

The Compleat Projectionist

The *Motion-Picture Projection and Theatre Presentation Manual*, published by the Society late in 1969, was conceived several years ago, strongly influenced by G. Carleton Hunt who was the Society's Executive Vice-President in 1965-66 and President in the succeeding two years. Don V. Kloepfel of DeLuxe General, Inc., was appointed Editor and Coordinator. His dedication and his devotion of extensive effort were the whole basis for the project. Those who contributed parts for Editor Kloepfel's manuscript and illustrations were:

J. Walter Bantau, National Theatres & Television Inc.
Stephen S. Battaglia, Carrier Air Conditioning Co.
Zack Beiser, Pacific Drive-In Theatres Corp.
Glenn M. Berggren, Wil-Kin Inc.
Al Boudouris, Eprad, Inc.
Tom Christie, Jr., Christie Electric Corp.
Frank F. Crandell, Northrop Nortronics
Drew Ebersson, Architect
Raymond L. Estes, Eastman Kodak Co.
Harold J. Freedman, DeLuxe Labs.
Melvin Glatz, M. C. Glatz & Assoc.
Arthur J. Hatch, Jr., Strong Electric Corp.
Daniel F. Haworth, World Wide Pictures
B. W. Henrikson, American Seating Co.
C. E. Heppberger, Union Carbide Corp.
Joseph F. Holt, Projectionist

G. Melson Hurley, Hurley Screen Co., Inc.
Richard B. Johnson, Bell & Howell Air-line Service Co.
Spero L. Kontos, John P. Filbert Co.
Leo Laskowski, Honeywell Co.
Kenneth R. Leonard, Kollmorgen Corp.
Harold Madison, Sound Consultant
Ben Mayer, Theatre Designer
Burton F. Perry, 20th Century Fox Film Corp.
Paul H. Preo, Eastman Kodak Co.
Frank H. Riffle, Carbons, Inc.
Robert Rose, Unitrack Corp.
J. W. Servies, National Theatre Supply Co.
Sol Shurpin, Technicote Corp.
Whitney Stine, Theatre Equipment Dealers Assn.
R. A. White, General Precision, Inc.
Robert Wolf, J. P. Filbert Co.
Louis M. Wutke, Pembrex Theatre Supply Co.

Response to the Manual's appearance has been immediate and enthusiastic. Reviewers and commentators agree that it has long been needed. A few comments excerpted from letters and reviews appear below; following these as a special kind of lagniappe is a delightful bit of personal history from one of the most famous of the early projectionists (though his fame was achieved in another theatrical activity).

Comments

"The *Motion-Picture Projection and Theatre Presentation Manual* is a well

planned, well written and well arranged book. There has been a real need for such a manual for the projectionists of the world."—*Reid H. Ray* (Professor of Motion Pictures at the Rochester Institute of Technology)

"The book is most welcome. To anyone concerned for the industry's betterment it is indispensable. Congratulations to Don Kloepfel and to the SMPTE."—*Jack Valenti* (President, Motion Picture Association of America)

"Our theatres have been in dire need of this type of manual for many years. This book seems to fulfill every necessity. There is no question in my mind that every theatre and every projection room should have this manual as a basic part of its equipment. Don Kloepfel and the SMPTE have indeed made a great contribution to the industry."—*Julian S. Rifkin* (Chairman of the Board, National Association of Theatre Owners)

"The contents of this most comprehensive manual . . . should be read cover to cover both by the manager . . . and by the projectionist. Most certainly it should be read by the manager-projectionists of the new, smaller theatres. . ." (from an extensive review in *Film Daily*)

From a Projectionist Who Became Famous

(The following has been excerpted from a letter from *Rudy Vallee* requesting a copy of the Manual.)

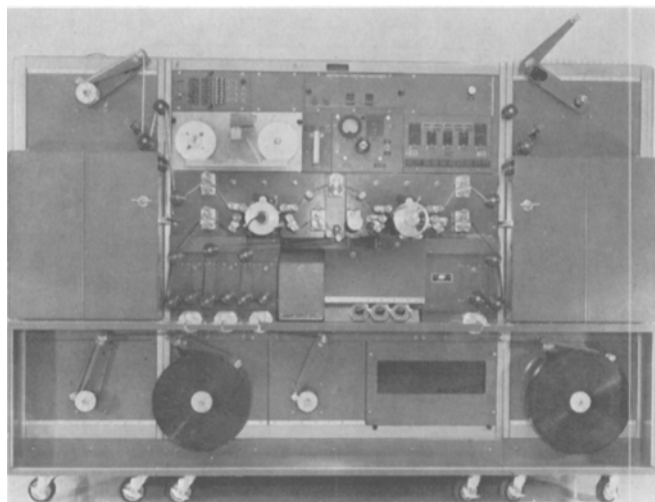
As one who, back in 1917 at the age 16, was cranking by hand an old, broken

