

The Society's New 16mm Jiffy Test Film

To meet the needs of the Navy for performance checking of their 16mm projection equipment on shipboard and at shore stations, the Society began work a year and a half ago on development of a new type of picture and sound test film of particularly high quality. The finished result is short in length and running time, but long on performance.

A real challenge was presented by the prime requirement — that the film be able to demonstrate to relatively inexperienced operators, untrained in the use of test instruments, when sound and picture performances are below par. This meant that all tests had to be subjective, yet provide, among other things, a reasonably accurate indication of picture steadiness and frequency response.

All of these things and more have been provided in the new Jiffy Test Film which costs \$10.50 and is available to military and civilian users alike.

Included in the finished film that is 135 ft long with a running time of just under 4 min, are an orchestral selection, a spliced-in length of original buzz track, with title printed over, a section of 5000-cycle sound-focusing track that has had its center third removed, reversed as to emulsion position, and reinserted to indicate directly, by audible changes in the level of the reproduced signal, whether the sound optics are focused on the track in the standard, or nonstandard emulsion position, or half-way between; there is a length of piano music as a sensitive indication of flutter, a rather rapid frequency run in seven steps from 50 to 5000 cycles, and a short bit of dialogue that provides a final test of intelligibility.

Visual tests include a measure of the projector's picture steadiness and an indication of picture brightness uniformity. — L.F.W.

SMPTE Membership Promotion

An intensive two-year membership drive is at last underway under the able direction of John W. DuVall, Technical Representative of E. I. du Pont de Nemours & Co., Hollywood, Calif. This program has been taking shape over the past few years, but it wasn't until Mr. DuVall accepted the chairmanship of the National Membership Committee that practical steps were taken to carry it out.

Mr. DuVall has set up a well-organized committee with 60 representatives throughout the nation to give as complete coverage as possible. His aim, and that of the Board of Governors, is to see that "every engineer, engineering executive, educator, tech-

nician and student in the United States who maintains a serious and professional interest in motion pictures, television and high-speed photography" is invited to fill out a membership application form within the next two years.

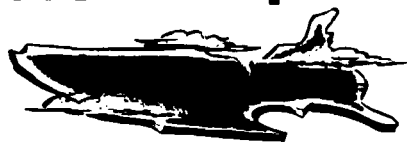
The committee is divided into three membership regions, each with a chairman. Chairman for the 16 states of the Eastern Region is Ed Warnecke of Eastman Kodak, New York City. Mr. Warnecke has appointed 21 committeemen in his region who will report directly to him. Among these are the membership delegates in the Western New York and Atlanta Subsections. These two men are responsible for making certain that a membership message is presented at every meeting of his group and that a committeeman is on hand with application forms, booklets and ready answers to questions about the Society and the privileges and responsibilities of membership.

The Central and Western Regions are organized in the same way. Central Regional Chairman is Harry Lange of Sarra, Inc., Chicago. Twenty-eight committeemen in the 18 central states, including the delegate in the Southwest Subsection, report to him.

Western Regional Chairman is Lou Vincent, Acme Films, Hollywood, Calif. Eleven committeemen in the 14 states of the Western Region, including the delegate in the San Francisco Subsection, report to him.

It is hoped that there will ultimately be as many as 40 or 50 committeemen in each of the three regions. This number will offer full national coverage. Such a large group should not prove unwieldy, however, as all information and materials needed will be supplied each committeeman by headquarters, and their reporting procedures will be brief and direct. A list of all committeemen is given in the Roster of Administrative Committees elsewhere in this *Journal*.—S.G.

section reports



The **Atlantic Coast Section** meeting on February 16, at CBS Color Studio No. 72, proved to be one of the most successful meetings ever held by the Section. A capacity crowd was in attendance. The meeting was staged with network precision by a full production crew.

After greetings by Chairman Everett Miller, John Koushouris, Engineer-in-Charge of Color Technical Operations,

spoke on "The Evolution and Design of Studio No. 72." Studio No. 72 is the main East Coast point of origin of CBS color TV network presentations. He was followed by E. Carlton Winckler, Production Manager of CBS-TV Program Dept., who spoke on production considerations in designing Studio No. 72. There was a color film and slide demonstration by Richard Cranc, Supervisor of Technical Operations. Finally, there was a live camera demonstration complete with beautiful models and elaborate settings, conducted by Jonathan Winters, who proved to be a delightful professional entertainer, but who, nevertheless, was expert in demonstrating the versatility of the color cameras and lighting effects.

