

news and reports

Biographical Note

Donald E. Hyndman

Don Hyndman, well-known and respected in SMPTE circles, retired May 1 as Assistant Vice-President and General Manager of the Motion-Picture and Education Markets Division of Eastman Kodak Co. He is a native of Fair Play, Colorado, and he was graduated from the University of Denver in 1926 with the degree of Bachelor of Science in Chemical Engineering. Following graduation he joined Eastman Kodak Research Laboratories in Rochester where he also did some graduate work at the University of Rochester.

In 1928 Mr. Hyndman made a trip around the world for Eastman Kodak and in 1929 he came to New York as a staff member of the East Coast Division of the Motion Picture Film Department. He was made Assistant Manager in 1940 and he became Manager of the East Coast Division in 1946. He returned to Rochester in 1950 as Manager of the Professional Motion-Picture Product Sales Department. In 1962 he was elected an Assistant Vice-



President and in 1964 he was appointed General Manager of the Motion-Picture and Education Markets Division.

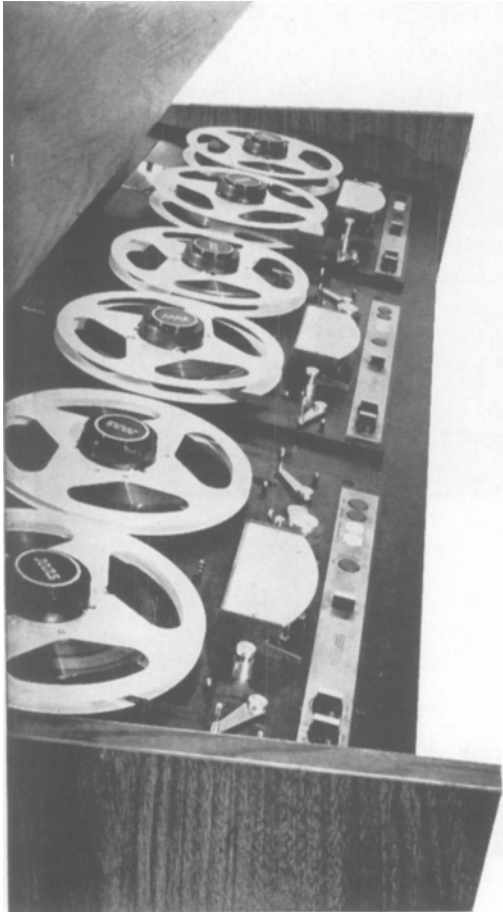
As a Society member since 1929, Don has been a strong supporter of SMPTE. He served as its President in 1945-46. He was Engineering Vice-President from 1939 through 1945. During those years, under his guidance, the Society's Engineering Committees formed the basis of the (then) American Standards Association's extended committee work on photography. He also

served on a number of committees, including the Theater Television Committee, of which he was Chairman. He has been a Fellow of the Society since 1950.

Mr. Hyndman is the author of many scientific papers which have appeared in internationally known scientific and engineering journals. One of his earliest papers, "Automatic Silver Recovery From Hypo" (K. Hickman was co-author) appeared in the *SMPE Transactions* No. 32 (September 1927). He is also the author of "Motion Picture Standards in Wartime" (*Journal*, July 1943) and (with R. M. Corbin and N. L. Simmons) "Two New Eastman Fine-Grain Sound Recording Films" (*Journal*, October 1945).

During the time he was Chairman of the Theater Television Committee he also contributed substantial committee reports. Issues of the *Journal* in which the reports appeared include those of March 1949 and January 1951.

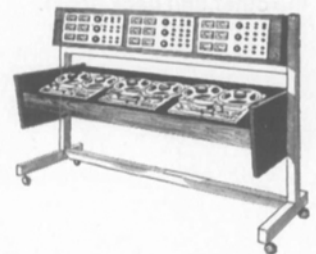
Associations other than the Society of which Mr. Hyndman is a member include Council of the American Standards Association, International Radio and Television Executives Society, the National Sales Executive Club, British Kinematograph,



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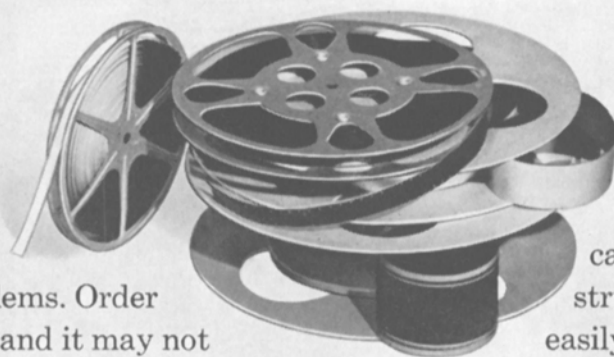


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Extreme close-ups of tiny soldering operations put startling dramatic punch into the instructional film, "On Solder," which demonstrates proper soldering techniques in a way never before depicted on the screen. Produced by Rope Film Associates, the film has won the American Film Festival "Blue Ribbon" Award, the Industry Award, the

ARRIFLEX gets the prizewinner

achieved many original and startling effects in the camera without any lab-made opticals... including full-screen, macro-contrast scenes of a single drop of molten solder and flux flowing like a great river of lava! You can do that with an Arriflex. Like any camera, it's a tool.

