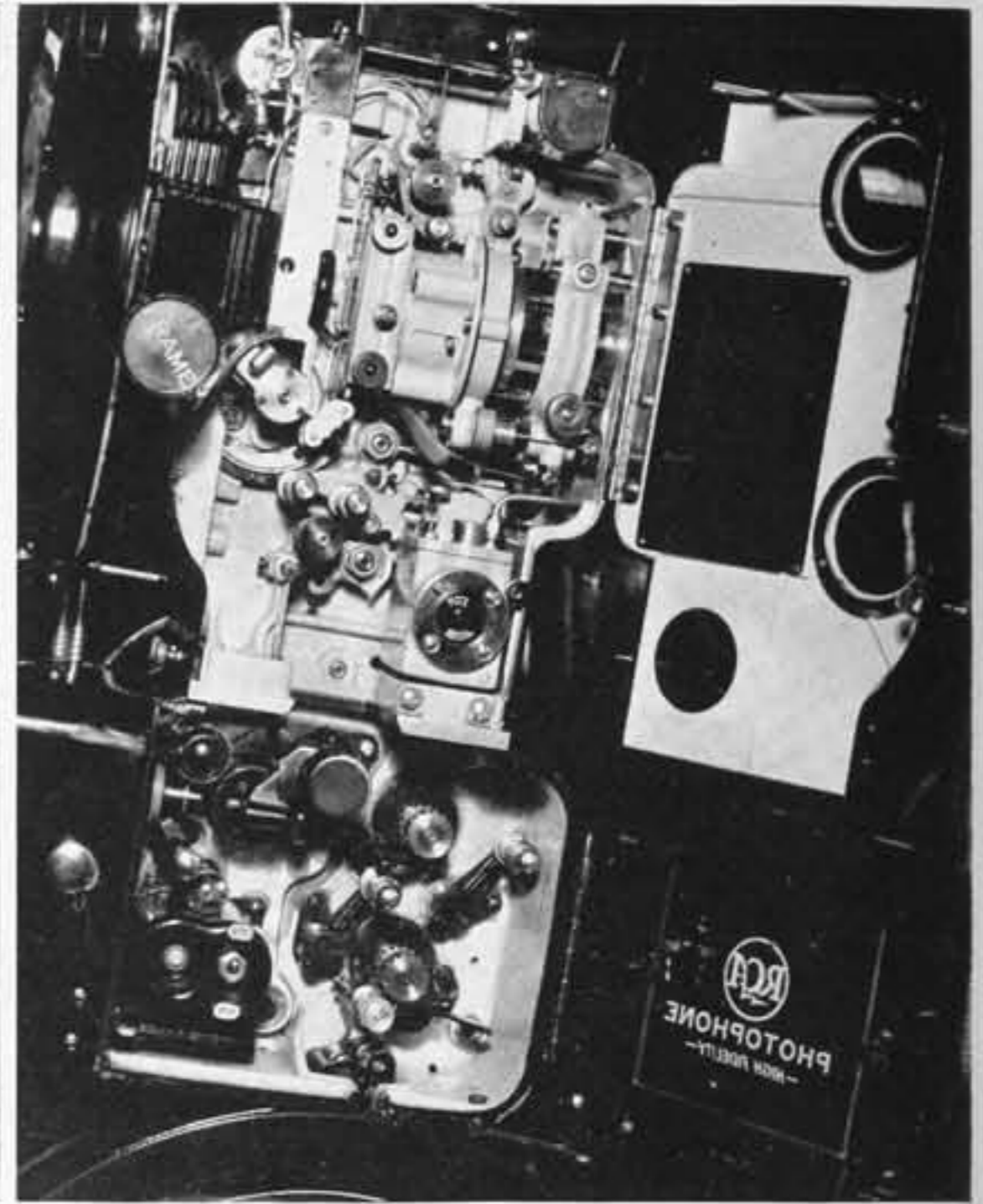
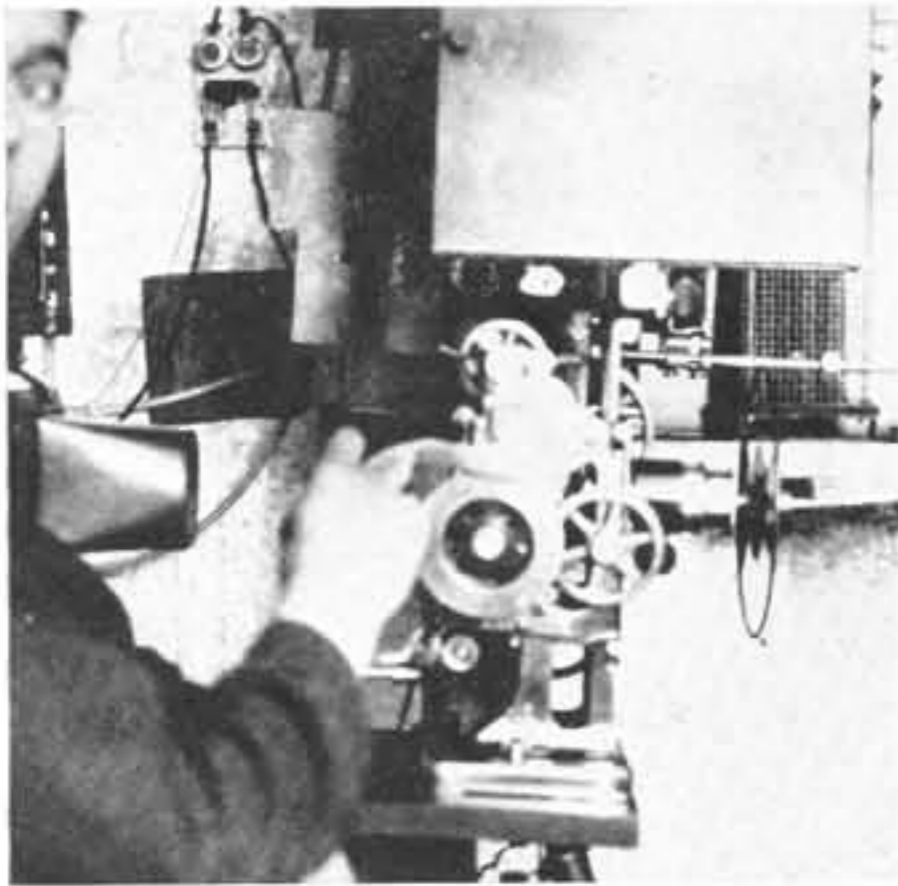


