the design and engineering of microphones for a wide variety of uses. Burroughs explained the basic theory of microphone applications, demonstrated the many different uses of various types under studio, location, and exterior conditions, and gave the group an idea of future developments.

Burrough's talk was illustrated by slides that covered both theory and practice. He showed performance curves and diagrams of microphone placement. Color shots of actual location situations corresponding to the placement diagrams and the accompanying recordings provided excellent explanatory demonstrations.—John A, Campbell, *Secretary-Treasurer*, The Jam Handy Organization, 2821 E. Grand Blvd., Detroit, Mich. 48211.

HOLLYWOOD, Sept. 20—The **Hollywood Section** meeting was highlighted by a talk by Vern Barry, Administrator, Film and Television Communications, Douglas Aircraft Co., who described and demonstrated the techniques developed by Douglas in the preparation of "quick look" films for education and sales purposes. Careful planning and preparation of all titles, credits, narrative sections, as well as a shooting script for the last minute inserts, enables the communications dept. to have their production in distribution on practically a "newsreel" schedule.

Charles W. Wyckoff, EG & G, Boston, spoke on "Lunar Surface Photography and Some of Its Problems." The use of Type EX multi-range film as a solution to the tremendous problem of exposure settings as well as several unique proposals for solutions of the environmental problems of film and film transport in outer space were discussed in detail. A brief description of the Apollo astronauts' rocket trip to the moon and back was enhanced by the use of specially-prepared models and slide material.

The meeting was opened by the color sound film "The 500-mile Indianapolis Auto Race of 1966," supplied by the Mobile Oil Co. Approximately 100 persons attended the meeting held at the AIAA Building in Los Angeles.—Jack P. Hall, *Chairman*, 10146 Gaynor Ave., Granada Hills, Calif.

HOLLYWOOD, Nov. 15—*Dihedral Kaleidoscopes*, a film produced by Minnemath Div. of the University of Minnesota, Minneapolis, in conjunction with the National Science Foundation, opened the **Hollywood Section** meeting at the Lytton Center of Visual Arts, where 160 persons attended.

Alan W. Cole, Audiovisual and Medical Illustrations Supervisor, Office of Learning Resources, University of California, San Diego, presented an illustrated discussion on the production of the new full-length film, *Fantastic Voyage*, in which he showed and discussed the exploration of some imaginative areas of scientific material.

Howard A. Anderson, Jr., Howard A. Anderson Co., discussed a system for creating optical effects in A & B printing without the use of duplicate negatives. The system consists of a specially manufactured matte that is intercut with the orginal negative material during assembly for A & B printing. It permits assorted wipes and accurate fades not heretofore provided in normal A & B printing. A demonstration film was shown—Theodore Fogelman, *Secretary-Treasurer*, 1057 S. Ogden Dr., Los Angeles, Calif.

MONTREAL, Oct. 18—One hundred and one members and guests of the **Montreal Section** attended a meeting at the National Film Board. The meeting opened with a special showing of the latest National Film Board cartoon production, "What On Earth?" Dr. C. Siocos, Canadian Broadcasting Corp., reported briefly on activities at the recent CCIR Conference in Oslo.

S. F. Quinn, CBC, presented a paper, "Metal Vapor Lamps and Color TV Cameras." Comparing the features of incandescent, quartz-iodine and metal vapor lamps, Quinn showed the results of experiments with high-efficiency color-corrected vapor lamps when used with Plumbicon and orthicon/vidicon color cameras. Demonstrations with batches of high-saturation color fabrics showed that such lamps are acceptable whenever the 2-min warmup and 10-min restart times can be accommodated, as at sports events.

Rodger Ross, CBC, Toronto, gave the second paper entitled, "Behind the Scenes in the Color Telecine Room." Describing the step-by-step procedure for monitors and telecine chains, Ross explained how consistent and repeatable results so essential for color film evaluation are obtained. The SMPTE color test film and some typical examples of "colored" commercial material made interesting comparisons.

All Montreal meetings are taped, and these tapes are sent to SMPTE groups in Halifax, (c/o B. G. Spicer, CBHT) and Quebec City (c/o J. Marcoux, CBVT). Ottawa members are invited to contact T. Egan for information.—Arnold Schieman, *Secretary-Treasurer*, National Film Board of Canada, Box 6100, Montreal, Que., Canada.

NASHVILLE, Sept. 24—The **Nashville Section** held its meeting at the studios of WSM-TV. Dell Eilers, the 3-M Company, discussed 3-M's Mastering Tapes. Then Scotty Lyall, also of 3-M, discussed the C-401 Professional Tape Recorder. Arrangements for the meeting were made by a representative of the 3-M Co.—George W. Hornal, Jr., *Secretary-Treasurer*, Tennessee Game and Fish Commission, 1600 Lock Rd., Nashville, Tenn. 37207.

