section reports

First Meeting Western New York Subsection

An opportunity to compare simultaneously color television, black-and-white television from the color TV signals, and a projected image of a 35mm color print was offered to 375 people who attended the first Western New York Subsection meeting on January 26 in the main auditorium of Rochester's Radio City. The group saw the "Norby" television show, sponsored by Eastman Kodak and color telecast by NBC in New York City from 35mm color film.

Through the cooperation of WHAM-TV (Rochester), which donated its auditorium and facilities, and NBC, a telephone line was kept open during the show from the auditorium in Rochester directly to the NBC Master Control in New York City. On cue from NBC the Rochester staff was able to project a 35mm color print of the same program simultaneously with the telecast. So the projected print would be in synchronism with the telecast print, John Stott had previously cut the commercials into the print from footage numbers telephoned from NBC.

While synchronism was not perfect throughout the show, it was never more than two seconds out, and generally much closer. The color telecast was viewed on a 14-in. tube, the black-and-white picture on a 21-in. tube, and the 35mm color print was rear-projected at 3 × 4 ft.

After the demonstration, Gentry Veal of the Kodak Research Laboratories introduced the speakers for the evening. First, John Barstow, Director of Television Distribution for Bell Telephone Laboratories, discussed the problems of transmitting and switching TV broadcasts over long lines. He explained that while Rochester is generally served near the end of a 2600-mile loop going through St. Louis and Chicago, in this case it was served by a shorter microwave route 300 miles long coming through Albany and Syracuse. Mr. Barstow was followed by Kenneth Gardner, Director of Engineering for WHAM-TV, who explained what must be done with the signal as received in order to transmit it locally to best advantage.

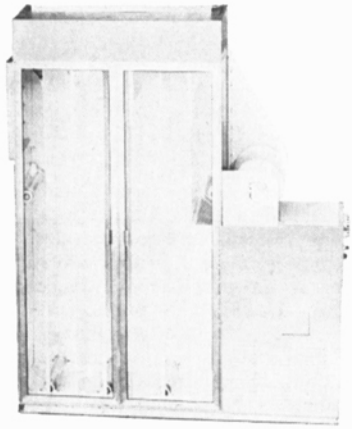
The group was congratulated by Axel G. Jensen, Engineering Vice-President of SMPTE, on their courage in attempting such a difficult public experiment. He, and no doubt others, had made such comparisons in company privacy, but not in front of an audience. Mr. Jensen thought the color in the test was beautiful, though it showed that there is still difficulty in obtaining a good, saturated red.

E. P. Genock, Chairman of the Subsection's Nominating Committee, announced the names of the new subsection officers, who had been elected by letter ballot. They are: John G. Stott, Chairman (Eastman Kodak); A. C. Robertson, Secretary-Treasurer (Eastman Kodak); John H. Waddell, Program Chairman; David D. Manning (WHAM-TV) and Monroe H. Sweet (Consultant), Board of Managers, 2-yr term; and Arthur E. Neumer (Bausch & Lomb) and William J. Morlock (General Electric), Board of Managers, 1-yr term.

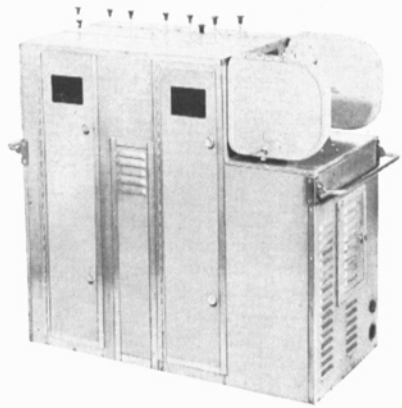
The need for a new SMPTE subsection in Western New York (which includes the Binghamton, Buffalo, Rochester and Syracuse areas) had been discussed about a year ago by members in this area. Not only does this region have several photographic and electronic manufacturing plants, but it also has active television enterprises which employ many motion-picture and television engineers. In fact, this area ranks just behind Hollywood, New York and Chicago in size, having over 225 Society members. Consequently a petition to form a subsection was presented to the Board of Governors and permission was granted on October 18, 1954.