Number 4



Number 2

All illustrations on this page are described in the accompanying story.



Number 3

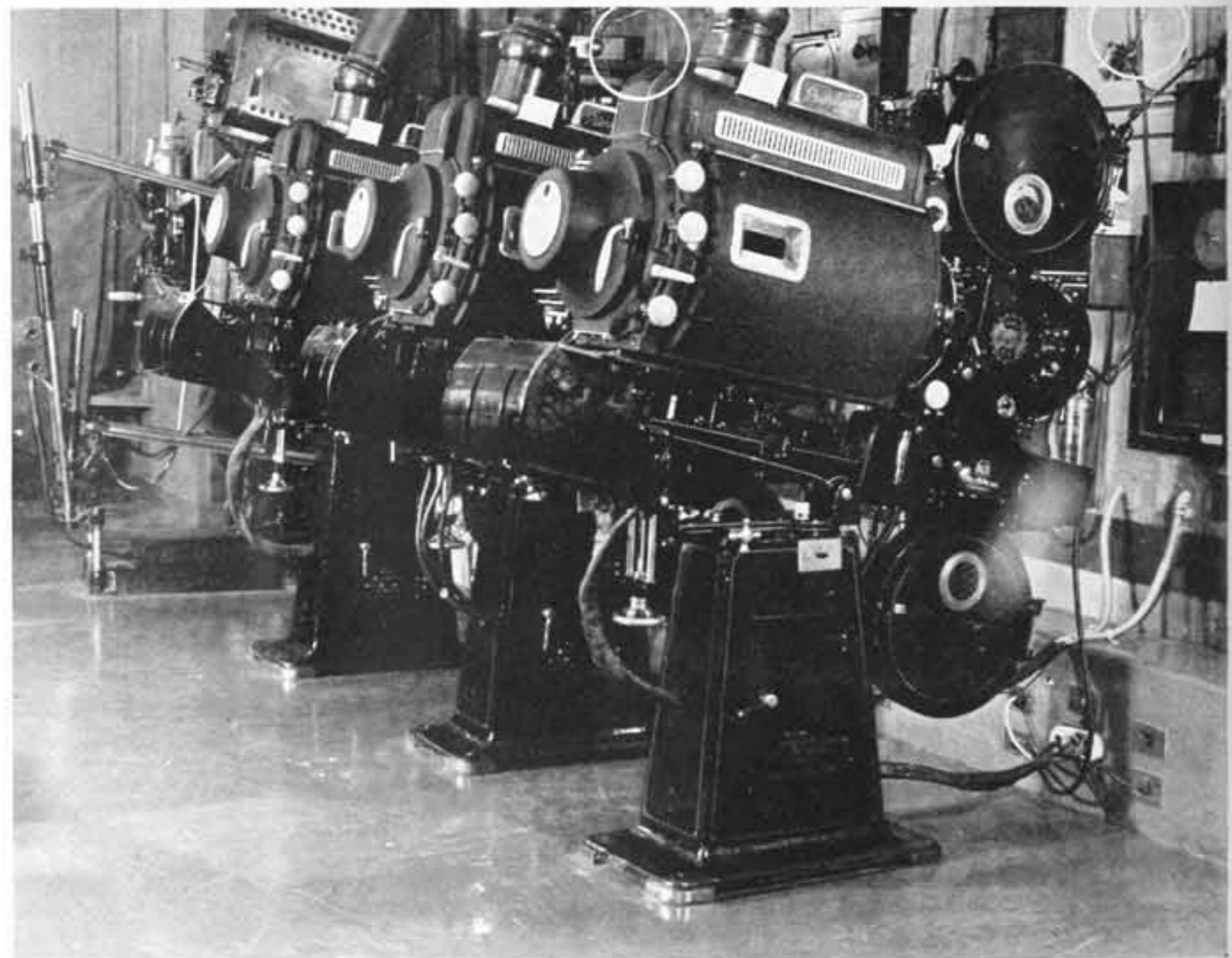
Projection Notes

Latest information on Simplex E-7 and preview model projector. By Paul R. Cramer, Local 150, IATSE.

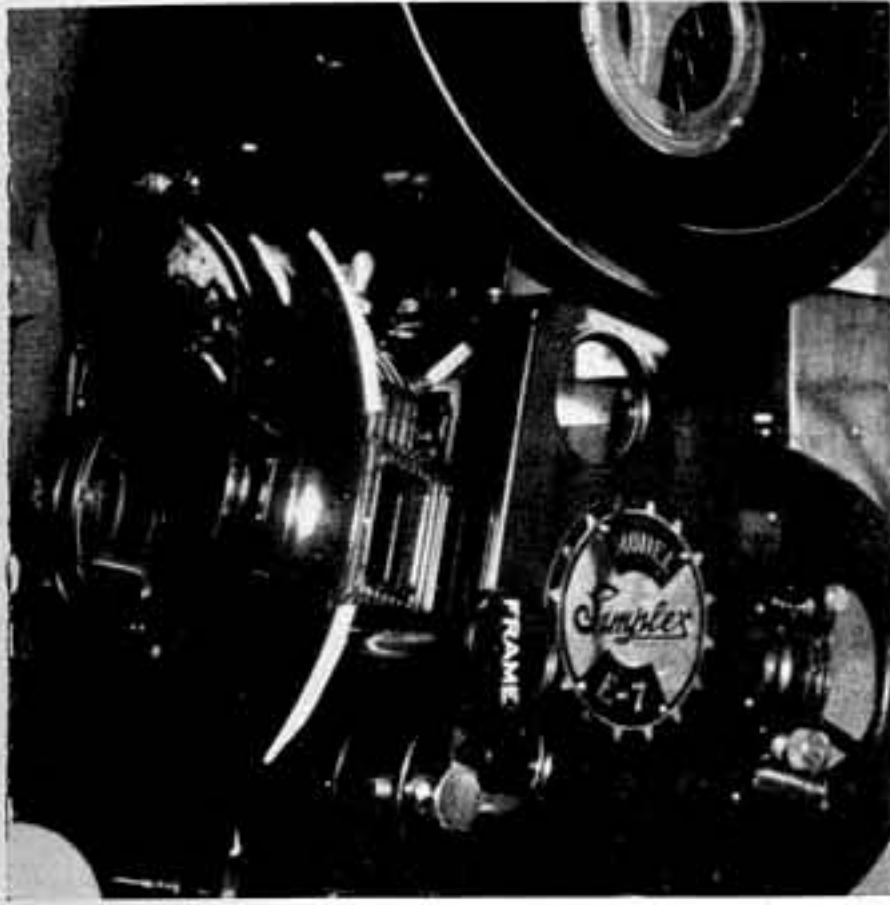
In answer to a question by one of the brother members of Local 150, IATSE: "Has anyone discovered a way to successfully stop the cooling fan on an E-7 Simplex from drawing the gasses out of the lamphouse in the booth?" the timely question draws a welcome "yes." It is a pleasure to not only explain the solution but also to pass on a boost for Herbert Griffin and his Inter-