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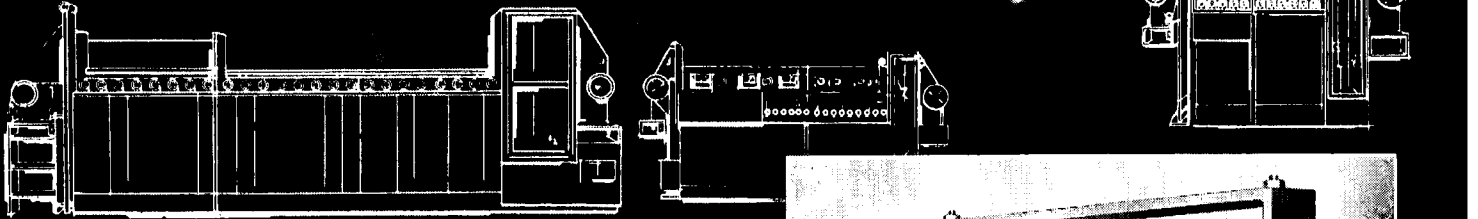
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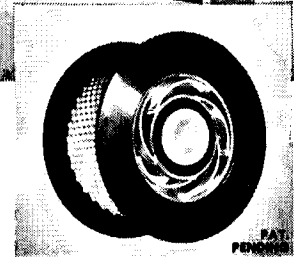
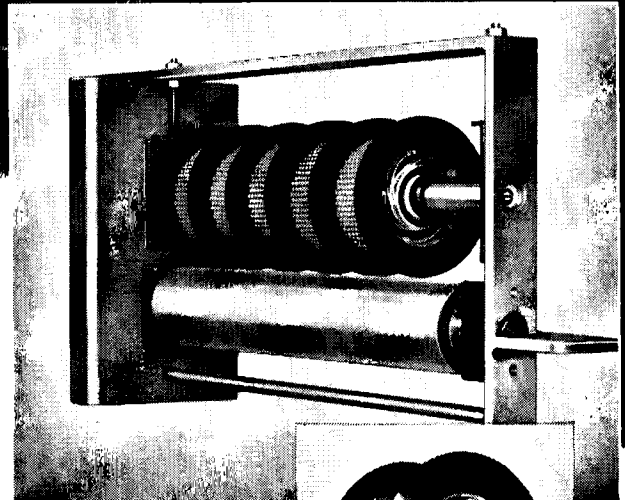


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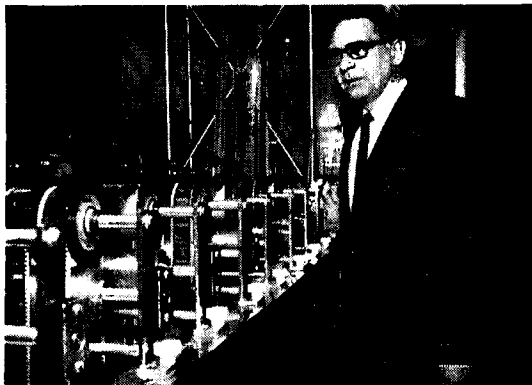
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Rudy Vallee with one of the early projectors.

down Powers Projector, I feel that I should have a copy of the *Motion-Picture and Theatre Presentation Manual*. For one dollar a day, I arrived in the morning, swept out the theatre, lower floor and balcony, put out the posters and glossies for the new pictures (we changed three times weekly), then repaired to the booth where I rewound the new films, looked for bad patches, etc., and changed the carbons in the lamphouse. (We worked on ac current which made it hot as hell in the booth in the summer!) After that I went down to

take tickets until time for the first show.

Following the afternoon showing, I swept up the peanut shells. In those days, peanuts could not be purchased at stands in the lobby, but the viewers brought their own and left the shells on the floor, of course! Then, back to taking tickets until show time, then to cranking the projector for two showings. On Tuesday, Thursday and Saturday nights, I had the additional task of taking the two-reel comedy to the office of the American Express in Portland to be shipped to the theater in Rockland. On many nights I strapped the film can on the back of my bicycle and pedaled the five miles to Portland.

After a year and a half at the beautiful, new, DeLuxe Strand Theater I was promoted to head usher (hours, noon to 11 PM) but still at a salary of one dollar a day. In the summer of 1920, after six weeks as assistant property man at a Portland theater which was trying out a stock company with a weekly change of play, I returned to the Strand as Assistant Projectionist. My salary was still one dollar a day but now I had the thrill of operating a new motor-driven Simplex machine. It was while operating this machine that the NC-4 planes returning from their much publicized trip around the world flew over the city and the Chief Projectionist and I committed the unpardonable sin of leaving the machine running unguarded to go up on the roof and watch the planes.

