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*
Anscochrome 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)

55mm CinemaScope Negative Will Improve Definition (p. 12) *A. Gavin*
Fast-Pulldown Intermittent Movements Solve Many Projection Problems (p. 13) *J. M. Ruiz*
Cronar, New DuPont Film Base, Soon to be in Production (p. 16)

International Projectionist vol. 30, Oct. 1955
The Todd-AO System: A Projector for Both 70- and 35mm Film (p. 7) *J. Morris*
SMPTE Survey of Drive-In Theatres (p. 13) *F. J. Kolb, Jr.*
Recent Trends in Shutter Design for Theatre and TV Projection (p. 17) *R. A. Mitchell*

International Photographer vol. 27, Nov. 1955
New Lightweight VistaVision Camera (p. 5) *W. R. Greene*
The Use of Filters with Kodachrome (p. 21) *R. W. Sumner*

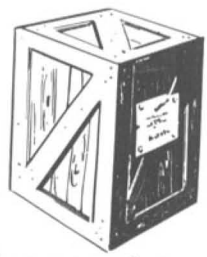
Kinematograph Weekly vol. 464, Nov. 10, 1955
Anamorphic Filming from Air in 16mm (p. 33) *W. E. Oliver*

Kino-Technik vol. 9, Oct. 1955
Neue Filmverfahren bestimmen Form und Gestaltung der Lichtspieltheater (p. 342)
Lichtspieltheater für 3D- und Breitschirmverfahren (p. 348)
Stereophonische Tonwiedergabe erfordert gute Akustik (p. 351)
Moderne Beleuchtung als Mittel der Raumgestaltung (p. 354)
Aufbau und Gestaltung moderner Tonanlagen für Filmtheater (p. 356)
Das Todd-AO-Verfahren in der praktischen Bewahrung (p. 365)

Philips Research Reports vol. 10, no. 5, Oct. 1955
Phosphors for Tricolour Television Tubes (p. 305) *A. Bril and H. A. Klasens*

PSA Journal vol. 21, Nov. 1955
CinemaScope for 16mm—The Vidoscope 16 Lens (p. 28) *B. Brooks*

Tele-Tech and Electronic Industries vol. 14, Nov. 1955
G. E. Unveils New 3-Gun Color TV Tube (p. 83)



new products
(and developments)

Further information about these items can be obtained direct from the addresses given. As in the case of technical papers, the Society is not responsible for manufacturers' statements, and publication of these items does not constitute endorsement of the products or services.

Smallest dynamic microphone ever developed for radio and television broadcasting—a "thumb-size" RCA device which weighs 2.3 oz. — is now marketed by RCA's Broadcast and TV Equipment Dept. It measures only $2\frac{9}{16}$ in. in length and $\frac{13}{16}$ in. in diameter. So small that it can be carried completely concealed in the hand, it can also be worn conveniently around a performer's neck or clipped to lapel or dress. Designed for walk-around operation, the new RCA microphone (BK-6B) plugs directly into the studio console and requires no tubes or special power supply.

A pressure actuated type, the miniature "mike" is engineered for frequency response and directional scope to complement the characteristics of speech and provide the balance essential for efficient off-mike broadcasting. It has a frequency response of 80 to 12,000 cycles. It is equipped with lanyard and a 30-ft flexible cable.

The Model 105 Farnsworth Infrared Viewer is a product of Farnsworth Electronics Co., Fort Wayne, Ind. It is for use in photographic work, medical and biological research and hot body observation (above 250 C). The viewer specifications are a 1C16-3 Farnsworth tube, wavelength response of 0.4 to 1.2 microns, with resolution of 400 lines/in. The lens is a 4-in. *f*/2.0 Raptar. There is a special eyepiece and $\frac{1}{4}$-20 screw tripod mount. Power supplies for specified a-c or d-c voltages can be supplied. The standard supply is 115-v, 60 cycles, 15-w, with an output voltage of 16 kv. There are accessories of infrared sources and lens adapter.

An English edition of ***Grossbild Technik,*** a German quarterly dealing with large-negative photography, has been announced. *Grossbild Technik* deals particularly with the technical and aesthetic aspects of advanced photography and with the use generally of the camera in science, industry, criminology, advertising, fashion and other specialized fields of advanced work.

Published in cooperation with the Linhof Camera Co. of Munich, the English edition will be distributed in this country by Kling Photo Corp., 235 Fourth Ave., New York, sole agents for Linhof cameras. Issued quarterly, single copies will sell for 75 cents through photo dealers and bookstores. Annual subscriptions will be $3.00.

Size of the publication is 9 × $11\frac{1}{4}$ in. The illustrations, both black-and-white and color—many full page—are representative of the finest work in the graphic arts. It is expected that *Grossbild Technik* will also draw considerable readership from this field, and from artists, designers and art directors. The first issue apperaed in December.