national Projector organization for hitting upon something that may revolutionize the projection booth as far as sound-proofing and lamp heat regulation are concerned.

The method of stopping the draft is simple, as are all really great things—they usually are so simple we wonder why someone didn't think of them years ago—but in this case, the solution awaited the discovery in another field of the ingredients and methods of making the article that the International Projector organization has adapted to solve this problem. Our description of the article will have to be quite meagre, inasmuch as there are only two sets out, one at the Chinese in Hollywood, the other at the Alexander in Glendale, California. Brother Fred



Number 1



Above, close-up of the new attachment for Simplex Model E-7 (described in accompanying story) which may revolutionize projection practice in sound-proofing and lamp heat regulation; and at right, a "pre-view" shot of the new Simplex preview model, now in operation at the Alexander, Glendale, California.

Weaver (Local 150, IATSE) of the Chinese assures me that the system works excellently. It still is being experimented with.

Method used is a stereoptican slide idea, incorporated into the projector design just to the rear of the rear shutter (as illustrated in the accompanying picture) in place of the usual cone that fits into the mouth of the lamphouse. There is a gadget that is shaped similar to a regular slide holder; and into this slide holder is slipped or placed a piece of optically flat, clear, heat-resisting material capable of holding and dissipating terrific heat (much more than ever will come out of a projection lamp). This piece of optically flat, clear, heat-resisting material stops all draft from the rear shutter fan, as well as stopping the mouth of the projection lamphouse, thereby giving the projectionist better control of the projection lamphouse itself.

