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.

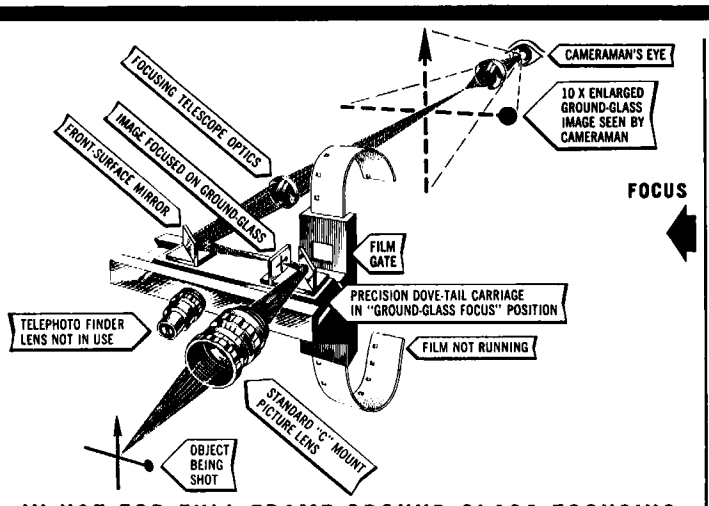
Membership Certificates (Active and Associate members only). Attractive hand-engrossed certificates, suitable for framing for display in offices or homes, may be obtained by writing to Society headquarters, at 55 West 42d St., New York 36, Price: $2.50.

Auricon

"SUPER 1200" CAMERA

with Full-Frame Reflex Ground-Glass FOCUSING OPTICAL SYSTEM

The unique and versatile features built into the 16mm Auricon "SUPER 1200" Sound-On-Film Recording Camera have prompted Producers and Cameramen to name the Super 1200..."Finest 16mm Sound Camera ever built!" This Camera is "Self-Blimped" for whisper-quiet Studio work, has 33 minutes of continuous film capacity, Variable-Shutter or Kinescope "TV-T" Recording Shutter, plus the combined "Rifle-Scope" Telephoto Finder and Reflex-Focusing Optical Systems illustrated below. Its only equal is another Auricon "Super 1200"...

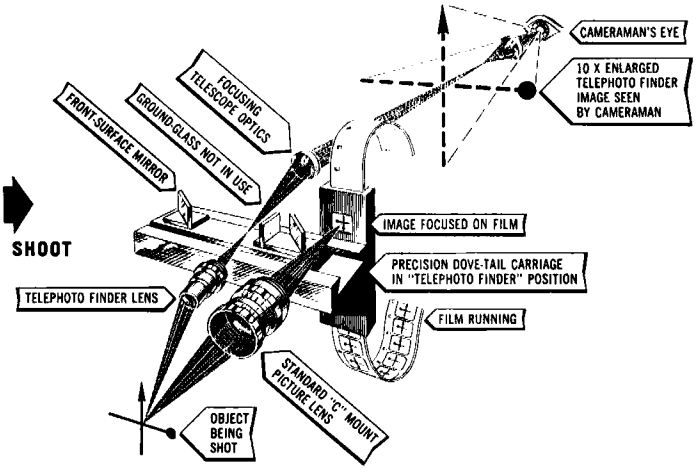


IN USE FOR FULL-FRAME GROUND-GLASS FOCUSING

"Super 1200" Reflex Ground-Glass Focusing-Frame indicates the field covered by any focal-length lens at all distances. A 10X enlarged Ground-Glass image is seen by the Cameraman, for needle-sharp critical focusing.

FOCUS

SHOOT



IN USE AS TELEPHOTO-FINDER DURING FILMING

No Camera-weight shift on tripod legs when moving from focus to film-shooting position with the "Super 1200." Camera-body does not shift to focus, or shoot film, as Optical-System Dove-Tail Carriage is only moving part!

THE CAMERA OF TOMORROW, HERE TODAY! ITS ONLY EQUAL IS ANOTHER AURICON "SUPER 1200"

Distributed by GraybaR — Offices in Principal Cities

Auricon Hollywood

GUARANTEE

All Auricon Equipment is sold with a 30 day money-back guarantee. You must be satisfied!

Model "CM-74B" Features include...