ROCHESTER, Sept. 22—The **Rochester Section** meeting, held at the Dryden Theater, initiated the 1966–67 series and was planned to provide a family-night kind of program. About 190 persons attended.

Excellent examples of 16mm motion-picture productions chosen from the latest list of Cine Golden Eagle Award Winners, and other sources such as the National Film Board of Canada, were shown.

The films covered a wide range of subject material including such topics as abstract entertainment, educational themes, nature studies, and travelogues. The 9-film program was long, but owing to the diversity of the films, interest was sustained throughout the program.—Raymond H. DeMoulin, *Secretary-Treasurer*, 193 Kaymar Dr., Rochester, N.Y. 14613.

ROCHESTER, Oct. 13—A paper on "Instrumental and Industrial Uses of Fiber Optics," highlighted the **Rochester Section** meeting held at the Dryden Theater, where 75 persons attended.

The paper, by John T. Ferris, Manager, Advanced Applications Dept., Scientific Instrument Div., Bausch and Lomb, Inc., Rochester, described the various types of coherent and incoherent fiber bundles currently being used in various industrial applications.

The fabrication of fibers and fiber bundles was discussed, and a number flexible fiber devices was displayed for examination. In a discussion period following his presentation, Ferris detailed the manufacturing problems related to fibers and discussed proposed future markets.—Raymond H. DeMoulin, *Secretary-Treasurer*, 193 Kaymar Dr., Rochester, N.Y. 14613.

SAN FRANCISCO, July 10—A tour of the Ames Research Laboratory at Moffett Field, Mt. View, Calif., a NASA facility, formed the basis of the meeting of the **San Francisco Section.**

The 15 persons attending visited two of the 30 wind tunnels, and saw models of airplanes being tested. Motion pictures and television are both employed in research at the laboratory. One tunnel has a test section 40 ft high and 80 ft wide. Many full-size airplanes can be tested at the facility at air speeds of up to 300 mi/hr. The second tunnel was 11 ft wide and is used to test plane models at up to 200 mi/hr wind speed.

A flight simulator, a device used in research of airplane flight characteristics, was also examined on the tour. The pilot sits in a cockpit with normal airplane controls and sees his flight on a projection TV screen. This is achieved with a closed-circuit TV camera that moves about a model at the control of the pilot, with the results visible to the pilot. Several members were given the opportunity to "fly."—John B. Steiger, *Secretary-Treasurer*, 1316 Morton Ave., Los Altos, Calif. 94022.

SAN FRANCISCO, Sept. 13—The 72 persons attending the **San Francisco Section** meeting at KGO-TV heard Joe Roizen, Audio/Video Product Manager, Ampex International, Redwood City, Calif. discuss the rapid growth of color television in the last few years which has necessitated the development of improved methods of handling color signals. Roizen said certain inherent errors in the playback of color video tape had to be minimized through the use of special accessories and particular care must be taken in dubbing operations to achieve ultimate playback fidelity.

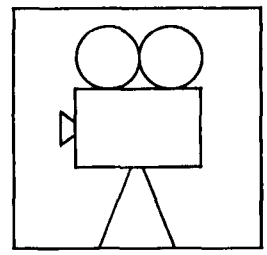
According to Roizen, devices such as Auto-Chroma and the Velocity Compensator help eliminate color errors that would be disturbing to viewers. Examples of errors and corrections were shown with slides of test patterns. Foreign color standards, different from those of the United States, also have their unique problems, which must be compensated for to provide proper operations on the 625-line system.

Coffee and doughnuts were served. Informal discussions and a question-and-answers period contributed to the success of the meeting.—John B. Steiger, *Secretary-Treasurer*, 1316 Morton Ave., Los Altos, Calif. 94022.

SAN FRANCISCO, Oct. 18—The first public showing of the award-winning films in the "Film as Communication" division of the 10th Annual San Francisco International Film Festival was the meeting of the **San Francisco Section.** The showing was held at the San Francisco Museum of Art, where 372 persons attended. The showing was sponsored by the SMPTE.

Over 220 entries from all parts of the world were received in this year's "Film as Communication" competition of the

Now that a rose is a rose, a few words about one of our primary colors: EASTMAN EKTACHROME Commercial Film.



Color is everywhere and, finally, everybody is shooting it. 1966 will be remembered as the year television ended the color countdown. Hollywood realizes that color is now the magnet for the millions. And the trend to color can be seen clearly in nontheatrical motion picture production, as well. Color sells harder, entertains better, motivates more. We've been interested in the subject for a long time.