A television recording of the entire proceedings was made under the supervision of Karl MacIlvain, Engineer-in-Charge of Television Recording for CBS. Mr. MacIlvain is also one of the Managers of the Atlantic Coast Section and was responsible for initiating the entire meeting. Prints of this recording have been sent to H. W. Pangborn, Chief of Technical Operations for CBS-TV in Hollywood, and to Everett Miller. We understand that Mr. Koushouris intends to use a print for instructional purposes at CBS.

Following the speakers and demonstrations, the members were divided into groups and taken on a tour of all the facilities of the studio. Operating personnel were on hand at all points to describe the operation and answer questions.

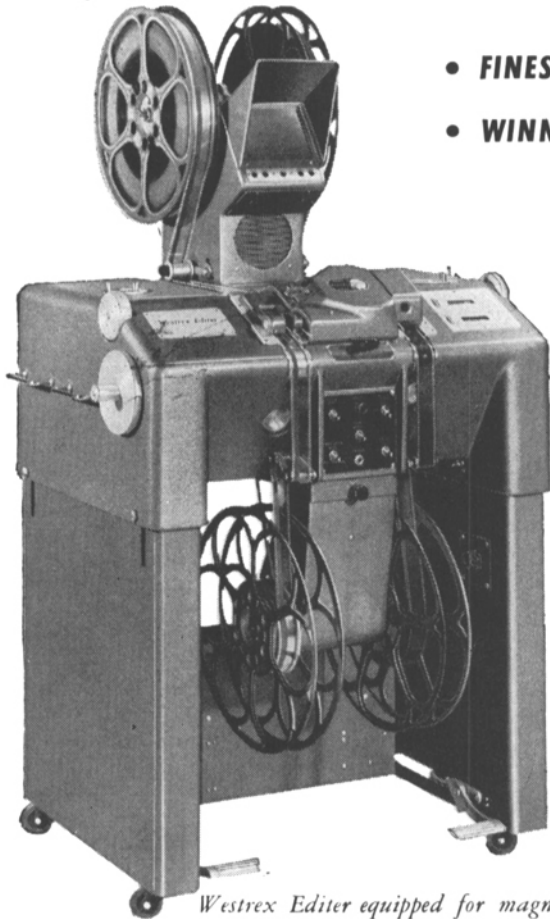
An unfortunate consequence of the capacity attendance at this meeting was the necessity of turning away at least a hundred people because of fire regulations. The Board of Managers tenders its sincere apologies for any inconvenience caused. The attendance simply exceeded all expectations. — *George Lewin*, Member, ACS Board of Managers, 1573 E. 35 St., Brooklyn 34, N.Y.

The second technical meeting of the **Western New York Subsection** was held on March 9, 1955, in the auditorium of the Rundel Library in Rochester, N. Y. Before the meeting, officers and members of the Board of Managers met for cocktails and dinner with John Nash Ott, speaker of the evening.

Mr. Ott is internationally famous for his work in time-lapse photography. Starting as an amateur with an interest in horticulture and photography, Mr. Ott combined these two hobbies in the time-lapse photography of growing flowers and plants. These pictures were so beautiful and so greatly admired that Mr. Ott soon left the bank where he was employed as a teller to devote all his energies to this work. While many people have seen his pictures at his lectures, Mr. Ott is probably most widely known for his work in *Nature's Half Acre*, produced by Walt Disney. His activities

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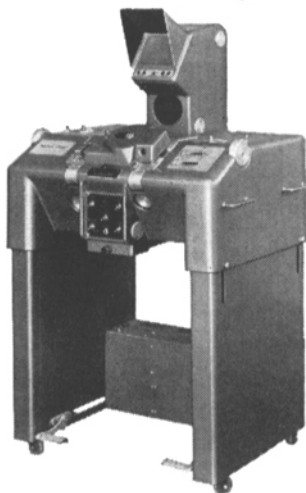
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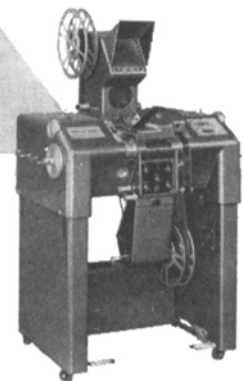
The Westrex Editer—available in 35mm model—is the latest in a long line of notable Westrex contributions to the motion picture industry. A new illustrated folder that describes in detail its many technical and operating advantages is yours for the asking.