It was during this year as Assistant Projectionist at the Strand that the Chief

Electrician (who doubled as Fireman) suggested that I take over the rental of a C Melody Saxophone which he had been renting at five dollars a month. The reason for the offer was that when he played it, it gave him great anguish and pain in his teeth, which were black and very bad. He knew that I had studied the clarinet for a few weeks and he pointed out similarities in fingering between the two instruments. He also explained that, since the saxophone was pitched in C, I could take it with me when I went to see my girl on Sunday nights — I could play along with her at the piano with both of us reading the same sheet music, without having to transpose as would be necessary if it were an E^b alto or B^b tenor saxophone.

One year later, in the early fall of 1921, the Fireman-Electrician operated the stage lights for the usual overture from the 12-piece orchestra and I stepped out on the stage to play several solos with orchestra accompaniment for the munificent sum of ninety dollars a week.

So, my apprenticeship at one dollar a day paid off handsomely in the end, wouldn't you say?—Saxitively, *Rudy Vallee*

Ed. Note: Rudy Vallee was only nine years old when he began helping in his father's drugstore in Westbrook, Maine. In 1917 he dropped out of Westbrook High School to join the U.S. Navy, but when it was discovered that he was only 15, he was discharged. Following this brief naval career, he joined the staff of

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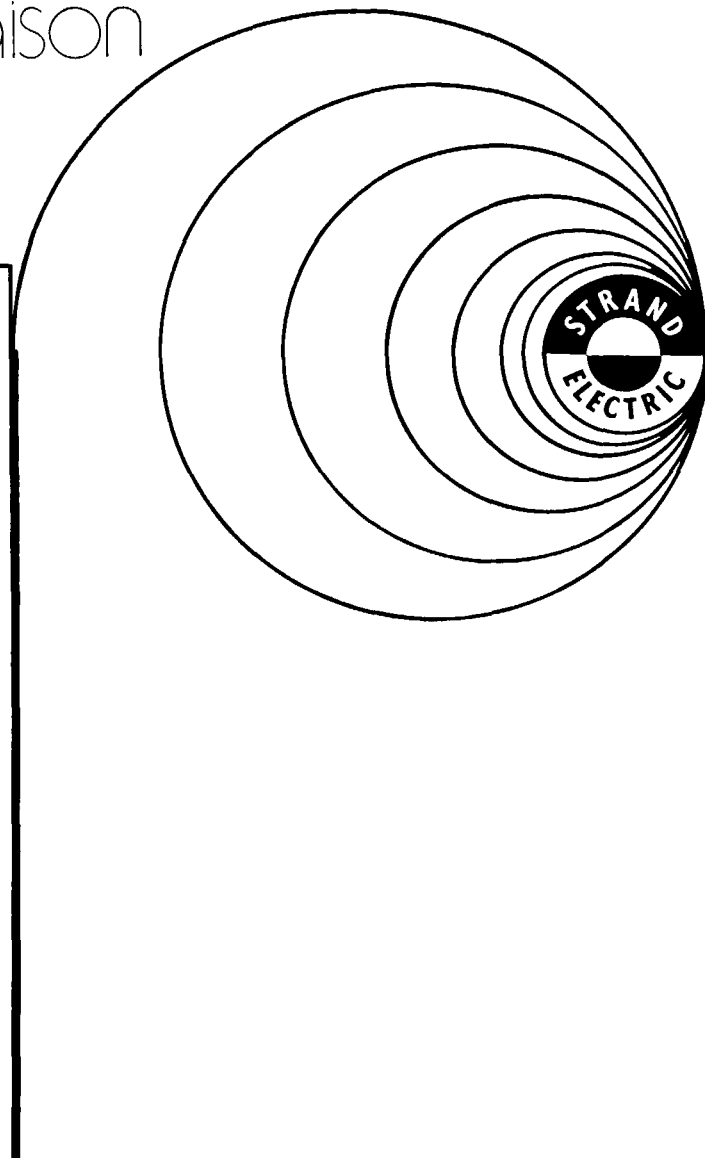
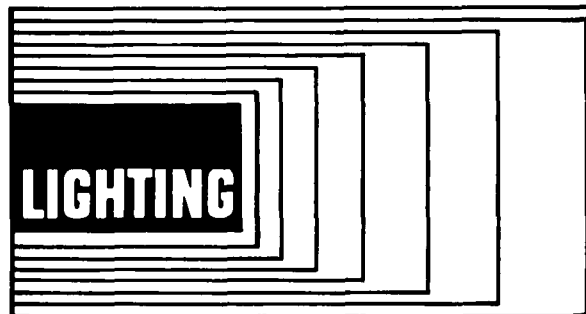