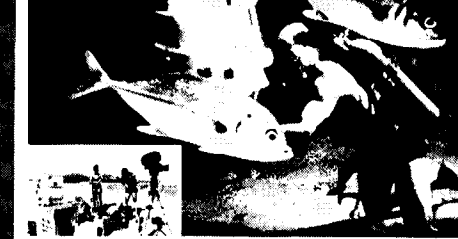
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ARRIFLEX goes hunting with the Missouri Conservation Commission

Filming a hawk's swift plunge calls for sharp follow-focus and accurate centering of the viewfinder image. That's one reason biologist Charles W. ...

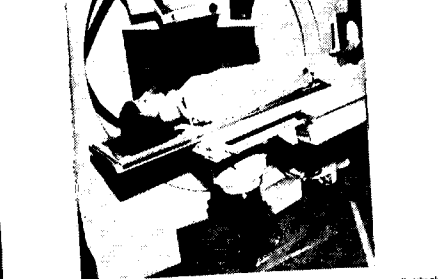
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ARRIFLEX DELVES THE OCEAN DEEP WITH RON CHURCH

If you're an underwater cinematographer, you know the problems of underwater work. Ron Church, with his electric drive and 100-foot range, has solved them. He's the only one who can go to the bottom of the ocean and get the job done. He's the only one who can go to the bottom of the ocean and get the job done.

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ARRIFLEX serves medicine in Cineradiography with

The North American Philips Co. processes in advanced Cineradiography, selected the Arriflex as the most reliable portable camera to be used in their special imaging work. The Arriflex is a small, light, and easy to use camera that can be used in a variety of situations.

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ARRIFLEX achieves macrocinematographic objective for Moody Institute of Science

A 10-year project of photo-documenting the life cycle of the mosquito, the Arriflex was used to film the mosquito's life cycle. The Arriflex was used to film the mosquito's life cycle. The Arriflex was used to film the mosquito's life cycle.

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Academy Award-Winning team triumphs again at expo67

The Arriflex team triumphed again at the 1967 World Exposition in Montreal. They won the Academy Award for Best Cinematography for their work on the film "The Sandlot".

ARRIFLEX at work — ONE OF A SERIES*



"...so I began again with an ARRIFLEX..." STEICHEN

In his eternal search for photographic perfection, Edward Steichen, called "the century's most influential photographer," turned to the Arriflex. He used the Arriflex to film the most beautiful of subjects, the human form.

ARRIFLEX at work — ONE OF A SERIES*



The hand-held ARRIFLEX-35 gives a new freedom to filmed color TV commercials

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Sound and Television Society, Academy of Television Arts and Sciences, Photographic Society of America, American Television Society (of which he was Vice-President), American Society of Cinematographers and Academy of Motion Picture Arts and Sciences. He is also a member, and served on the Board, of the Theater Equipment Manufacturers Assn.

Apollo 11 — Television and Photography

Since 1961, when President Kennedy announced a decision to place a man on the moon by the end of the decade, until the Moon-Walk on July 21, 1969, the resources of many of the nation's great industrial organizations were directed toward getting men on the moon safely and getting them back without disaster.

Communications techniques and equipments reached an incredibly advanced stage of development. One of the most impressive culminations of the research and development activities of a number of firms was the vicarious walk on the moon experienced by the millions who watched the first live telecast from the moon.

Among the firms who have developed and adapted cameras and other equipments, or otherwise taken part in Moon-Earth communications and photography are included: Data Memory, CBS Lab-

oratories, Eastman Kodak, Edgerton, Germeshausen and Grier, General Electric, J. A. Maurer, Inc., Paillard, Inc. (distributors of Hasselblad cameras manufactured in Sweden), Philips Broadcast Equipment Corp., RCA Corp. and Westinghouse.

Videodisc Recorders, produced by Data Memory, were used to reconstitute the slow TV signals from the moon for world broadcast use. Compared with standard TV pictures, Apollo transmissions provided only one-third the usual number of electronic picture frames. The Videodisc Recorder was adapted to record each active frame containing a picture and repeat it three times before moving on to the next active picture.

Norelco color cameras, produced by Philips Broadcast Equipment Corp., were used extensively in the worldwide broadcast and the little Norelco Multi-Purpose Plumbicon (monochrome) (used in closed-circuit television systems) was attached to the 36-in telescope at Fernbank Science Center in Atlanta, GA, and coupled to an image intensifier capable of multiplying light from space 100,000 times on the reflector telescope. This unusual system was used to transmit pictures of the Apollo 11 capsule for NBC network during the eight-day journey to and from the moon.

Two Westinghouse television cameras,

one color camera and one black-and-white camera, were used for coverage of the journey to and from the moon and the moon landing. The color camera, based on the field-sequential system developed some 28 years ago by Peter C. Goldmark, President of CBS Laboratories (*Journal*, p. 574, July 1969), was carried in the command module to televise astronaut activity on the long journey. A black-and-white camera weighing 7.25 lb (earth weight) and containing more than 250 components was used to photograph the moon landing and activity on the moon. That camera was left on the moon. The color TV camera weighs 13 lb. Both cameras were designed around the SEC (secondary electron conduction) tube.

Equipments developed by RCA Corp. were used to assure a safe journey and arrival to the moon travellers and to bring visual news of their adventures to home TV viewers. A radar to enable the astronauts in the lunar module to track the command/service module was one of the factors enabling the safely accomplished rendezvous following the moon landing. The radar and other control electronics on the lunar module were manufactured by RCA Corp. for Grumman Corp.

It has been frequently pointed out that the key to successful space explora-

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