

Tables I and II include the results of tests similar to the test described above. Several rigid and flexible plastic materials have been found to be satisfactory in the Eastman Color Negative and Print Film solutions listed.

#### Discussion

*J. I. Crabtree (Eastman Kodak Co.):* Have you found any plastic which does not have a tendency to become stained with dye solutions? I have particularly in mind of course the use of plastics for construction of trays and small tanks. I have not to date come across any which do not stain badly and become scratched very easily.

The scratches in turn accumulate dirt so that it is difficult to keep a plastic material clean.

*Mr. Hutchins:* We have not found a white, or near-white material that does not stain.

*Mr. Crabtree:* What is the effect of alcohol solutions on, say, Tygon, or have you not investigated the effect of organic solvents on the plastics?

*Mr. Hutchins:* We have not made such tests.

# news and reports

## 40-Year Society Index

An Index for the Society's *Transactions* and *Journal* for 1916-1955 is being prepared.

It will contain the usual Author Index and a Subject Index similar to those in each volume index and in the Society's past cumulative indexes—1916-29; 1930-35; 1936-45; and 1946-50.

Choosing the Subject headings for this type of index is most important; therefore the Editor will welcome advice and suggestions in order to avoid errors or omissions such as have occurred in the past.

Also, please call the Editor's attention to errors or omissions in entries in any of the past indexes. Although copy for the 40-Year Index will be held against the *Journal* pages, the copy will be initiated from the past indexes.

Plans now are for the format to conform to the present  $8\frac{1}{2} \times 11\frac{1}{4}$  in. size of the *Journal* rather than the former  $6 \times 9$  in. size.

Distribution plans are for special pre-publication order and price arrangements for members at time of publication and for active sales to libraries and subscribers.—*Ed.*

## How to Get a Copy of "Old" Articles in the Journal

First, the Society has in stock back issues of almost all the months and years of the *Journal* and the *Transactions*. If you do not have a copy, send for "List of SMPTE Publications" which lists the few not available. Back issues are available to members at 10% discount on \$2.00 for one-part issues and \$2.50 for special two-part numbers.

Second, brief articles may be purchased a little more economically, compared with buying back-issues, in the form of photostats from a library. Also, articles from out-of-stock issues can be gotten as photo copies. Many libraries offer this service which has many alternatives such as between dull or glossy finish; microfilms; minimum and maximum charges; prepayment, deposit or invoicing procedures. Detailed charges and suggestions should be available from your local library. The information and services are interesting as made available to anyone inquiring of: (1) Engineering Societies Library, 29 West 39th St., New York 18; and (2) Photographic Service Div., The New York Public Library, 5th Ave. and 42 St., New York 18.

Third, microfilms are available to members of the Society and subscribers to the

## Third International Symposium on High-Speed Photography

A note from the man in the U.S.A. who has all the information:

*The Third International Congress on High-Speed Photography will be held in London, September 10th to 15th, 1956. The Congress is being sponsored by the Department of Scientific and Industrial Research of the Government of Great Britain.*

*The preliminary program has just been received and it promises to be the finest yet to be presented. Approximately 80 papers will be presented by scientists from all over the world. Among them will be Schardin, Fayolle, Naslin, Courtney-Pratt and Chesterman.*

*At the Second Congress it was decided the proposed date for the Third International Congress should tie in with Photokina (an international exposition of photographic equipment) which is held in Cologne. Consequently, Photokina will follow the Third International Congress two weeks later, and an air tour has been arranged by Pan American World Airways.*

*Departure is scheduled from Idlewild Airport, New York, September 7th at 5:30 P.M. on flight No. 70. We will arrive in London, Saturday, the following morning, at 9:20 A.M. The tour will be a month in all consisting of one week in London, one week in Paris, several days in Geneva and a week in Cologne. Excellent accommodations will be provided. Tours to Government installations in Paris, Geneva and Cologne are being arranged for the men. For the ladies, a special series of tours are being lined up.*

*This will be a trip that you will never forget and it is hoped that you will join our party on the SUPER 7 Non-Stop to London. The complete itinerary, prepared by Pan American, will be sent anyone interested.*

JOHN H. WADDELL

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Jamaica 1, N.Y.

*Journal* upon application to University Microfilms, 313 N. First St., Ann Arbor, Mich. University Microfilms are made by years (2 volumes per year) beginning with volume 54 (1950) at costs ranging from \$3.45 per year, depending on the size of the volumes included in the year. Volume 64, which is the first annual volume, costs \$2.25.