Our first professional 16mm color camera film—as opposed to amateur films used by professionals—was *Kodachrome* Commercial Safety Film. If your memory runs back twenty years, you know that its low contrast allowed you to make rushes and release prints on *Kodachrome* Duplicating Film. But grain, sharpness and color rendition were not optimum. The advent of *Eastman* Reversal Color Print Film in 1955 solved half this problem. The next step was to perfect a low-contrast camera reversal film that was sharp, fine-grained and provided excellent color characteristics. Eastman scientists did it in 1958—called it *Eastman Ektachrome* Commercial Film, Type 7255. You probably call it—with an affectionate note in your voice—"ECO."

ECO is designed specially for duplication—gives you prints with the optimum viewing contrast of 1.7. For up to 10 prints, direct printing onto *Eastman* Reversal Color Print Film is most practical. After that, it's less expensive to first make an internegative on *Eastman* Color Internegative Film and then print onto *Eastman* Color Print Film. (The exact break-even point, of course, depends upon local laboratory charges.) In either case, you come out with a print as near to an original on *Kodachrome* II Film as we can possibly make it.

We said *not* to project the original reversal material, but you can visually inspect it, and it will give you some idea of the final result. Generally, however, you'll look at rushes because you'll want to protect your original from loss or damage. For most of your work, you won't need to get your rushes color or intensity timed. A one-light print will do. You'll save money. You'll also be able to more accurately evaluate your lighting.

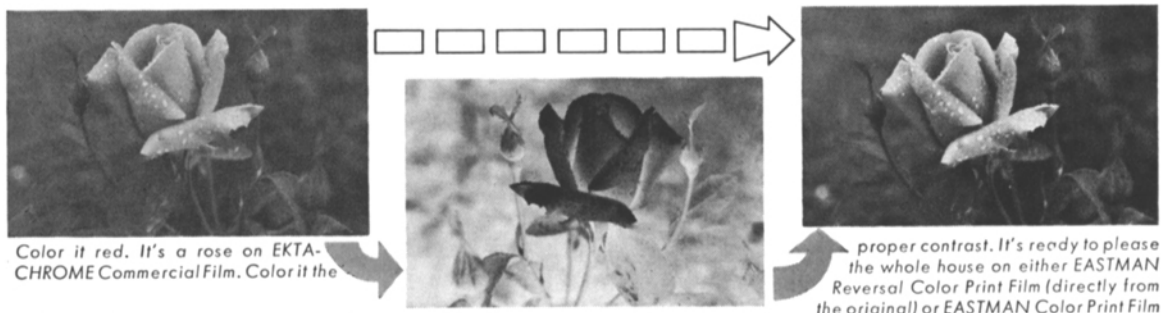
And this brings us to an important fact about the film. It's inherently flatter than *Kodachrome* II Film, but don't make the mistake of lighting it contrastier. The recommended contrast of key-light-plus-fill-light to fill-light alone should be from 2 or 3 to 1. It should seldom exceed 4 to 1 except where a special effect is desired.

Carry it beyond and you have big problems. An example. You're shooting outdoors in harsh sunlight. You're not using reflectors to lighten key shadow areas. When you look at the rushes, you feel you ought to be giving another half stop exposure. So you get to thinking the film is slower than it's rated (25 Tungsten, 16 Daylight). But add that half stop and you've used up all your overexposure latitude. Your highlights lose detail, and you can't differentiate between light-colored objects. In addition to watching lighting contrast, it's important to be careful about subject contrast as well.

More advice from the factory. As hard as we try for uniformity, there are occasional color differences from emulsion batch to emulsion batch. Naturally, we note any necessary filter corrections. If you're *sure* you'll use only one emulsion for a production, you can forget the filter. But if you use more than one emulsion, save yourself—and your laboratory—a headache. Use the recommended filters.

One laboratory has a further timely suggestion; just that—use one laboratory. Although every processor tries for excellence, one lab's eye for magenta may be another lab's cyan. The key word in color is not "fidelity," as you surely know. It's "pleasing." People (and this includes the mortals who man your laboratory) want skin pinker, grass greener than God gave them to us. The world in winter should always be emerging from a new-fallen snow. The local river must be a rich blue, in spite of the fact that everybody knows it's loaded with detergents. Although we have an uncommon fondness for spectrophotometers, we at Eastman Kodak Company—like you at your camera—are out to please people. Of course, the people that we at Eastman feel most directly responsible for pleasing are you, the cinematographers. That's why we came up with *Eastman Ektachrome* Commercial Film.

For full details about ECO, write for our technical bulletin S3-28.



Color it red. It's a rose on EKTACHROME Commercial Film. Color it the proper contrast. It's ready to please the whole house on either EASTMAN Reversal Color Print Film (directly from the original) or EASTMAN Color Print Film (through EASTMAN Color Internegative Film).

