engineering activities

This report presents a résumé of the major aspects of the engineering committee meetings held during the Society's 79th Convention in New York City, April 29–May 4, 1956.

Film Dimensions

Three proposed standards had been under consideration and ballot by this committee prior to the meeting:

Dimensions for 32mm on 35mm Negative Motion-Picture Film (Revision of PH22.73-1951)

Dimensions for 16mm Short-Pitch Film With Perforations Along Two Edges

Dimensions for 16mm Short-Pitch Film With Perforations Along One Edge

Much time was spent reviewing questions raised in the course of the balloting. In the end, these questions were resolved and the three proposals were approved for further processing as American Standards.

Action was taken to bring Z22.31-1946 up to date. This standard specifies that all 8mm, 16mm, 32mm film shall be safety film and comply with Z38.3.1-1943, American Standard Definition of Safety Photographic Film. The proposed revision adds 35mm film to the previous list and substitutes PH1.25-1956, Definition of Safety Photographic Film, for Z38.3.1-1943.

The last few years have witnessed the introduction of new motion-picture film differing from existing film in perforation and pitch. In developing standards for these films a vexing problem has arisen with respect to the titles. This problem was compounded by the inadequacy of many of the titles of existing film standards where film titled as positive or negative was not restricted to either one or the other use. At the previous meeting, Mr. Brandsma had been assigned the task of preparing a consistent set of titles for all film dimension standards. He presented such a set of titles at this meeting and this was approved, with minor modifications, for ballot of the entire committee.

Film Projection Practice

The three proposed aperture standards for anamorphic prints were reviewed. It was noted that production of Superscope prints for the square aperture have been discontinued. The committee therefore voted to discontinue the processing of the related standard, PH22.105, Projector Aperture for 35mm Superscope Prints With Photographic Sound.

Consideration was given to the possibility of revising the two standards on screens and mounting frames: Z22.29-1948, Theater Projection Screens; and Z22.78-1950, Mounting Frames for Theater Projection Screens. However, this was considered neither feasible nor desirable at this time and steps were taken to initiate the withdrawal of these two outdated standards.

Probably of greatest interest was the discussion on the question of reducing the temperature of the film at the projector aperture. The existing subcommittee on temperature control was reorganized with H. E. Behrens as chairman and with its scope expanded to cover all aspects of the question.

Laboratory Practice

Revision of the laboratory nomenclature standard, Z22.56-1947, has been under committee consideration for several years. At this meeting, a brief report was presented which indicated that distinct progress has been made in efforts to improve this standard and bring it up to date.

Most of the committee's time was spent in reviewing Proposed American Standard PH22.89, Printer Light Change Cueing of 16mm Negatives, and the comments resulting from the letter ballot on the second draft of this proposal. The details of the third draft were spelled out, specification by specification, in an effort to work out an acceptable industry-wide standard and a new draft was approved for letter ballot of the entire committee.

Screen Brightness

The Motion Picture Research Council submitted a proposal specifying the bright-

ness of directional screens which merited appreciable discussion and which is to be submitted to the entire committee for more detailed study.

Several months prior to the meeting, the committee had been canvassed as to their views on the Draft ISO Proposal, Screen Luminance of White Matte Screens, and whether American Standard PH22.39, Screen Brightness for 35mm Motion Pictures, should be revised to be in accord with the ISO proposal. The replies, for the most part affirmative, were analyzed at the meeting and a decision was taken to proceed with a revision of PH22.39-1953 to bring it in line with the international proposal.

The chairman initiated a discussion on the philosophy of screen brightness standardization to develop a needed long-range program of work. The aim was to outline the areas requiring industry-wide standardization and to determine whether standards should be set for the review room, for the theater or possibly separate standards for each. A task force is to be appointed to propose as many drafts as can be established now and to outline which specific problems must be solved by further engineering work and research.

16 & 8 mm

This meeting opened with a review of the status of the active projects:

PH22.7, 16mm Motion-Picture Camera Image

PH22.19, 8mm Motion-Picture Camera Image

Comments on the last draft of these two standards had indicated the need for new drafts. These were submitted by the chairman, reviewed and approved with modifications for letter ballot of the entire committee.

