# section reports

The **Northwestern Section** met on January 31 in the Demonstration Room of Ampex Corp., Redwood City, Calif. Twenty-two members attended. John M. Leslie, Jr., Chief Audio Engineer of Ampex, spoke on "High-Speed Duplication of Magnetic Tape Recordings." The presentation included a demonstration of the comparison of a sixth-generation duplicate with an original recording, and a demonstration of stereo reproduction.

Enthusiastic interest was shown in the demonstrations and in the stereo reproductions which Mr. Leslie ably discussed.

The February 16 meeting of this Section was held at the Stanford Research Institute, Menlo Park, Calif., with 20 members present.

The program was provided by William E. Evans, Howard C. Borden and Ralph Heintz, all of the Television Engineering Dept., Stanford Research Institute. The topic, "Radar Photography," was presented in the form of descriptions and demonstrations of equipment developed for the Air Force training program. Both direct 16mm and 35mm motion-picture photography of PPI as well as the recording of video signals for later reproduction on a PPI in a classroom was described.

An attendance of only 20 for so interesting a meeting as this seems on the surface to be low. Actually, membership in this particular field is small, and the military aspect necessarily keeps it so.—*R. A. Isberg*, Secretary-Treasurer, Consulting Television Engineer, 2001 Barbara Dr., Palo Alto, Calif.

**The Atlantic Coast Section** met on February 14 at the Carl Fischer Concert Hall, New York. Attendance was approximately 175 persons, most of whom are members. Dr. Philip Nolan, Chief Physicist of Farrand Optical Co., was the speaker. His talk was on the general subject of the fundamental principles of optics as related to motion-picture equipment. He described the requirements of field uniformity and intensity and the problem of light losses in optical systems. His presentation was followed by an interesting question-and-answer period.—*Victor M. Salter*, Secretary-Treasurer, c/o E. I. du Pont de Nemours & Co., Inc., 248 W. 18 St., New York.

**The Western New York Section** met on February 16 at the Dryden Theater, Rochester, N.Y., following a speakers' dinner and managers' meeting at the Rochester Club.

Leonard Satz, Secretary-Treasurer of Raytone Screen Corp., Brooklyn, discussed "Problems of Large-Screen Theater Presentation." He pointed out that in spreading pictures over the large screens now being used, the light output of the projector is frequently inadequate.

Attributes of the matte white screen and of several types of high-gain screens were discussed and demonstrated. It was pointed out that the matte white screen provides the most even picture brightness from all viewing angles. However, with wide-screen pictures this brightness is frequently uniformly inadequate. Described were various types of high-gain screens which provide a much brighter picture when viewed from the center of the theater. The brightness of these screens, however, falls off very rapidly as the viewing angle increases. One type of such material was shown which provides moderate gain in brightness while maintaining a much more uniform reflectance over a very wide angle.

Problems in screen construction, shape, maintenance and orientation were discussed. Some of the characteristics of beaded and lenticulated screens were also described.

A number of people who work primarily with film manufacturing found this discussion took them into a field with which they have had little experience. Those in the audience more closely associated with the theaters pointed out that this was one of the relatively few occasions when their interests and problems were presented in the SMPTE programs. It was pointed out that meetings such as this could do much in advancing the art by presenting new technical information and developments to exhibitors and others directly concerned with theater presentations. Some of the theater people present recommended that future papers of this type should be more widely publicized in order to reach others in their field.—*George T. Negus*, Secretary-Treasurer, c/o Eastman Kodak Co., Kodak Park Works, Bldg. 31, Color Technology Div., Rochester 4, N.Y.

**The Central Section** met on February 20 at the Western Society of Engineers, Chicago, with 95 people attending. A panel discussed the use of prestriped magnetic sound coatings in sound motion pictures. E. W. D'Arcy, E.D.L. Company, served as moderator and sitting with him were: R. S. Dubbe, Minnesota Mining & Manufacturing Co.; Price Fish, Columbia Broadcasting System; John Powers, Bell & Howell Co.; Jerry Sevenberg, Geo. W. Colburn Laboratories; and Spencer Allen, WGN-TV.

A single-system magnetic recording was demonstrated, and the panel discussed various problems in the application of prestriped magnetic film. Messrs. Dubbe and Sevenberg discussed the magnetic coating of unexposed film, while John Powers covered equipment now available and discussed standardization with reference to single-system cameras and projectors. Mr. Fish reviewed operations in the TV station with particular reference to prestriped magnetic film, and Mr. Allen pointed out areas of potential use in the TV news field, with some of the problems yet to be solved. Moderator D'Arcy, because of his background in the field of magnetic recording, supplemented the material presented with pertinent remarks, and an excellent discussion followed.

Henry Ushijima, of the Geo. W. Colburn Laboratories, showed a series of excellent slides and a reel of motion pictures which

he made during a tour of duty in Central and South America. He had concentrated his camera particularly on architecture, transportation and people.—*Howard H. Brauer*, Secretary-Treasurer, 7326 Ridge Ave., Chicago 45.

**The Atlantic Coast Section** met on March 7 at the Belmont Plaza Hotel, New York, with about 125 people present. John W. Wentworth, Manager of the Television Terminal Equipment Engineering Group, Radio Corp. of America, Camden, N.J., explained the theory of compatible color television in simple and large nonmathematical terms. Film slides of system block diagrams showed the transition from familiar principles of monochrome television to the more complex techniques of color television. A simplified technical extract of the standards for compatible color television, as approved by the Federal Communications Commission, was presented.—*Victor M. Salter*, Secretary-Treasurer, c/o E. I. du Pont de Nemours & Co., 248 W. 18 St., New York.