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festival. Some 100 knowledgeable persons forming eight juries throughout the Bay Area worked hard screening and evaluating these films to narrow the field for final judging by the panel of award judges.

Four films were shown as follows:

Memorandum. Made in Canada, it was a report on a group of Jews touring German concentration camps where they had been interned during the war.

Language of the Bee. A story on the communication of the bees.

Making of Life. This told how *Life* magazine was printed.

The Collection. A report on the advertising of *Family Circle* magazine, which uses fine art pictures with humorous scripts.—John B. Steiger, *Secretary-Treasurer*, 1316 Morton Ave., Los Altos, Calif. 94022.

SAN FRANCISCO, Nov. 15—The **San Francisco Section** meeting opened with the film, *Understanding Color—Color by Addition*, produced by Academy Films of Hollywood. The meeting, attended by 19 persons, was held at 3250 Van Ness Ave. in San Francisco.

Will E. Renner, R.B.P., Veteran's Administration Hospital, Palo Alto, Calif., discussed the special problems involved in medical motion-picture photography pointing out many considerations including shooting in explosive atmospheres; getting the story on a one-shot basis with no chance of re-takes; working closely with the surgeon to show what he wishes; and using the proper light for eye films.

Examples of both EF original films and prints on the new Eastman 7388 duplicating stock were shown, as well as actual medical operations on ECO and Kodachrome II films.

Though this was an excellent program, the stormy night prevented many from attending.—John B. Steiger, *Secretary-Treasurer*, 1316 Morton Ave., Los Altos, Calif. 94022.

WASHINGTON, D.C., Sept. 28—William C. Lewis, Technical Services Director, Delaware Educational TV Network, was the guest speaker at the **Washington Section** meeting at the National Academy of Sciences where 25 persons attended.

Lewis described the scope of Delaware's educational TV system, the only system serving each and every public school classroom within the borders of the state. Last year there were 7,000 programs transmitted over its 600 miles of work lines. The center housing the system contains two TV studios, a photographic laboratory, master control facilities, and a video-tape facility.

After the talk there was a lively question-and-answer period, with Lewis repeatedly proving his knowledge of this field.—Edward L. Janow, *Secretary-Treasurer*, 2719 Birdseye La., Bowie, Md.

These notices are published for the service of the membership and the field. They are inserted three months, at no charge to the member. The Society's address cannot be used for replies.

Positions Wanted

High-Speed Photography. English science graduate working in high-speed photography seeks interesting research post in USA in this field. Post-graduate research done in cryogenics. John H. L. Ranson, 91 Beechwood Gardens, Clayhill, Ilford, Essex, England.

Cameraman-Editor-Recordist. Available in Great Lakes area, from now till March 1967. Own equipment 16 & 35mm, editing, lighting, sound. B. Penzien, 15240 Crescentwood, E. Detroit, Mich. 48021.

Motion Picture Laboratory Technician. Science graduate with 5 years practical experience — including 3 years heavy management responsibility in cine film processing laboratory work. Have intimate knowledge of 35mm B-&-W positive, negative processing and printing, and sensitometric control work. Seeks post with industry or other organization where initiative is valued and ability is appreciated and where he can use his experience and understanding of films to further ends. Résumé upon request. Contact: Dhar. Muthulingam, Flat 5, Richmond Court, 72 Talbot Road, London W-2, England.

Positions Available

Cinematographer. Versatile 16mm cinematographer needed immediately for strictly professional education operations, country's largest junior college. Require familiarity professional, full color picture and sound production with Arriflex, Oxberry and Magnasync, still photography, studio and location, and graphics reproduction for color TV (although position is not so inclusive). Need A.B. degree and minimum 2 yr professional experience. Part-time extra salary teaching available with position. Send résumé, credits and salary requirements to: Pat Weaver, Production Director, Instructional Resources Center, Miami-Dade Junior College, 11380 NW 27th Ave., Miami, Fla.

Laboratory Generalist with quality control and administrative experience, familiar with all black-and-white and color film processing. Largest complete laboratory in the Midwest, convenient transportation, division of Wilding, Inc. Send résumé to: Mid-America Color Labs, 1345 Argyle St., Chicago, Ill. 60640. Attn: Mr. Ray Schwarz.

Motion Picture Lab. Man. With knowledge of timing, printing, processing, etc., who is willing to assume full responsibility for operation of small lab. Owner retiring. Write George Widing, 8764 Beverly Blvd. Hollywood, Calif. 90048.

Engineers, Technicians. Experienced, color processing machine design and manufacture, to join major New York equipment firm. This will be a new product for firm. All replies strictly confidential. Write Arthur Florman, President, F&B/CECO, Inc. 315 W. 43rd St., New York, N.Y. 10036.