PH22.8, Projected Image Area of 16mm Motion-Picture Film

PH22.20, Projected Image Area of 8mm Motion-Picture Film

PH22.107, Film Spools for 8mm Motion-Picture Cameras

These three standards were published in the *Journal* for trial and comment, the first two in May 1956 and the third in January 1956. A question was raised respecting the values of A_1 and B_1 of PH22.107, whether they should be $38\frac{1}{2}°$ instead of $39\frac{1}{2}°$ as published. This question is now under study and should be resolved shortly.

PH22.79-1950, 16mm Sound Projector Test Film

The reaffirmation of this standard is now being considered by ASA Sectional Committee PH22.

The two 16mm snake-track test film standards, Z22.80-1950 and Z22.81-1950, had been assigned about a year ago to a subcommittee for study and preparation of new drafts. In view of the reorganization of the Sound Committee (reported below) it was decided to shift this project to the Sound Committee.

Two standards and a Recommended Practice came up for review in accord with the periodic five-year review procedure:

PH22.74-1951, Zero Point for Focusing Scales on 16mm and 8mm Motion-Picture Cameras

PH22.76-1951, Mounting Threads and Flange Focal Distances for Lenses on 16mm and 8mm Motion-Picture Cameras

Recommendations for 16mm and 8mm Sprocket Design

It was decided to reaffirm the first, revise the second in form and content and to revise the last in form only.

Work had been initiated in 1948 on a standard for 16mm camera spools but this had been tabled due to the press of more urgent standards activity. This project was now placed in an active status and the basis for a new draft was outlined.

Preparation of a 16mm projection practice booklet for the layman has been a long standing committee objective. The difficulties in advancing this project were reviewed and new plans were made to produce this valuable booklet.

In addition, the committee reviewed questions on special 16mm reels, 16mm screen brightness, a 16mm CinemaScope test film and international standards activities.

Sound

Announcement was made of a new organizational structure for all Society sound activities. Heretofore, the responsibility for different sound projects had been divided among several committees: 16 & 8mm photographic sound — 16 & 8mm Committee, 16mm and 8mm magnetic sound — Magnetic Recording Subcommittee, 35mm photographic sound — Sound Committee, 35 mm magnetic sound — either the Sound Committee or the Magnetic Subcommitee. Review of this chaotic condition by the Engineering Vice-President and chairmen of the Sound, Magnetic Recording and 16 & 8mm Committees led to the decision to dissolve the Magnetic Recording Subcommittee and to make the Sound Committee responsible for all sound activity regardless of associated film width or nature of recording and reproducing media. The committee has been enlarged so that it will have the forces to handle its expanded program.

PH22.51, Intermodulation Tests, 16mm Variable-Density Photographic Sound, was published in the January 1956 *Journal* for trial and comment. The committee reviewed a criticism that had been received and deemed it of sufficient validity to warrant referring this standard back to the Sound Committee for resolution of the questions raised.

A new proposal for four magnetic sound records on fully-coated 35mm film, akin to an international proposal in process, was reviewed and approved for letter ballot of the entire committee.

A proposed standard for four magnetic sound records on anamorphic prints has been under consideration for over a year. The only question holding up further processing of this standard was the width of the #4 track, 41 mils vs. the initial proposal of 29 mils. At this point, it was decided to go ahead with the 41 mils and to circulate a new draft for letter ballot of the entire committee.

Lastly, questions relating to international standardization were reviewed. The U.S. delegate on Working Group G of ISO/TC

36 presented his reasons for wishing to cast a negative vote on a proposal for 35 mm prints with one optical and two magnetic sound tracks. His position was supported fully by the committee.

Magnetic Recording

The major question facing the subcommittee was the picture-sound separation in 16mm magnetic sound projectors. At an open forum prior to this meeting RCA had announced their acceptance of the 28-frame separation proposal. This position was reaffirmed at the meeting and it was unanimously voted to submit this proposal to the Sound Committee for further processing as an American Standard.

American Standard PH22.87-1953, 100-Mil Magnetic Coating on 16mm Film, Perforated One Edge, was reviewed and it was decided to further revise this standard by adding a balance stripe to the diagram with a notation that use of a balance stripe is optional.