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have been described in such diverse publications as *Home Movies*, *Business Week*, *Atlantic Monthly* and *Time*. Mr. Ott currently has his own half-hour television show in Chicago Sunday afternoons and in addition has recently contracted to produce five 10-min time-lapse films every week for the next five years!

Mr. Ott described to the 115 members and guests present at the meeting some of the problems encountered in time-lapse photography. He showed a 45-min film illustrating his work and provided a running commentary throughout. After the screening, Mr. Ott answered questions from the audience and told several hilarious stories about the difficulties he faced in germinating plants in hothouses out of season in

order to get them to blossom. One of these stories had to do with his Herculean efforts to prevent a lady pumpkin vine from perishing a spinster. This involved an urgent radio and television appeal to owners of healthy male pumpkin vines, and an emergency plant flight from Florida to Chicago, appropriately covered by the newsreels, television and the press.

After the technical meeting, the Board of Managers met to plan future programs and to pass on important business.

The next meeting is scheduled for 8:00 p.m., May 5, 1955, at the Dryden Theater, Rochester, N.Y., when Norman McLaren of the National Film Board of Canada will speak and show some of his most unusual abstract, animated and synthetic

sound films.—*John G. Scott*, Chairman, c/o Color Technology Div., Eastman Kodak Co., Kodak Park, Bldg. 65, Rochester 4, N.Y.

The Central Section held a meeting on March 17, 1955, at which George W. Colburn presented his system of 8mm kine-scope recording. With the help of Lloyd Thompson an 8mm sound demonstration film was shown which had been taken off a home television receiver the previous Saturday night. Picture and sound quality were excellent for 8mm, in spite of Mr. Colburn's insistence on referring to his system as "Low-Fi."

The second paper on General Printing Procedures, was prepared by Harold Kinzle, laboratory superintendent at Wilding Pictures, and presented in Mr. Kinzle's absence by Jerome Diebold. The paper contained much good basic knowledge for laboratory personnel.

Ken Mason took over the job of moderator on the panel and Robert Colburn, Ralph Sherry, Lloyd Thompson and Paul Ireland were on hand to answer questions. It soon became evident that there were variations in standards from laboratory to laboratory and, as Ralph Sherry put it, "from printer to printer," and the discussion was so interesting that the meeting ran overtime.—*James L. Wassell*, Chairman, c/o Ansco, 247 E. Ontario St., Chicago 11, Ill.

The Pacific Coast Section met on March 22 at CBS-Television City, Hollywood. Because of space limitations the meeting was limited to SMPTE members only and a total of 175 were present.

The subject was "The Vidicon — An Improved Method of TV Film Transmission." Ed Benham, Chief Engineer at KTTV Los Angeles, was the principal speaker. Mr. Benham projected slides showing the effects of printer light, projection print density and other variables on the transfer characteristics of the iconoscope and vidicon. These transfer characteristics were followed from original image through the TV print and vidicon to the receiver. The advantages of improved linearity and improved black rendition of the vidicon were shown. Demonstrations were given of several fine-grain kinescope and standard TV prints from current TV shows. It was demonstrated that the vidicon gave improved quality even when the original films were made for the iconoscope.

The remainder of the program consisted of a panel discussion with Cameron Pierce of KABC network as moderator and the following panel members: Herb Pangborn, CBS; Oscar Wick, NBC; Jim Tennyson, KTTV; Harlan Baumbach, General Film Laboratories. The panel discussion included reports on current experience with the vidicon and other linear pickup devices and answers to various questions raised by members of the audience.