## Education, Industry News

**"Photokina," an International Photo and Cine Exhibition,** will be held in Cologne, Sept. 29-Oct. 7, 1956. On exhibit will be cameras, plates, chemicals, accessories, photo literature, photographic papers, reproducing apparatus, light sources, laboratory requisites, projectors, enlargers, stands, optics and films. American representative for Photokina is the German-American Trade Promotion Office, Suite 6900, 350 Fifth Ave., New York 1.

**A second International Photographic Exposition** is being planned for March 22-31, 1957, in Washington, D.C. The first such meeting was held in Paris in May 1955. Cancelling their own regular annual trade meetings, to participate are the following associations: National Assn. of Photographic Manufacturers, Master Photo Dealers' & Finishers' Assn., Photographers Assn. of America, National Assn. of Press Photographers, and Photographic Society of America. In the National Guard Armory in Washington, 135,000 sq ft of exhibitions will be open to the trade and professional photographic people in the daytime and to consumers in the evening.

**The National Association of TV Film Directors** has released the results of an initial survey on nation-wide film room practices. William L. Cooper, Jr., Film

Director of WJAR-TV, Providence, R.I., founder of the Association and now Chairman of the Technical Standards Committee which conducted the survey, has released the preliminary findings.

Through the District Chairmen of the organization, every TV station in the country was reached. Ten questions were asked, and answers received indicated the following:

*The one detail that gives the most trouble in film room operations:*

Films that arrive late . . . . .	33%
Repairing film received in damaged condition from the distributors, due to improper inspection by them . . . . .	33%
Editing features to fit time slots . . . . .	10%
Blocking out old cues . . . . .	10%
Syndicated shows not marked for commercial inserts . . . . .	8%
Dirty film; lack of time to preview; lack of time to keep required records; last-minute changes; requests to tranship film without provision of shipping cases; not knowing what to do with spots after schedule is completed . . . . .	Remainder

*The one detail that gives the least trouble in film room operations:*

Preparation of syndicated programs . . . . .	12%
Shipping . . . . .	15%
No answer . . . . .	42%
Inspecting; splicing; timing; cleaning; scheduling; screening . . . . .	Remainder
<i>Cuing</i>	
5 & 1 Sec . . . . .	38%
Audio and visual cues only . . . . .	14%
9 & 7 & 2; 10 & 5 & 1; 3 & 1 . . . . .	5%
Other methods . . . . .	Remainder

*Have you abolished hand-type punch cues yet?*

Yes . . . . .	91%
No . . . . .	9%

*Society numbered leader on all film:*

Yes . . . . .	51%
No . . . . .	33%
Sometimes . . . . .	19%

*Records for transshipment of films:*

Card file . . . . .	49%
Shipping ledger . . . . .	40%
Notices posted on film room wall . . . . .	5%
Daily shipping report . . . . .	3%
Different colored cards that travel with films; cases for transshipment put on a special shelf; advance typed labels; permanent shipping schedule; express company's own waybill book . . . . .	Remainder

*Ideas and suggestions of problems needing discussion:*

Standard cue . . . . .	40%
Better checking for print quality by distributor . . . . .	22%
Better system for transshipments . . . . .	12%
How to clean film properly . . . . .	8%
Standard method of shipping charges . . . . .	5%
New equipment better suited for TV use . . . . .	3%
Standard type of leader supplied on all film . . . . .	3%
Replacing cuts in wrong sequence; standardization of spot commercial markings; negligence of distributor on confirmations; not receiving enough commercial spots during a heavy campaign; others . . . . .	Remainder

## A Report from the Association of Cinema Laboratories

By NEAL KEEHN

*Directors and Officers elected. . . . Membership growing. . . . Work progresses on nomenclature. . . . Plan to set up a central office.*

With its January 26, 1956, annual meeting in New York, the Association of Cinema Laboratories, Inc., began its third year as a formal organization.

The Membership Chairman, Kern Moyses, announced 43 active members, including 5 in the West, 8 in Canada, 13 in the New York area, 3 in the Washington area, 3 in the South and Southwest and 10 in the Midwest. He also reported a number of inquiries regarding membership from other countries.