The next meeting of the local section is scheduled for March 9, 1955. *John G. Stott*, Chairman, c/o Color Technology Div., Eastman Kodak Co., Kodak Park, Bldg. 65, Rochester 4, N.Y.

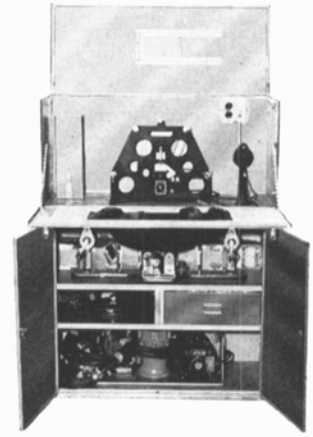
The **Pacific Coast Section** held a double-session meeting February 22 on VistaVision at Paramount Studios for 350 members. Vice-President Y. Frank Freeman welcomed members to Paramount. A demonstration and discussion of various methods of VistaVision projection in the theater were conducted by Loren Ryder, head of Engineering and Recording at Paramount. In a selection from *Vagabond King* a standard vertical projection print in Eastman



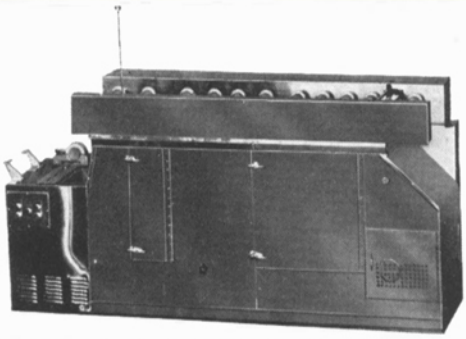
OSCILLOGRAPHIC DRYING SECTION



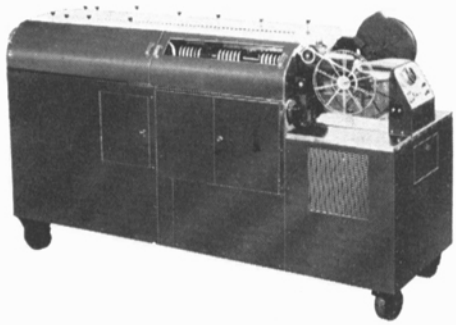
16mm NEGATIVE-POSITIVE PROCESSOR



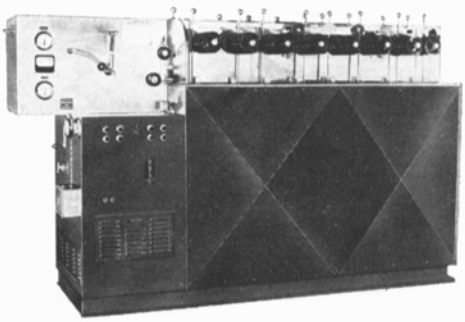
HOUSTON 16mm PRINTING KIT



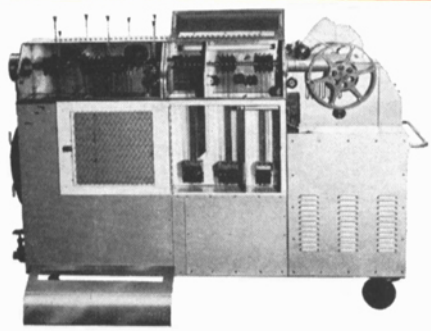
OSCILLOGRAPHIC-PAPER PROCESSOR



ANSCO-EASTMAN COLOR PROCESSOR



16/35mm COMBINATION PROCESSOR



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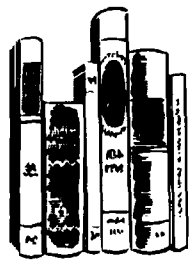
Color, made by reduction from the Vista-Vision double-frame negative, was projected with composite magnetically striped stereophonic sound; other samples were then projected from a double-frame Vista-Vision print. Mr. Ryder pointed out the stereoscopic effect due to the very sharp definition from foreground to background and to a modification of framing during projection. Movement of the camera and of action in the picture were also controlled to add further to the illusion. The Vista-Vision process, Mr. Ryder said, could be used with optically squeezed pictures on either the vertical standard or double-frame print; and special recording methods, including 6-channel magnetic, could be accommodated. For the final demonstration the "Champagne" number from *Girl Rush* was projected from a standard vertical print with single photographic Perspecta Sound.—*E. W. Templin*, Secretary-Treasurer, c/o Westrex Corp., 6601 Romaine St., Hollywood 38.

