

of the University of California at Los Angeles. In addition to bringing those earlier reports up to date, the committee hopes to expand them to include related courses in television instruction.

The committee, which is under the chairmanship of Desmond P. Wedberg, Editor of *Film and A-V World*, is a subcommittee of the Society's Committee on Education. The parent group was organized early in 1955 to meet the growing need for trained technical people in the motion-picture industry. Through its subcommittee on Training of Film Laboratory Technicians the group has already established three seminars at the Engineering Extension Division of the University of California at Los Angeles.

Other members of the new committee are Dr. Herbert A. Berry, Gordon-Berry Scripts, La Mirada, Calif.; Herbert E. Farmer, University of Southern California, Los Angeles; Dr. Charles Fermaglich, Empire Studios, Houston, Texas; G. B. Grossman, Hughes Aircraft, Culver City, Calif.; Haig P. Manoogian, New York University; Thomas W. McMaster, Edward Bok Vocational School, Drexel Hill, Pa.; Joan Reynertson, Alturas Films, Santa Barbara, Calif.; Emmett R. Salzberg, Circle Film Laboratories, New York City; Edgar A. Schuller, De Luxe Laboratories, Astoria, N.Y.; and George N. Woodruff, Chicago Midway Laboratories.—S.G.

Sound Course

A course in the "Elements of Sound Recording for Motion Pictures," which will

begin February 9 at the University of Southern California, has been sponsored by the Society through the Education Committee's Subcommittee on Sound Recording. Designed specifically for operating personnel in the Sound Departments of Hollywood film studios, this course was organized and developed by the Society, the engineers in the industry and the I.A.T.S.E. Sound Technicians, Local 695, to give the newer men in the field a background in the principles of sound and the procedures in its recording.

The course will cover present-day recording methods, materials, equipment and personnel; physical elements of sound and acoustics; production techniques; microphones, mixers, recording equipment and factors governing sound quality. It will be taught by Mr. Wiegand of the Department of Cinema faculty and by guest lecturers from the industry who are specialists in the various problems.

The class will meet Thursday evenings, Feb. 9 through June 7 at the Cinema Building, 659 W. 35 St., Los Angeles, from 7:30 to 10:10 P.M. The registration fee is \$60.

The Subcommittee on Sound Recording is under the chairmanship of Lorin D. Grignon of Twentieth Century-Fox, and is comprised of representatives of the studios, USC and the union, including Lloyd T. Goldsmith of Warner Brothers, Fred R. Wilson of Samuel Goldwyn Studio, William Stafford of MGM, Herbert Farmer of USC, Tom Garman, business agent of Local 695, and Barney Freericks, Twentieth Century-Fox.—S.G.



books reviewed

Research Films in Biology, Anthropology, Psychology and Medicine

By Anthony R. Michaelis. Published (1955) by Academic Press Inc., 125 E. 23 St., New York 10. 490 pp. 87 illus. 5 1/4 x 9 in. Price \$10.00.

Dr. Michaelis has produced a small encyclopaedia by strictly limiting it to research motion pictures in biology, medicine and the social sciences; excluding film strips, teaching films, etc. A second volume may be published on physical science, geography and engineering, and astronomy if there is sufficient interest. Workers in these fields should demand this aid.

"A research film results from the application of cinematography to the systematic search for new knowledge in the sciences." Some of us prefer to think of science as a unity with different approaches or branches rather than the categories of this book; some of which are rather small to be called sciences.

The first 32 pages are devoted to definitions, boundaries, history, literature, advantages and limitations, research films, cameras, chronometers, planning, analysis, use, preservation and storage of research films and stereoscopic photography in research. This compact treatment, as well as the rest of the book, reads well. First principles are stressed, little is missed, even a touch of calculus is shown to be useful in frame analysis. Historical treatment includes brief mention of Marey's work and specific references to other books and sources. While definitely a British book, the author has not restricted the content to works in one language. Camera needs are stated and referenced, but it is noted that none have been manufactured specifically for scientific use.

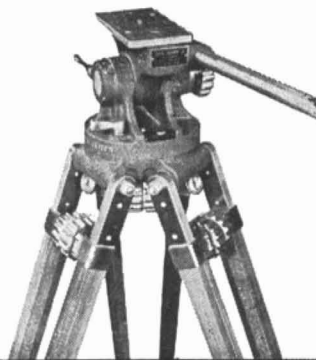
The rest of the book covers the Biological Sciences, with chapters on cinematography, biology and animal behavior; the Human Sciences which he treats with chapters on human record films, anthropology, and psychology and psychiatry; and the Medical Sciences with chapters on techniques of medical cinematography, techniques of X-ray cinematography and medicine. Each chapter starts with an argument and most chapters include theoretical and practical considerations, techniques, reviews and sources. The classifications and subdivisions will amaze many readers, e.g., muscular action receives equal billing with locomotion, botany, reproduction, cytology and embryology; X-ray cinematography is found under biology (circulation and heart) 3+ pp., as a chapter of 26 pp., and under medicine (heart) 3+ pp. Fortunately a