Note was taken of the development and production of a magnetic signal level test film. The discussion centered on the establishment of a shorthand term for simplifying reference to the level of the recorded signal.

There was a very lengthy discussion concerning the value of a standard magnetic sound reproduce characteristic. This was questioned on the ground that this characteristic refers to an idealized magnetic head and thus omits the major variable, the differences resulting from the reproduce head itself. In the end, it was concluded that a standard reproduce characteristic would have significance only if used in conjunction with a standard multifrequency test film. It was felt that inasmuch as the Society has such a test film as well as a magnetic level test film, it is now possible to produce magnetic sound records which are completely interchangeable in differing equipments.

A 16mm magnetic flutter test film and a proposed standard for this test film had been under consideration for some time but had been held in abeyance because of questions concerning the effect of shrinkage and film compliance. At this point, the committee recommended that the Society proceed with the production of a sample test film which it was felt would provide the most effective tool for determining the significance of these factors.

The chairman reported the reorganization of the Sound Committee as noted above, that the subcommittee was being dissolved and that therefore this was its last meeting. The many accomplishments were reviewed and appreciation was expressed for the fine cooperative spirit of all the members manifested through the life of the subcommittee. In turn, the members applauded the leadership supplied by their chairman, E. W. D'Arcy.

Television

At the previous meeting work had been initiated on a standard for 16mm television projectors for use with the vidicon tube. Progress on this work was reviewed and plans were made for furthering this activity.

The problem of centering slides in a projector was analyzed. At this time there is no standard specifying a reference edge for indexing slides. A task force was appointed to study this question and to draft a recommended practice.

Comments invited on the Society's color television test film and slides were, in the main, very favorable. The sole problem has been adequate control of the gray scale and correction of this is now under way.

Methods of insuring proper color balance for different film sources of broadcast material were considered, including the possibility of utilizing in the leader a characteristic scene from the feature show or spot announcement. The consensus was that there is insufficient experience at this point to develop any specific proposal and a task force was appointed to study this question.

Note was taken of the developments in magnetic video recording. The early establishment of a coordinating center was considered advisable and it was felt that this committee would be admirably suited for this role. This question has to be decided at a higher level and in consultation with the other organizations in the field.—*Henry Kogel*, Staff Engineer.

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.

section reports

The Central Section met on June 18 at the Western Society of Engineers, Chicago, with an attendance of 55. A paper, "Automatic Timing of Color Negatives," by John A. Stott, William R. Weller and J. Edward Jackson of the Color Technology Div., Eastman Kodak Co., was read by Mr. Weller. The paper outlines a scientific approach to color timing. The authors have developed a concept which may shorten or entirely eliminate some of the preliminary tests that must be made. The authors measure integrated transmission to red, green and blue light of representative color negative scenes. The readings are then statistically correlated to the printer setting which produced acceptable picture quality for each of the representative scenes. To test the method, the authors arranged to print several films at one of the film laboratories. These films were projected for review and discussion.—*H. H. Brauer*, Secretary-Treasurer, c/o Bell & Howell Co., 7100 McCormick Rd., Chicago 45.

The Pacific Coast Section met on June 19 in the Walt Disney Studio, Burbank, Calif. Approximately 175 persons attended. Three papers on television lighting that had been presented at the SMPTE Convention in New York were read. Franklin J. Gaskins, Technical Supervisor for NBC read Gerald F. Rester's report on the survey conducted to determine current lighting practices of TV stations engaged in live color-program origination. William H. Copeland, Engineer in charge of color TV for CBS presented a paper prepared by E. Carlton Winckler covering the technique developed in lighting network programs. He discussed the use of interesting combinations of all types of lighting equipment as well as a wide range of wattages to obtain the balance and intensities necessary for the color cameras while operating within the dramatic structure. Techniques and methods were described in detail. John R. Kennedy, liaison engineer, Pacific Division, NBC, read a paper by Robert W. Byloff which traced the evolution of the present lighting systems for color TV studios to those first used in monochrome television. A typical system was studied along with quantitative design considerations. A number of interesting slides of NBC lighting facilities were shown.—*John W. DuVall*, Secretary-Treasurer, c/o E. I. du Pont de Nemours & Co., 7051 Santa Monica Blvd., Hollywood 38.