The **San Francisco Subsection** at its December meeting elected:

Leo Diner, *Chairman*
Glen Pew, Vice-Chairman,
R. A. Isberg, Secretary-Treasurer.

The meeting topic was a live color-television camera demonstration by Lee Berryhill, Chief Engineer of KRON-TV, assisted by Roger Woodruf, Doran Ford and Granville Esch who are engineers at KRON-TV.

The first meeting for 1955 was held on February 3 at Leo Diner's film studio in San Francisco. The speaker of the evening was J. Joe Meyer, West Coast Manager of the Wollensak Optical Co. He described the Wollensak plant and showed films of the manufacture of lenses. He displayed several lenses, including the Wollensak 20- and 40-in. telephoto lenses which use mirror optical elements. He showed several films made with the Fastax camera and demonstrated it by running 100 ft of 16mm film through in six tenths of a second.—*R. A. Isberg*, Secretary-Treasurer, 2001 Barbara Dr., Palo Alto, Calif.



books reviewed

Theatre Catalog, 12th Annual Edition, 1954–1955

Published (1954) by Jay Emanuel Publications, 246-48 N. Clarion St., Philadelphia 7. i-xxxii + 410 pp. Profusely illus., includes advtg. 9¼ × 12¼ in. Price $5.00 (foreign shipments $10.00 a copy).

This year's *Theatre Catalog* reflects the optimistic spirit of the theater industry as it leaves yesterday's box-office clash with home television and, armed with superior projection and sound techniques, enters a new period marked by public enthusiasm for wide screens and quality films.

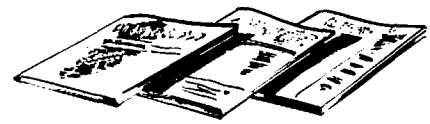
Theatre Catalog is an impressive encyclopedia on theater business, including design, construction, equipment and facilities, maintenance, and management. Among the many subjects covered are: new construction materials, lighting, CinemaScope installation, Paramount's VistaVision, screen materials, air conditioning, network theater television, new products, concessions and drive-ins.

This year's editorial feature is devoted to a history of the SMPTE's growth and service to the entire industry, illustrated by photographs showing the progress made in equipment from Edison's 1889 Kinetograph to RCA's experimental magnetic-tape video recorder.

Sound recording and reproduction systems are well described. An excellent article by William Snow provides clarification and classification of stereophonic techniques, past and present.

There is a comprehensive review of domestic and foreign theater design. One article describes the status of the film industry in postwar Japan. As in all other articles, the illustrations are well chosen. A complete cumulative index to advertising and articles of interest makes each year's *Theatre Catalog* continuingly useful.—*Rowland H. Müller*, General Precision Laboratory Inc., Pleasantville, N.Y.

current literature



The Editors present for convenient reference a list of articles dealing with subjects cognate to motion picture engineering published in a number of selected journals. Photostatic or microfilm copies of articles in magazines that are available may be obtained from The Library of Congress, Washington, D.C., or from the New York Public Library, New York, N.Y., at prevailing rates.

American Cinematographer

vol. 35, July 1954

Cukoloris—Set Lighting's Most Versatile Tool (p. 332) *J. Lashelle*
Tri-X—New Eastman High-Speed Negative Motion Picture Film (p. 335) *E. Huse*
Creative Cutting (p. 336) *C. Loring*
Simultaneous Production Shooting in CinemaScope and Wide-Screen (p. 338) *G. Folsey*
Case History of a Non-Theatrical Film Production (p. 342) *C. L. Anderson*
Arriflex Cameras Adapted for CinemaScope (p. 344) *A. Rowan*
Hot Splicer Conversion (p. 348) *H. Stockert*