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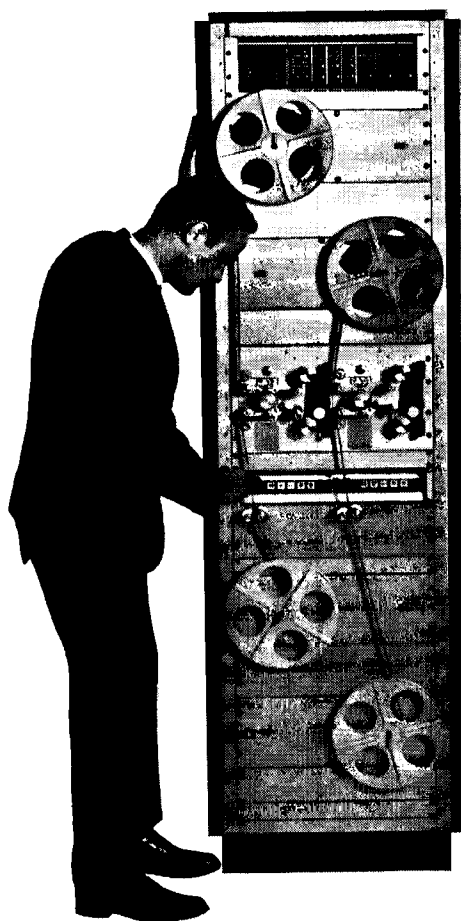
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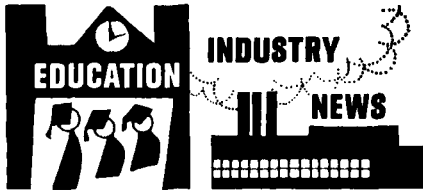
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the Star Theater in Westbrook. As he tells above, in 1918 he joined the staff of the DeLuxe Strand Theater in Portland (as Head Usher). In 1921, following his appearance at the Strand as a saxophonist, he entered the University of Maine (remember the Maine Stein Song?) and the next year transferred to Yale. The rest, as they say, is history.



Frederick M. Remley, Jr., is the SMPTE appointee to the post of Chairman of the American National Standards Committee C98 on Combined Visual-Aural Magnetic

SMPTE Exhibit Award



Wilton R. Holm, SMPTE Executive Vice-President, presents the SMPTE Exhibit Award plaque to Patrick Byrne of Kliegl Bros. Western Corp.

Recording for Television. The Committee operates under the American National Standards Institute. Mr. Remley succeeds Frank N. Gillette who held the post for more than eight years.

Mr. Remley is Technical Director of Broadcasting Service at the University of Michigan which includes radio stations WUOM and WVGR as well as the Television Center. For the last four years, he has been Chairman of the Society's Video-Tape Recording Committee, the preparatory group for American National C98 Standards. His work in the field of standardization is internationally recognized and he

Kliegl Bros. Western Corp., 4726 Melrose Ave., Los Angeles, CA 90029, is the recipient of the SMPTE 106th Conference Exhibit Award. The award-winning display of TV lighting equipments included a new 10-in Fresnel and focusing scoop, the Lilliput Twin using 5000-K daylight lamps, a multiscene control console and several other units. The Kliegl Bros. display competed with a field of more than 50 exhibitors. Displays were judged by a special committee on the basis of effectiveness, originality and overall interest.

SMPTE Executive Vice-President Wilton R. Holm presented the award, consisting of an engraved plaque, to Patrick Byrne as the representative of Kliegl Bros. Presentation ceremonies took place in Mr. Holm's office at the Association of Motion Picture and Television Producers where he is Executive Director of the AMPTP Research Center.

has been a United States delegate to CCIR (International Radio Consultative Committee) meetings held in Vienna in 1965 and in Oslo in 1966. At present he is Chairman of the United States Preparatory Committee of CCIR, Subgroup X-A on Television Standards

He is a Fellow of the Society. From 1963 through 1967 he was Manager of the Detroit Section and he was Topic Chairman of the Color Television Broadcasting Conference held in Detroit in January 1967.

At the University of Michigan he contributed to the design and construction of

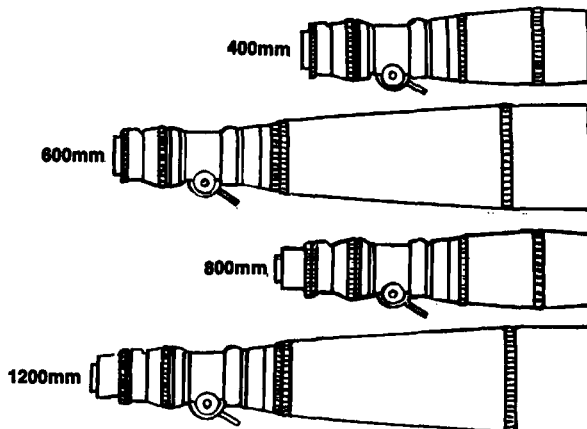
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