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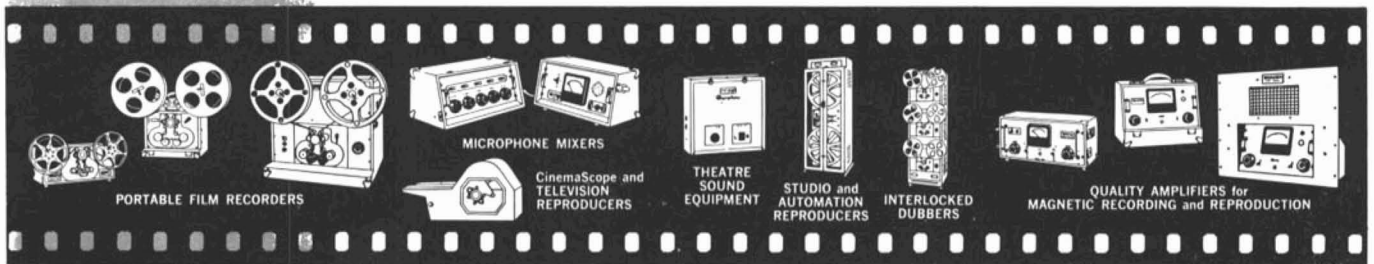
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SAN FRANCISCO—Brooks Camera Co., 45 Kearney St., San Francisco, Calif. EXbrook 2-7348.
 CANADA—Alex L. Clark, Ltd., 3745 Bloor St., Toronto 18, Ontario. BELmont 1-3303.

good index and analytical table of contents aid the reader to find that which interests him.

Technical methods and equipment are discussed at some length at the beginning of the biology section and again in each of the other sections. Special equipment is mentioned here and there throughout the book, often only in a sentence with a reference. Illustrations of more equipment would have been of aid to those entering this field. The less expensive and complex solutions will have to be dug out from the references; e.g., the delightfully simple focusing device of Krog's is not mentioned, although the reference is cited in the bibliography.

The bibliography of 1490 titles is quite complete and indexed as to where each is discussed in the text, an invaluable aid for workers in the fields of interests cited.

Much general information is given as graphs showing the number of scientific films in several disciplines and several countries. Sources of films, catalogs and film libraries are listed for many countries. The biological section is quite complete, the medical section is less adequate and the human sciences interesting although I do not know how complete.

Dr. Michaelis is to be congratulated for a monumental task of analysis—truly *multum in parvo*. Brevity sometimes misses basic problems; for example, the reviewer notes on p. 55 that his own 1932 equipment is mentioned to condemn it, because the camera was removed for changing film. No credit is given to the fact that this was done in the darkness of the changing bag so that inexpensive, unspooled positive film might be used and the budget extended.

The fundamental accomplishment is the compact organization with good documentation of so much information. The book will be a first source to learn what scientific motion pictures have done and how research uses cinematography. The administrator and the scientist will find much information and guidance, whether they are looking forward or backward into history. The engineer may find enough information to set up equipment for a scientific investigation, and if not he can use the ample list of references in many languages—*O. W. Richards*, Research Supervisor for Biology, American Optical Co., Southbridge, Mass.

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. 36, Nov. 1955
Toughest, Thinnest Film (p. 646)
The Use of 'Existing Light' in Newsreel Photography (p. 648) *B. Gray*
Summary of Current Wide-Screen Systems of Photography (p. 654)
Synchronized Sound with Any Silent Projector (p. 662) *H. Benson*

American Cinematographer vol. 36, Oct. 1955
CinemaScope on 55mm Film (p. 582) *A. E. Gavin*
Gleason Goes "Live on Film" (p. 584) *L. Allen*
Preparation of 16mm Printing Leaders (p. 586) *Assoc. of Cinema Laboratories, Inc.*
Animation Major Factor in Production of TV Ad Films (p. 588) *V. W. Palen*
The Superscope Process (p. 591) *W. Cline*
Ansochrome Now Available in 16mm (p. 606)

British Kinematography vol. 27, No. 5, Nov. 1955
Supalux Projection System (p. 138)
Television Coverage of Great Britain (p. 139) *R. A. Rowden*

Electronic Engineering vol. 27, Dec. 1955
16mm Tele-recording for Sequential Television Systems (p. 516) *V. B. Hulme*

Electronic Engineering vol. 27, Nov. 1955
Colour Television in the U. S. A. (p. 488) *C. G. Mayer*

Electronics vol. 28, Dec. 1955
Automatic Colorimeter Checks TV Color Tubes (p. 138) *E. Sanford*

Institute of Radio Engineers, Proceedings vol. 43, Nov. Pt. 1, 1955
The ABC's of Television (p. 1574) *J. M. Barstow*

International Projectionist vol. 30, Nov. 1955
Proposed Magnetic-Optical CinemaScope Print (p. 10)

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