**The Western New York Section** met on March 15 in the Color Room of Eastman House, Rochester, N.Y., with 93 people present. Barry O. Gordon, Technical Director of Graphic Films, Ltd., Toronto, spoke on "The Animated Film."

Mr. Gordon described the animation stand and camera and explained methods used to prepare artwork and manipulate it on the stand. He outlined a variety of techniques for producing desired effects without having the artist prepare a complete new picture for each frame in the film. The audience felt that Mr. Gordon had very effectively let them in on the inside secrets and tricks of the art of animation.—*George T. Negus*, Secretary-Treasurer, c/o Eastman Kodak Co., Kodak Park Works, Bldg. 31, Color Technology Div., Rochester 4, N.Y.

**The Pacific Coast Section** met on March 20 at the Kling Studios, Hollywood, with 400 members present. A description of the techniques and facilities comprising the Todd A-O Process, inspection of the Todd A-O re-recording and projection equipment, and screening of picture and sound selections from recent productions made up the program.

Because of limited accommodations, two separate sessions of 200 members each were held. Facilities of the Kling Studios were open for inspection before the first and after the second session.

S. A. Sanford, General Manager of Todd A-O, Pacific Division, described production aspects of the process, and showed scenes from the new Michael Todd production, *Around the World in Eighty Days*.

Ed W. Templin, Westrex Corp., described the Todd A-O sound recording facilities.

Fred Hynes, Director of Sound Recording for Todd A-O, described recording, re-recording and electrical printing for the process. Significant techniques and practices developed and utilized in providing six-channel stereophonic sound for the Todd A-O Process were interesting and impressive. Picture and sound demonstrations from the Rogers and Hammerstein production of *Oklahoma!* were enthusiastically received by members at both sessions.

Carlos Elmer of the Naval Ordnance Test Station at China Lake, Calif., announced that SMPTE members and their guests will be invited to the Station on Armed Forces Day, May 19, for a complete tour of the facilities. Details will go to members before that date.—*John W. DuVall*, Secretary-Treasurer, c/o E. I. du Pont de Nemours & Co., 7051 Santa Monica Blvd., Hollywood 38.

**The Northwestern Section** met on March 29 at the Coronet Theater in San Francisco, where Hal Hummel of the Ampex Corp. and Jess Lunsford and Harry Meyer, projectionists for the Coronet Theater, explained the Todd A-O System and conducted a tour of inspection of the booth of the theater. *Oklahoma!* was shown following the meeting.—*R. A. Isberg*, Secretary-Treasurer, Consulting Television Engineer, 2001 Barbara Dr., Palo Alto, Calif.

**The Atlantic Coast Section** held its April meeting at the Carl Fischer Concert Hall, 165 West 57th St., New York, on April 4, 1956. About 60 were present to hear the reading and discussion of a paper on the Du Mont Vitascan equipment, entitled "The Vitascan Live Flying-Spot Color Scanner," by Jesse H. Haines and G. Richard Tingley of Du Mont's Circuit Research Laboratories. (A notice on this equipment appeared in the New Products section of the November 1955 *Journal*.) In his presentation, Mr. Haines described the basic principles of the Vitascan system with the aid of appropriate slides. The evolution of the flying-spot principle was traced to the present time and a detailed description of the equipment that has so far been made available commercially was included.

Also included in the talk was discussion of the advantages and limitations of the system. After the formal presentation was concluded, questions were taken from the floor and an interesting question-and-answer period followed.—*Victor M. Salter, Secretary-Treasurer*, 168 Kemp Ave., Fair Haven, N.J.



# books reviewed

## Color in Motion Pictures and Television

By Lyne S. Trimble. Published (1954) University of California, Los Angeles, Calif. 270 pp. 80 illustrated cartoons. 8½ × 11 in. Price $6.50.

This textbook has been developed over a period of several years in the presentation of a course for students in the Department of Theater Arts at the University of California at Los Angeles. Although written for nontechnical readers, who are assumed to have some knowledge of black-and-white motion-picture practice, the book is devoted to the technical side of the subject, and contains much detailed information. Unfortunately, this technical detail tends to lack precision and accuracy, as illustrated by the following excerpts (italics are the reviewer's):

"...one such millimicron is *one tenth* of an Angstrom unit." (p. 6); "We are so far away from the sun and the energy is changing at such a small rate, that we can move around quite a bit without a noticeable change in the intensity of sunlight. The energy as we measure it, then, will fall off with a rate which is somewhat *less than is prescribed by the inverse square law*. This deviation becomes noticeable when the distance from the source exceeds about twenty times the diameter of the source." (pp. 34–5); "...a cyan filter will absorb its *complement*, magenta..." (p. 62). The description of flicker photometry on p. 63 is obviously based on a misconception, and the account of color mixture properties of the eye is wrong in some places. Deviations from standard terminology are also encountered. For example, the components of an additive mixture of *three* colors yielding white are consistently referred to as "complementary," whereas in accepted practice this term is applied only in cases where *two* components add to produce white.

The writer appears to be on more familiar ground in discussions of the historical background and development of the various color processes for cinematography, but his conclusions are sometimes debatable.

The body of the book is devoted to color motion pictures, only the last chapter being directly concerned with television. —*Charles H. Evans*, Eastman Kodak Co., 59 Kodak Park, Rochester 4, N.Y.

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