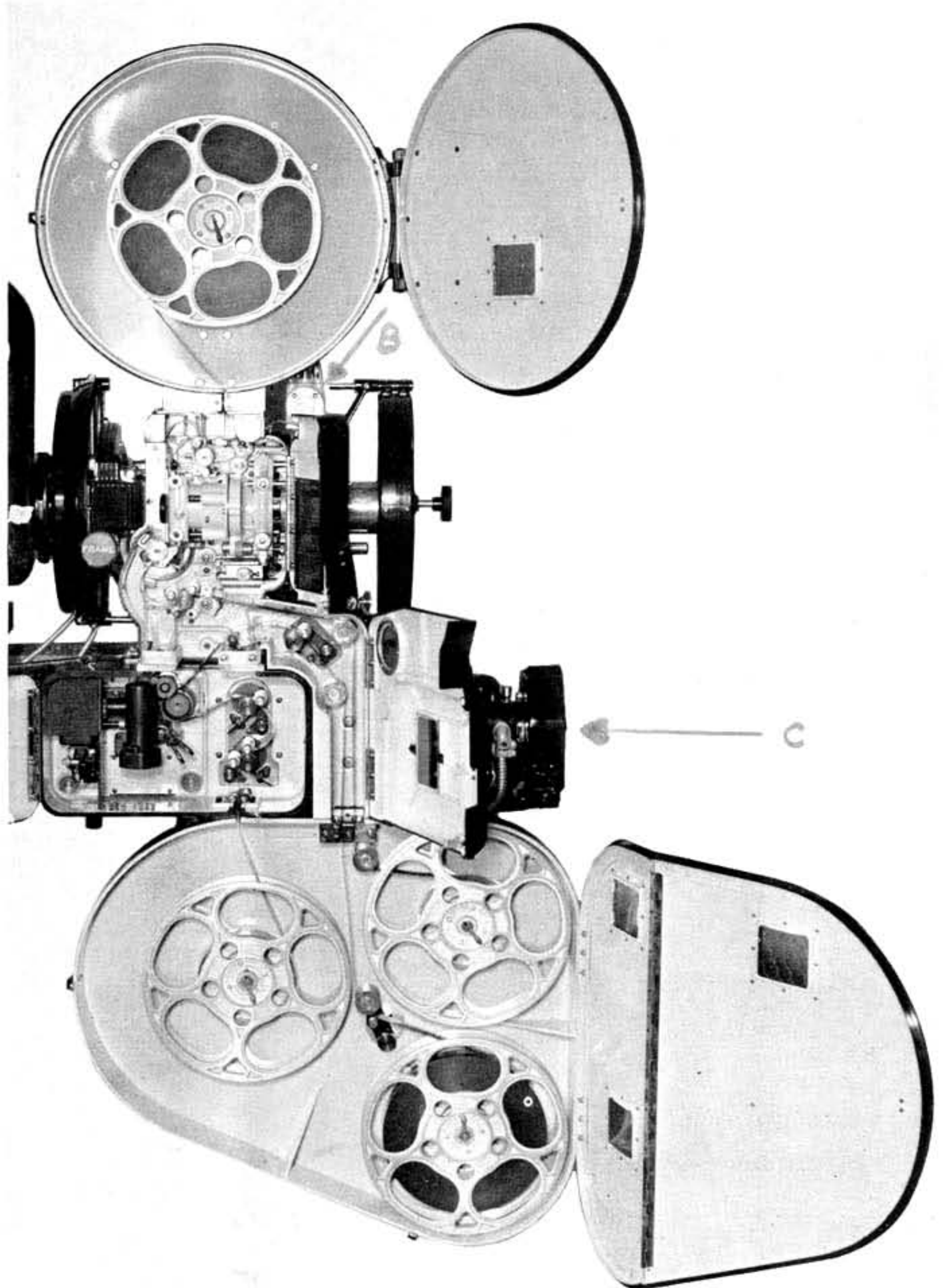
Brother Weaver assures me that it is virtually impossible to tell when the glass is in or out. There is a slight waver as the edge of the glass passes the light beam, during its insertion, but otherwise there is no telling, as far as the audience is concerned, whether the glass is in or out.

1913 to E-7

Last month we promised some dope from Brother Weaver about the new E-7 Simplex, recently installed at the Chinese. The accompanying pictures show the new Chinese setup, which is under the care of Brothers Weaver, Schroeder, Luppy, Babcock and Greiner, all of Local 150, IATSE.

In Number 1 you will see the copper water pipes (in circle). This water pipe formerly supplied the cooling jacket around the old aperture plates with cold water; but thanks to the new cooling system of the E-7 Simplex these pipes will no longer be necessary, thereby taking away another worry of the projectionist.

Number 2 shows a close-up of the E-7 projector head and the RCA push-pull sound head. I know that it will be unnecessary to suggest that you note the extreme cleanliness, sturdiness and simplicity of this projector head, from the general utility lamp at the top of the head to the one shot oil system at the bottom, the top loop fire trap that really works, the adjusting screw that gives you control over the tension shoes, the extra length of the tension shoes, and the oil well on the bearing of the intermittent sprocket. Last but not least note the new type douser and bracket that Bro. Weaver has made especially for this new Simplex E-7.



After a close study of the accompanying photograph, one cannot help but praise the handiwork of the International Projector people for turning out such a truly remarkable piece of workmanship. Not only is the projector visually far advanced, but there are unseen advancements that make it truly a great piece of equipment, such as having all the sprockets and rollers and in fact all parts of this projector that touch the film in any way have been machined away so that all that touches the film is from the center of the sprocket holes outward, thereby preventing all of the old time damage to film from scratches. This, I should say, was quite a jump on the Academy Research Council's damaged film report.

