Discussion of Gregory's Paper

In addition to cameras, camera attachments are very important, attachments usually used in front of the lens head and called double exposure attachments. The C. P. Gratz (?) people have recently come out with an addition to their exterior iris. The Towheimer of Los Angeles, have a very nice outfit, in which they are continually making changes, and Mr. Hillis of St. Paul, Minn., has one which I believe is an improvement on them all. Mr. Hillis is here and has a model of his new iris diaphragm, and I am sure he would be pleased to show it to those who are interested. It has a great many adjustments, and several adjustments which none of the others have, such as not only being able to close round, but has an automatic square closing device, and quite a number of other improvements, all in a much more compact form than anyone else has yet presented.

If there are any questions or anyone would like to see the photographs which I have, I would be glad to hear them.

Mr. Richardson: I would like to ask you one question, which does not deal directly with your paper, but what do you consider the normal speed of taking pictures? I know it varies widely, but what would you consider the normal in modern practice?

Mr. Gregory: I know that there has been some agitation to increase the speed slightly from 60 feet to 72 feet per minute.

Mr. Richardson: Well, isn't it a fact that nearly all studio work today is done nearer to 72 feet than 60 feet?

Mr. Gregory: I don't believe so.

Mr. Gregory: How do you know from projection that that is so?

Mr. Richardson: Action on the screen.

Mr. Gregory: I find that in most places they project it a great deal faster than it is taken, anyhow.

Mr. Richardson: I will answer that by saying that in "Deception," they have a man up there to watch the picture and instruct the projectionist as to the changes on each scene, and I myself have a copy of the cue sheet on "Deception," and it is almost all of it about seventy, seventy or more; it very seldom runs below 70.

Mr. Gregory: "Deception" was taken in Germany about five years ago. The German machines make eight or nine pictures to the turn, too.

Mr. Palmer: I would like to ask Mr. Gregory if there is any attempt made in these various cameras to accommodate them to the standard film roll as put out by the Eastman Camera Company, so that you don't have to tear out three or four feet of the roll before you can put it in the camera?

Mr. Gregory: Yes, there is in the later models; there is an attempt to introduce the film roll without change, right direct from the box, and using the wooden spool.

Mr. Burrows: Any further discussion?

Mr. Nelson: The only thing I can say is that the Willart, with the Willart you do not need the wooden spool. The ordinary brass

spool goes on the same as the wooden spool that comes in the roll. You take the wooden spool out and slip it on the brass.

Mr. McNabb: There is one thing I think ought to be of interest to the Society, and that is the question of standardization of the spool used in connection with moving picture cameras. It is a question that has come up quite frequently in the past, and I don't think there are any two cameras that have exactly the same ideas along the line of handling the film as it comes from the manufacturer. I know we had the matter up with the Eastman Company about two years ago, to get them to increase the size of their core, which would not affect the size of the can. In other words, they could get 400 feet in the regular can by increasing the size of the spool. We had a number of arguments as to why a larger core or larger spool would be more effective in connection with the use of the film in the camera, not from the feed standpoint, so much as it is from the take-up, and I think it is a matter which the Society ought to work upon in the future, because it is a question of standardization.

Mr. Richardson: In reply to what you said about that 72, I might say that in modern practice in theatres it is impossible to project at 60. It can't be done.

Mr. Gregory: Before someone else asked the question, I was about to say that I really think the public has become so educated to seeing pictures run faster than normal speed, that if the pictures were actually run at normal speed, they would think they were slow.

Mr. Kroesen: Did I understand you, Mr. Gregory, that the speed would ultimately be increased to 70?

Mr. Gregory: I think that is quite likely.

Mr. Kroesen: What effect would that have upon the present method of projecting? In projection today, taking as a matter of argument, we will say we are now photographing at 60 and projecting at 70—the projecting machines and projection apparatus is possibly based upon a set speed. Now, if you photograph, for any reason whatsoever, at 70, that will mean that your projector will possibly operate at a speed of 80 or 90, or possibly higher. That will mean, it seems to me, that the directors and the photographers should get together with the projector manufacturers. It will mean possibly a difference, possibly new models of projectors or intermittent movements. I only offer that as a suggestion, because it all ties in, and inasmuch as they have had to make certain changes to conform to the speed they use at the present time, and if you increase that speed may be 15 or 20%, it will mean an increase in the bearings, possibly, and other things.

Mr. Victor: It appears to me to be a question as between the two reasons advocated for this higher speed in projection. Mr. Gregory suggests that possibly we run projection at a high speed because the public desires to see the speed accelerated in projection. The other contention is that we speed up in order to avoid flicker. It seems to me we should thoroughly analyze the real reason why overspeeding is being done, and then decide what measures should be taken to correct the fault.

Mr. Richardson: Mr. Chairman, I don't think there is any question on that point at all. With the modern high-power screens and modern high intensity light that is demanded and necessary to bring out the modern shades of photography, and do justice to Mr. Gregory's work, under the average conditions, you cannot go very much below 70 without getting a variation in light intesity that is visible to the audience.

I have a great respect for Mr. Gregory's knowledge, his photographic knowledge. I don't believe there is a man in this country who knows more about motion pictures taking than Mr. Gregory, but at the same time I don't believe—I have watched these scenes taken in the studio, not once, but thousands of times. I have seen the same thing put on the screens, and I haven's seen any evidence of over-speeding, and if we drop down to 60, it is not a question of the thing being too slow, it simply drags. You cannot have an actor going this (illustrating) way across the floor, and that is exactly what takes place when you get down to 60.

Mr. Gregory: The speed of 60 has been established so long that most of them never think of it as being a changed standard any more. Certainly the better grade of camera men do take into account the fact that pictures are run a little beyond what we used to call normal speed, and in taking into consideration that fact, they —the comedy companies, as well as the dramatic films—take pictures with the thought in mind of what the effect is going to be when it is thrown on the screen, and they simply have not thought of it in reference to a new standard of speed, but have accepted 60 as an approximate figure, and have gone ahead and obtained their effect by over- or under-cranking, just as they thought best.

It is really, in a way, silly to set an arbitrary standard, because we can see that every scene requires a different treatment, and the only thing we used the standard for is so that we will have something to measure our effect by, one way or another, and when we want to accelerate action, we slow our turning down; when we want to slow it up, we speed the turning up. Just changing from such a small percentage in the standard, when it is universally known that most motion picture projection is speeded up a certain percentage—it is a question one way or the other, and I don't think it is of a great deal of importance, as long as it is universally considered.