The Northwest Section met on June 26 at the Palmer Films Studios, San Francisco. Approximately 27 members and guests attended. Robert W. Hufford, Eastman Kodak Co., Hollywood, read a paper on "Color Kinescope Recording on Embossed Film," by C. H. Evans and R. B. Smith, Eastman Kodak Co., Research Laboratories, Rochester 4, N.Y. The new film was demonstrated by operating two projectors in synchronism. Prints from the new embossed film and the older type of Eastman color film were shown simultaneously, side by side, to demonstrate the improvement in prints made from the new film,especially in flesh tones.—*R. A. Isberg*, Secretary-Treasurer, Consulting Engineer, 2001 Barbara Drive, Palo Alto, Calif.

Education, Industry News

The Second International Industrial and Labor Film Festival will be held during December 1956 in Brussels, Belgium. The purpose of the meeting is to stimulate interest in films used in industrial research, vocational training, and analysis of labor problems. Films used in the discussions may be made in any country but will not be accepted if made before December 1952. More detailed information can be obtained from La Cinémathèque de Belgique 23, rue Ravenstein, Brussels, Belgium.

Closed circuit television as an integral part of a county-wide teaching program will be introduced in Washington County, Md., when school opens in September. More than 6000 pupils in two high schools and six elementary schools will receive an important part of their daily instruction by television and by September 1958 the teaching-by-television program is expected to reach about 20,000 pupils in the 47 schools in the county.

Equipment for the school installations, will be contributed by electronics manufacturers through the Radio Electronics Television Manufacturers Association (RETMA). Funds to provide for the training of personnel to administer the program will be granted by the Ford Foundation.

Announcement of the plan, described as a research project, came after months of discussion by leaders in education, and representatives of RETMA and the Ford Foundation. One of the goals aimed at by sponsors of the project is to find a solution for the serious problems brought about by the growing shortage of teachers; the lack, in many areas, of adequate facilities; and the growing increase in enrollments.

If this tryout is successful it may revolutionize educational techniques throughout the nation affecting not only classroom instruction and the training of teachers but the architecture of future school buildings.

Arthur J. Hatch has been elected President of the Strong Electric Corp., Toledo, Ohio. He joined the engineering staff of the company in 1935 and was elected Vice-President in 1947. Strong Electric Corp. is a subsidiary of General Precision Equipment Corp.

William G. Straube, Sales Manager for the Pacific Optical Corp., has been appointed Vice-President and General Sales Manager of the newly organized IMP Engineering Corp., 1591 Crossroads of the World, Hollywood. IMP is engaged in work for the U.S. Department of Defense in the field of photographic testing and missile systems.

Biographical Note

Professor John Eggert, Head of the Photographic Department of the Federal Institute of Technology in Zürich, Switzerland, celebrated his 65th birthday on August 1, 1956. He is one of the outstanding figures in scientific photography in Europe and his contribution towards leading photographic research away from empirical know-how to scientific knowledge is well known and recognized throughout the world.

John Eggert, a student of Prof. W. Nernst, received his doctorate from the University of Berlin in 1914. In 1921 he was given the task of building a research department for the Agfa Company. This became in 1928 the famous "Wissenschaftliches Zentrallaboratorium" (Central Scientific Laboratory) of this Company which published, up to 1939, six volumes of fundamental scientific papers. Simultaneously, he was a professor of physical chemistry, particularly photochemistry and photography, at the University of Berlin. This assignment ended in 1937 for political reasons. His political integrity led to imprisonment for him and his family near the end of World War II. They were freed by the American army, and high ranking officers helped them to Munich in the Western Zone. In this city he was professor of physical chemistry at the Institute of Technology from 1945 to 1946. In this year he accepted the offer of his present position at the Federal Institute of Technology in Zürich, Switzerland. In this country, unaffected by the limitations of the postwar years and by the interests of private industries, he found a challenging opportunity to reorganize the Photographic Department of this school and to intensify its research activities. His success is illustrated by the fact that his former students hold important research positions in industries of at least three continents. His strong belief in free exchange of fundamental scientific knowledge made him successfully cooperate with a group of other scientists in reviving the annual "International Photographic Congress" which had been discontinued during the war.