Just to digress a moment, compare this latest thing in the art of projection with the projectors in Number 3. The center shot, taken at the American Theatre at Fifth and Broadway, Los

Angeles, in 1913, and top picture of the Powers projector at the College Theatre at Fifth and Hill, also 1913. The projector used at the American Theatre was an Edengraph and the projectionist was Brother Harold Sailor of Local 37 and 150, IATSE. Note the size of the booth at the American and the big marble slab that the projector was set upon, also the open light at the aperture plate, and naturally the accompanying strain on the projectionist's eyes as well as the fire hazard. Even as late as 1913 the use of an electric motor to run the projector was against the law. As I remember, these photographs were taken by the light of the arc of the projection lamp of the second machine we used on Saturday and Sunday, a sewing machine type Motiograph.

In the top picture of Number 3 on the shelf in the rear of the Powers projector you will see the powerful open work wire wound rheostat

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in use at that time and the ultra heavy wall switches that were used. Note the position of these wall switches, where we had to reach over the hot lamphouse to cut the juice so we could trim the carbons.

In the bottom photograph we see the corner of Fifth and Hill Streets in 1913, with the gas lights in the lobby of the then luxurious College Theatre, and the old Occidental Hotel across the street and the New Hotel Clark that was being built next to it. Incidentally, the snappy roadster with the turtle back was one used for film delivery in the Tally circuit.

Swinging from this "ultra modern" era of 1913, let us make a dash over to the Alexander Theatre, Glendale, Calif., where Fox-West Coast is installing a complete outfit of the new Simplex Sound System. In fact everything in the booth is new but the lamps.

This installation took place June 22, 1938, and is the first Simplex installation for Fox-West Coast, as well as the largest installation the Simplex people have undertaken of the more than 100 sets they have installed to date. It will not be possible to get an accurate account of the performance of this equipment until next issue. But inasmuch as there were several reels of various productions of different studios run off for test purposes, we can say that the equipment was not found wanting, but the final analysis will be after the studios have run two or three previews on this new system.

Now let us get to part of this equipment that is of utmost interest to the projectionist, namely, the projector head, and the changes made necessary by having a preview attachment added, as pictured on Page We have printed a picture of the projector head of the E-7 at the Chinese in Hollywood, for comparison purposes in the layout on Page Please note the radical change of the position of the oil reservoir of the head installed at the Alexander and the flywheel, out in front of the motor instead of between the motor and the head, also the compact carrier for the new piece of heat-resisting material to stop the draft at the mouth of the lamphouse.

Personally, I think the new location of the oil reservoir is much better than the old location. It takes the oil out of the bottom of the projector and puts it on top and to the side of the projector head where it can be taken care of much better. Should it become necessary to put a preview attachment on your equipment, there are no last minute changes to be made in the head, so we all can enjoy the advantages of different types of preview attachments.

Brother Frank Hibbert of Hibbert, Platt, Urlik, Bradley and Tart, all good members of the projection crew at the Alexander, and of Local 150, IATSE, tells me that the new preview attachment is a honey. As you can see by the photograph it is a permanent installation and is easy to handle. The big door of the lower magazine has a hinge in it and when the attachment is in use the whole door opens but when standard or composite prints are used the front half of the door closes and just the back half or the portion over the large reel is used. This is a big advantage.

While talking to R. H. McCollough, supervisor of projection of Fox-West Coast, he explained that the work being done at the Alexander in Glendale is part of the routine employed by the circuit to keep pace with the constant improvements in sound and projection as they are tried and approved by the technicians in the studios.

Picture Number 4 is a good view of the first western installation of the Simplex sound system, at the San Carlos, Phoenix, Arizona. We had this picture made before we obtained the exclusive shots of the Alexander, Glendale, just before going to press.

(The installation of the Powers projector in the College Theatre at Fifth and Hill Streets, March 12, 1912, was done by John Filbert, then located in his store at the corner of Sixth and Main Streets, in the Severance Building.)



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