The Society is greatly indebted to Messrs. Les Bowman and Herb Pangborn of CBS for making arrangements for the use of the large audience-participation studio at CBS-Television City for this meeting and for the studio facilities which were made available for the demonstrations. — *E. W. Templin*, Secretary-Treasurer, c/o Westrex Corp., 6601 Romaine St., Hollywood 38.

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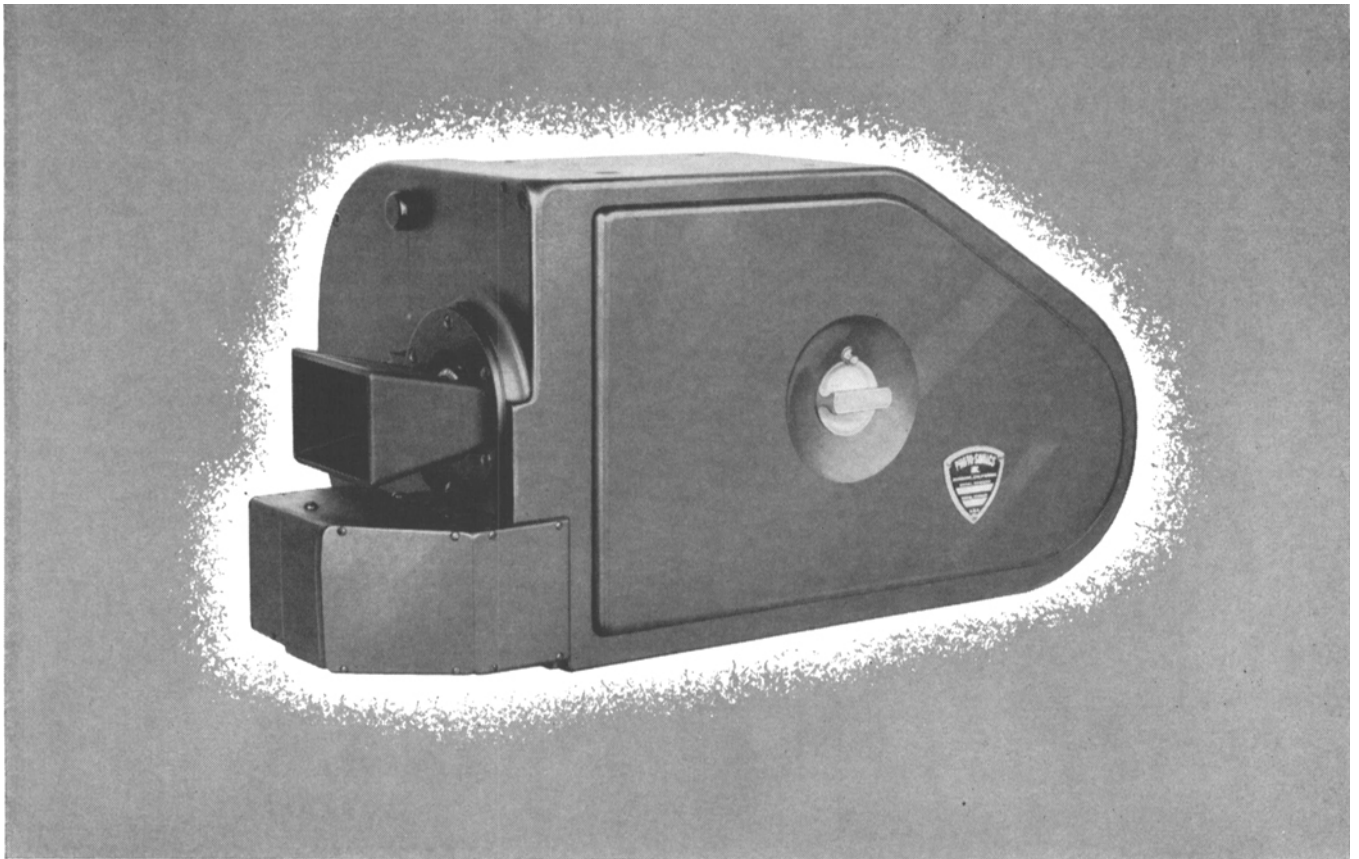
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