Dr. Eggert's contributions to photographic science are reflected in a number of awards. In 1950 he was awarded an honorary degree by the Institute of Technology in Karlsruhe, Germany, "in recognition of his work in physical chemistry and scientific photography." In the same year he was awarded the Progress Medal of the Royal Photographic Society of Great Britain "in recognition of his classical work in latent image theory and in particular on the quantum efficiency, his work on the effect of x-rays on photographic emulsions and in evolving methods of standardization of photographic speed and graininess." In 1951 the "Société Française de Photographie et Cinematographie" awarded Dr. Eggert its Péligot Medal "in recognition of his work in scientific photography for the past 30 years." In 1953 he was elected an Honorary Fellow of the Royal Photographic Society of Great Britain.—*R. R. Zemp and B. Meerkamper.*

New Members

The following members have been added to the Society's rolls since those last published. The designations of grades are the same as those used in the 1956 MEMBERSHIP DIRECTORY.

Active (M) Associate (A) Student (S)

This is the fourth list of New Members supplementing the April Journal, Part II, Directory.

Bence, Charles W., Film Techn., Technicolor Motion-Picture Corp. Mail: 1041 N. Avon St., Burbank, Calif. (A)

Bogart, John A., Eng., Unicorn Eng. Corp. Mail: 1775 N. Las Palmas, Apt. 217, Hollywood. (A)

Boyer, Carl A., Film Techn., Technicolor Motion-Picture Corp. Mail: 18227 Van Owen, Reseda, Calif. (A)

Brown, Charles M., Production Manager, Stephens Mfg. Corp. Mail: 1655 Highland Ave., Glendale 2, Calif. (M)

Bue, Paul Andrew, Boston Univ. Mail: 105 Walker St., Lowell, Mass. (S)

Cerchione, Angelo John, Cambridge Sch. Radio & TV. Mail: 92 Longview Ave., Lake Hiawatha, N.J. (S)

Coggins, Donald I., Tech. Sales, Sylvania Electric Co. Mail: 14 Philips Rd., Melrose, Mass. (M)

Corso, John Jr., Mot.-Pic. Techn., W. A. Palmer Films, Inc., 611 Howard St., San Francisco. (A)

Curtis, Nicholas, Designer, Trans-Lux Corp., 627 Madison Ave., New York. (M)

DeCastro, Joseph, Business Mgr., Hillcrest Color Labs., Inc., 21 Spencer St., Cubao, Q.C., Philippines. (A)

De Santos, Demetrio, Chief Sound Recording Engr., Premiere Productions, Inc. Mail: 16 Aleman, Sta. Mesa Heights, Quezon City, Philippines. (A)

Dollard, Henry Louis Jr., Chemist, Technicolor Motion-Picture Corp. Mail: 16519 Simonds St., Granada Hills, Calif. (A)

Dowling, David Fraser, Boston Univ. Mail: 15 Rockland St., Wellesley Hills, Mass. (S)

Filice, Peter Carmen, Television Tech., KRON-TV. Mail: 3307 Sweet Dr., Lafayette, Calif. (A)

Fiore, Ernest A., Film Techn., Technicolor Motion-Picture Corp. Mail: 6005 Simpson Ave., N. Hollywood. (A)

Freude, Robert H., Shift Boss, Color Developer, Technicolor Motion-Picture Corp. Mail: 12737 Tiara St., N. Hollywood. (A)

Gregory, John James, Film Techn., Technicolor Motion-Picture Corp. Mail: 136 S. Astell Ave., W. Covina, Calif. (A)

Hamilton, Edward G., Elec. Eng., American Broadcasting Co., 7 W. 66 St., New York. (A)

Hodges, Richard Hammond, Sales Eng., Sylvania Electric Products, Inc., 60 Boston St., Salem, Mass. (M)

Houts, Robert W., Sound Techn., USAF, Lookout Mt. Lab. Mail: 9044 Hollywood Hills Rd., Hollywood 46. (A)