- "Rock-steady" picture and High Fidelity Optical Sound-Track recorded on same film at same time, with "whisper-quiet" Camera & Sound Mechanism synchronously driven by precision-machined Nylon gears.
- "Super 1200" is Self-Blimped for completely quiet Studio use.
- Built-in Electric Camera Heater with automatic Thermostat-Control, provides reliable cold-weather Camera operation.
- Geared Footage & Frame Counter with built-in neon-glow indirect light.
- Two independent Finder systems (in addition to Reflex Ground-Glass Focusing through the Camera lens); a brilliant upright-image Studio Finder, plus the "Rifle-Scope" precision-matched Telephoto-Finder.
- 600 and 1200 ft. film Magazines available. Up to 33 minutes continuous filming.
- During picture exposure, your film runs through the Auricon "Super 1200" Film-Gate with the light-sensitive film emulsion accurately positioned on jewel-hard Sapphire Surfaces, an exclusive Berndt-Bach feature (U.S. Patent No. 2,506,765). This polished Sapphire Film-Gate is guaranteed frictionless and wear-proof for in-focus and scratch-free pictures, regardless of how much film you run through the camera!
- Priced from $4,652.15 complete for sound-on-film; $3,755.65 without sound; choice of "C" Mount lenses and Carrying Cases extra.
- Sold with a 30 day money-back Guarantee and One Year Service Guarantee; you must be satisfied. Write today for your free Auricon Catalog.

Auricon

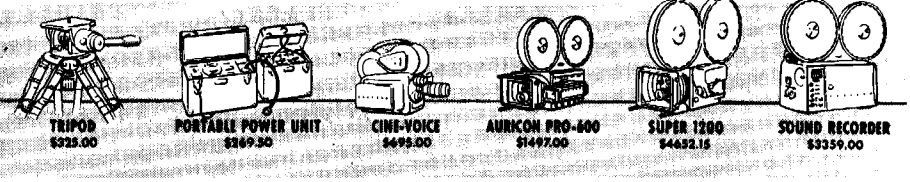
A PRODUCT OF

BERNDT-BACH, INC.

6946 Romaine Street, Hollywood 38, California

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

Auricon Hollywood



Color Television Standards

By Donald G. Fink. Published (1955) McGraw-Hill Book Co. 330 W. 42 St., New York 36, 520 pp. Illus. (4 in color) Graphs. 6 × 9 in. Price $8.50.

It was, I suppose, inevitable that to Mr. Fink would fall the task of recording in book form the deliberations of the National Television System Committee, which led to the formulation of the compatible color standards adopted by the Federal Communications Commission.

One of the stalwarts of the television industry, Mr. Fink was, for many years, editor of "Electronics," before joining the Philco Corporation as Director of Research. He served as Vice-Chairman of the NTSC during the period 1950–1952 and was exceedingly active during an earlier period of the industry's history when the NTSC was first formed to develop standards for monochrome television. He subsequently compiled a book based on the findings of the Committee called *Television Standards and Practice*.

Mr. Fink's new book, *Color Television Standards*, brings home very forcibly the extent and the rapidity of the expansion of the boundaries of the television industry's technical knowledge and its contribution to the science of color. The logical procession of information is covered in 10 chapters and 2 appendices in 520 pages, and includes the following:

The development of color television; the NTSC color television standards; subjective aspects of color; the color video signal; the color synchronizing signal; field tests of compatibility, color performance and networks and transmitters; color films, processes and transmission equipment; and definititions of color television terms and symbols.

The compilation from the records of the NTSC covers essentially all the technical information evolved during the NTSC proceedings. As an example of its completeness, Chapter 4 — "The Color Video Signal," the most important chapter in the book — encompasses over 25% of the total pages.

Mr. Fink's editorial skill has achieved an excellent technical documentation of the factors underlying the choice of the compatible color telecasting standards adopted by the Federal Communications Commission. Because of its source material, this book represents a most authoritative and comprehensive statement on the basic problems of compatible color television engineering and the technical parameters involved in their solution.

The book, *Color Television Standards*, is written for the professional engineer and, as such, merits a high place in every engineering library. It accomplishes several purposes. It is a virtually complete technical record of the work of the NTSC. It is a tremendously important statement of the various considerations underlying the United States color television system, and it is a tribute to the genius and skill of the American television industry and its continuing contribution to the science of communication.—*G. R. Tingley*, Manager—Color Dept., Allen B. Du Mont Laboratories, Inc., Circuit Research Laboratories, 2 Main Ave., Passaic, N.J.

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.

A hemispherical ball-joint head is a feature of the Arri 16 Tripod, now being manufactured by Arnold & Richter and distributed by Kling Photo Corp., 257 Fourth Ave., New York 10; and 7303 Melrose Ave., Los Angeles 26. The ball-joint head permits leveling the camera without touching the tripod legs. A built-in spirit level indicates when the camera is set. This portable tripod provides individually controlled pan and tilt movements; calibrated leg scales for quick settings of all legs to the same extension; adjustable anti-slip chains to restrict leg spread; a single lock collar to secure legs automatically with equal pressure on both shanks; and a patented universal tripod screw to fit both American and foreign tripod sockets. The Arri 16 Tripod weighs 13½ lb, has a working height range of 15 to 65 in. and, with the hemispherical ball-joint head, costs $175. A shorter version, without the head, with a working height range of 9 to 21 in., costs $90. The ball-joint head is interchangeable on both models.