An amendment to the bylaws to cover associate memberships was read and explained by Mr. Moyses. He stated that several non-laboratory firms had expressed an interest in helping with Association work, and that the Board of Directors had commissioned him to prepare the amendment necessary for their membership. By unanimous vote, the amendment was adopted. It establishes associate memberships with all rights and duties except the right to vote.

New directors elected were Byron Roudabush of Byron, Inc., and Neal Keehn, The Calvin Company, for two-year terms; Don M. Alexander of Alexander Film Co., James A. Barker of Capital Film Laboratories, Louis Feldman of Du Art Films Laboratories, Russell Holslag of Precision Film Laboratories, and Kern Moyses of Peerless Film Processing Corp., for one-year terms. Directors serving through 1956 are Geo. W. Colburn of Geo. W. Colburn Laboratory, and Saul Jeffee of Movielab Film Laboratories.

The election of directors was the last order of business of the annual meeting and was followed by a Board meeting. Re-elected by unanimous vote of the directors were Neal Keehn, Vice-President of The Calvin Company, as President; Russell Holslag, General Manager of Precision Film Laboratories, as Vice-President; Geo. W. Colburn, President of Geo. W. Colburn Laboratory, as Treasurer; and Byron Roudabush, President of Byron, Inc., as Secretary. These officers consented to serve one more year on the understanding that none of them be available for reelection for the same office the next year, and that an attempt would be made to establish a paid secretary sometime during the coming year, to organize more efficiently the growing volume of work involved in Association activities.

The Secretary reported that the Association's recommendations for the preparation of 16mm A&B rolls, marking of the 16mm workprint for optical effects, and the preparation of 16mm leaders had been widely reproduced in various trade publications, and that there had been a heavy demand for the Association's own explanatory sheets. The Treasurer reported a cash balance of over \$2,000, with no large billings due. Russell Holslag, Chairman of the Nomenclature Committee, reported on a preliminary listing of 20 laboratory terms which had been developed by his committee and was to be submitted to the entire membership for consideration and comment,

leading to eventual acceptance for common usage between laboratory and producer.

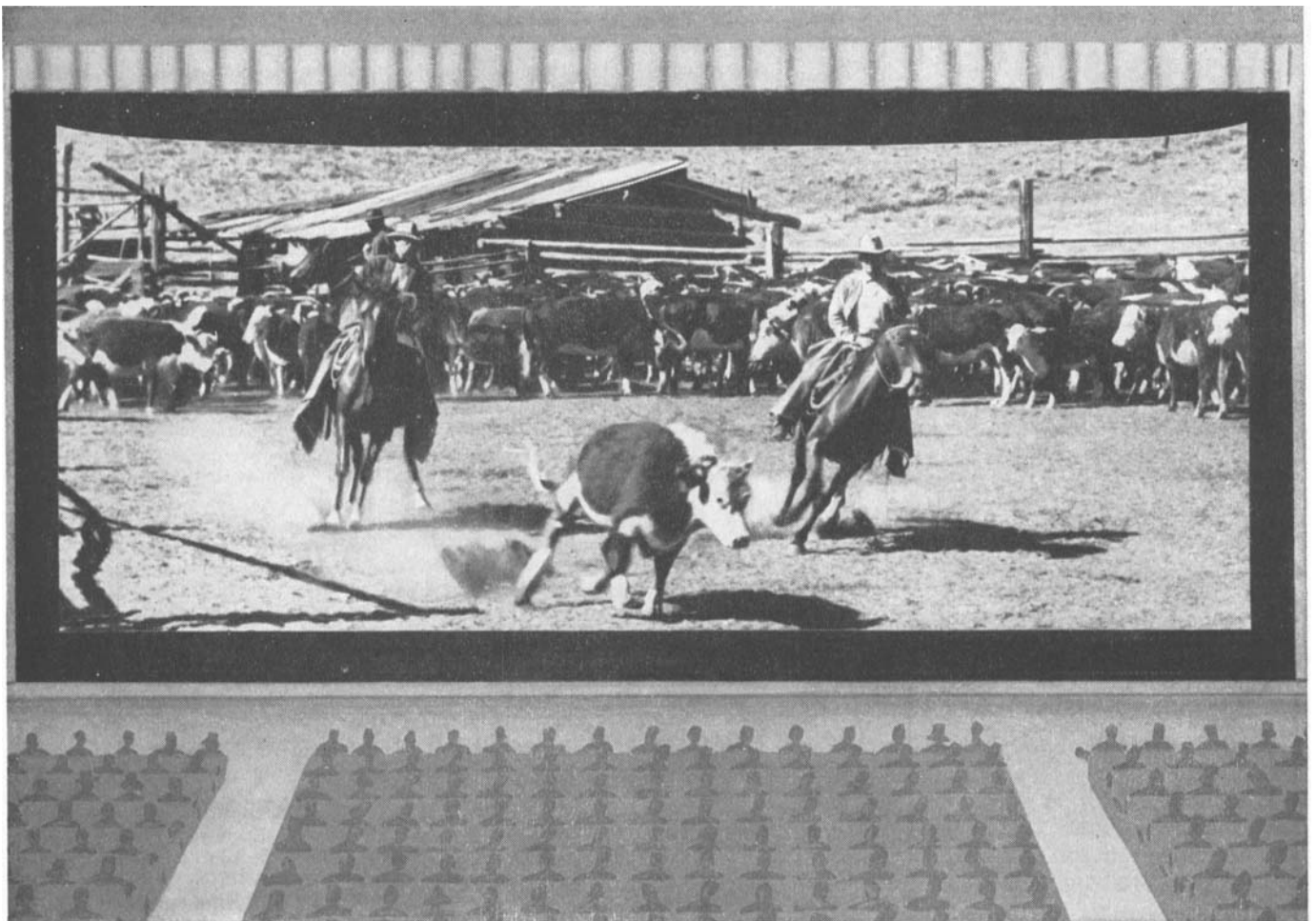
Guest speakers included William H. Metzger of Ansco, Victor M. Salter of Du Pont Photo Products, Jack Squires of Williard Pictures Inc., and E. M. Stifle of Eastman Kodak Co.

