

ture improvement possible. Mr. Karpisek explained the KCRA newsgathering system called Live Camera 3. The planning and layout of the KCRA van was shown in a series of slides. Mr. Lincoln (who arranged the program) showed slides of the KPIX ENG Vehicle. Both Mr. Karpisek and Mr. Lincoln emphasized that communication between the mobile unit and the station is a key part of every successful system.

This was a meeting with something for everybody regardless of whether the main interest was in television or film. The program was enthusiastically received. — Kay Kibby (Secretary-Treasurer), W. A. Palmer Films, Inc., 611 Howard St., San Francisco, CA 94105.

UNIVERSITY OF SOUTHERN CALIFORNIA'S DIV. OF CINEMA STUDENT CHAPTER was reactivated during the Spring semester of 1974 after several years of inactivity. Meetings were held in May, June, October and November of 1974. On 17 January 1975 a group of 20 students travelled to San Diego to tour the Rubin H. Fleet Space Theater. The tour included a close-up look at the IMAX projection system. The arrangements for the tour, which had been discussed at the November meeting, were handled by Frank Peele, a graduate student, with the aid of Les Novros of Graphic Films in Hollywood.

The first Student Chapter meeting for the Spring 1975 semester was held on 13 February 1975. Brent Keast, Activities Committee Chairman, presented a report on possible activities for the Spring semester.

In March, Herbert Farmer, SMPTE Vice-President for Educational Affairs, arranged a tour of the Vidtronics facilities in Hollywood. In April, no Chapter meeting was held because the end-of-semester "crunch" for completion of student film projects was upon us. The final official act for the Spring semester was the appointment of Dika Ryan, an undergraduate student, as pro tem chairperson for the Fall semester. The appointment was made to facilitate continuity for the upcoming Fall semester because the incumbent chairperson, secretary-treasurer and committee members were all graduating and leaving the University.

I would like to conclude this report by making a few observations. I feel that the Society can contribute a great deal to a student matriculating at USC in Cinema; however, we face some formidable barriers to student participation in the Student Chapter. The Cinema majors here are very limited as to what might be termed "spare" time because the students must devote most of their waking time and in many instances their sleeping hours to the completion of student films. At the Student Chapter meetings and tours, the attendance never exceeded 20 persons.

With this in mind, I believe that we should concentrate on what I term a "passive" participation in the Society. By this I mean that the basic benefits of being a member of the SMPTE, which include receiving the *SMPTE Journal*, the Conferences and the Hollywood Section meetings, should be emphasized. This is not to say that we should not try to generate more activity within the Student Chapter, but that the primary objective should be the emphasis on the long-lasting and real benefits of membership in the SMPTE. — K. Kenneth Miura, Faculty Advisor, USC Student Chapter.

## Obituaries

### Eric M. Berndt

Eric M. Berndt, a Life Fellow of the SMPTE, died 24 October at the age of 72. Born in Berlin, Germany, he received his early training in motion-picture technology as an apprentice at Siemens-Schuckert in Berlin. He emigrated to the United States in 1922 where he engaged in various research and development projects. In 1932 he established his own company which produced the first professional sound-on-film motion-picture camera and the first 16mm sound recorder. In 1935 John Maurer and Berndt formed the Berndt-Maurer Corporation and in 1939 Berndt moved to the west coast where he formed a corporation that developed into the Berndt-Bach Company, manufacturers of Auricon 16mm sound cameras and recorders. He left the company in 1960 to work on special projects and to gather together a collection of early motion-picture equipment which is considered one of the best in the world.

Among the many cinematographic innovations developed by Berndt during his long and distinguished career was a sub-miniature motion-picture camera using 3mm film used in a special cockpit photography application by the United States Air Force. Later he developed a super-16 system employing super-8-perforated 16mm film producing a picture having an available blowup area of  $0.332 \times 0.560$  in.

A member of the Society since 1927, he became a Fellow in 1939. Among other honors he received the Eastman Kodak Gold Medal Award presented at the 112th Technical Conference in Los Angeles. He was also the recipient of the John Grierson International Technical Award presented in 1974 for outstanding pioneering achievements in the development, design and manufacture of equipment and systems for small-format film. The citation noted that his early work in camera and optical sound recorders "contributed greatly to the professional acceptance of small-format film, particularly in the area of documentary film production . . ."

(A Biographical Note by Roderick T. Ryan providing a detailed account of the life and achievements of Eric M. Berndt appears in the February 1973 *Journal* on p. 98.)

### Carroll H. Dunning

Carroll H. Dunning, a Life Fellow of the SMPTE, died 1 December at his home in Indianapolis, Ind., at the age of 94. At the time of his death he had been a member of the Society for almost half a century, having joined in 1925. He was made a Fellow in 1948.

He was born 19 August in Denton, Md., and his long, active and productive life was devoted to the advancement of motion-picture technology. At the age of 89 he was working enthusiastically on an assignment to improve film editing equipment.

A pioneer in motion-picture technology, in 1916 he joined with William Van Doren Kelley and Wilson Saulsbury to form a company called Kesdaolor to promote the invention of a two-color additive line-screen process and in 1918 a 100-ft scene of the American Flag was exhibited at the Rialto, Rivoli and Criterion theaters in New York. Kesdaolor evolved into a new company called Prizma Color and in 1922 the first feature-length picture (*The*

*Glorious Adventure*, produced in England) was made in Prizma Color.

In 1925 he moved to California and in 1926 he opened a laboratory (the Dunning Process Co.) with his son, Dodge, who, like his father, was a well known motion-picture engineer who invented a process for composite photography called a Dunning Shot. The process, used in filming such motion-picture classics as *Hell's Angels*, *Anna Christie*, and *Mutiny on the Bounty* was reported in the *SMPE Transactions* (Vol. XII, No. 36, 1928).

A seminal influence on special-effects technology, with the development of rear projection, the Dunning Process Co. evolved into the Dunning Color Laboratory to become one of the important forces influencing the development of color in motion pictures. Later in life Carroll Dunning became the owner of Anson Research Co. in Santa Monica.

His outstanding contributions to motion-picture technology were recognized by the Society by a Special Commendation Award presented in 1972 at the 112th Conference in Los Angeles.

Carroll Dunning is survived by his wife, Mary Lou, who lives at 225 East North St., Indianapolis, IN 46204, and by a daughter, Mrs. Decla Radin, whose husband Paul is the Associate Producer of *Born Free*. His son, Dodge, died some years ago.

(A Biographical Note by Roderick T. Ryan giving a detailed account of Carroll Dunning's life and achievements appears in the August 1971 *Journal* beginning on p. 664. We are also indebted to Dom Capano for supplying us with additional information.)

## Changes of Address Needed by 1 February for 1976 Directory for Members

The 1976 *Directory for Members*, complete with alphabetic listing of individual members' names and addresses, will be published in early March. As in 1974 the Society will use a computer to produce the *Directory* pages. Members' current addresses, affiliations and job titles are needed for data processing as early as possible.

All address changes that reach the Society's office in Scarsdale, N.Y., by 1 February 1976 will be included in the *Directory*. Any changes received after 1 February are likely to be omitted. (In that event, the address to which the member's *Journal* was mailed during 1975 will be included.)

The March publication date has been chosen because the Society's membership files are most up to date in early February. The majority of the changes, of course, are received with membership dues payments and arrive before the first of February.