Mr. Squires spoke on the subject of the producers' problems in dealing with the laboratory. The three film manufacturers' representatives outlined new film stocks recently introduced or expected.

The Association has as its primary purpose the development of standard laboratory methods and practices. For membership information, write Mr. Kern Moyses, Peerless Film Processing Corp., 165 W. 46 St., New York 36. The roster of the Association's members now is as follows:

- Alexander Film Co., Colorado Springs, Colo.
- Associated Screen News, Ltd., Montreal
- Atlas Film Corp., Oak Park, Ill.
- Beeland-King Film Productions, Atlanta
- Byron, Inc., Washington, D.C.
- S. W. Caldwell, Ltd., Toronto
- The Calvin Company, Kansas City, Mo.
- Capital Film Labs., Inc., Washington, D.C.
- Circle Film Laboratories, Inc., New York
- Geo. W. Colburn Laboratory, Inc., Chicago
- Colorfilm, Inc., Mamaroneck, N.Y.
- Consolidated Film Industries, Hollywood
- Color Service Company, New York
- Coronet Instructional Films, Chicago
- Crawley Films, Ltd., Ottawa
- Du Art Film Laboratories, Inc., New York
- Film Associates, Inc., Dayton, Ohio
- Fischer Photographic Labs., Chicago
- General Film Laboratories Corp., Hollywood
- General Film Laboratory, Detroit
- Guffanti Film Labs., Inc., New York
- Houston Color Film Laboratories, Inc., Burbank, Calif.
- Iowa State College of Agriculture and Mechanic Arts, Ames, Iowa
- Kling Photo Corporation, New York
- Lakeside Laboratory, Gary, Indiana
- Mecca Film Laboratories, Inc., New York
- Movielab Film Laboratories, New York
- National Cine Labs, Hyattsville, Md.
- National Film Board of Canada, Ottawa
- Northern Motion Picture Laboratories, Ltd., Toronto
- W. A. Palmer Films, Inc., San Francisco
- Peerless Film Processing Corp., New York
- Precision Film Labs, Inc., New York
- Quality Film Laboratories Co., New York
- Reid H. Ray Film Industries, Inc., St. Paul
- S.O.S. Cinema Supply Corp., New York
- Shelly Films, Ltd., Toronto
- Southeastern Film Processing Co., Columbia, S.C.
- Southwest Film Laboratory, Dallas, Texas
- Strickland Film Co., Atlanta, Ga.
- Titra Film Laboratories, Inc., New York
- Trans-Canada Films, Vancouver
- Trans-World Film Laboratories, Ltd., Montreal
- Vacuamate Corporation, New York
- Video Film Laboratories, New York
- Western Cine Service, Inc., Denver

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