Joelson, Sidney Albert, Chemist, Technicolor Motion-Picture Corp. Mail: 1079 N. Stimson Ave., Puente, Calif. (A)

Kaye, Arthur Mark, Mot.-Pic. Photo., North American Aviation. Mail: 2806 W. 42 St., Los Angeles 8. (A)

Kiesel, Fred W., TV Techn., CBS Television. Mail: 72 Fern St., Floral Park, N.Y. (A)

Kingsley, Norman W., Advertising, J. Walter Thompson Co., Am Rossmarkt 10, Frankfurt a/M, Germany. (A)

Knight, William Francis, Production Asst., Ben Gradus. Mail: 55 Ellwood St., New York 40. (A)

Koushouris, John Louis, Eng. Color Tech., Columbia Broadcasting System. Mail: 4 Sherwood Pl., Great Kills, S.I. 8, N.Y. (A)

Lamm, Arno, Photo., Smith Photographic Store, 219 Massachusetts Ave., Boston. (M)

Lehners, John Whytock, Atty. and Bus. Repr., Mot.-Pic. Film Editors, Local 776, 1462 N. Stanley Ave., Hollywood 46. (M)

Leininger, Robert F., Chemist, Bennetts Photo Service, 2135 Danville Hwy., Walnut Creek, Calif. (A)

Lewin, Howard, Photo. Chemist, Urell, Inc., 2630 Humboldt St., Los Angeles 31. (A)

Lewis, Verlin Charles, Exec. Secy., Theatre Equipment & Supply Ass'n., 1475 Broadway, New York 36. (A)

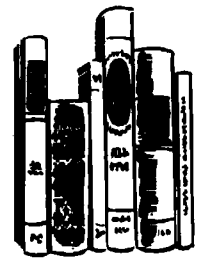
Lyon, Ray Smith, TV Special Effects, National Broadcasting Co., 118 Florence Ave., Denville, N.J. (M)

Maeder, Pierre J., Independent Producer of Scientific Films, Blauensteinerstrasse 10, Basel, Switzerland. (A)

Maggi, Louis, Boston Univ. Mail: 110 Lonsdale St., Dorchester 24, Mass. (S)
Mallinson, Donald Foster, Boston Univ. Mail: 98 Willow St., Wilmington, Mass. (S)
Martenson, Richard B., Sales Mgr., Sylvania Electric Co., 169 Lindenwood Rd., Great Kills, S.I., N.Y. (M)
Martinez, Salvador V., Draftsman, Unicorn Engineering Corp. Mail: 428 W. Garfield Ave., Glendale 4, Calif. (A)
McGaughey, Robert P., TV Eng., ABC Mail: 5110 Harold Way, Los Angeles. (A)
McKay, William Joseph, Vice-Pres., Lytle Engineering & Mfg. Co. Mail: 901 Adams, N.E., Albuquerque, N.M. (M)
Miller, Alan, Rochester Inst. Technology. Mail: 148 Troup St., Rochester, N.Y. (S)
Noack, Harry S., Film Editor, Bulova Watch Co., 62-10 Woodside Ave., Woodside, N.Y. (A)
Power, Raymond V., Mech. Eng., Unicorn Engineering Corp. Mail: 7674 Shadyglade Ave., N. Hollywood. (A)
Quigley, George P., Lab. Supvr., Cuban Colorfilm Corp., Calle 26, 504, Santiago de Las Vegas, Cuba. (A)
Rath, Earl E. J. Jr., Cinemat., USAF Mail: 3150 W. 75 St., Los Angeles. (A)
Robitaille, Glenn Alfred, Director Eng., London Free Press Printing Co., 442 Richmond St., London, Ont., Can. (M)
Rufino, Ernesto D., General Mgr., Luzon Theatres, Inc., Avenue Theatre Bldg., Manila, Philippines. (A)
Sage, Richard Blair, Mot.-Pic. Studio Mgr., Filmways, Inc. Mail: 243 Riverside Dr., New York. (A)
Sante, Achilli, Cameraman, Cinecitta. Mail: Piazza dei Consoli 11 Scala D. Int. 12, Roma, Italia. (A)
Simons, Fred M., Eng., CBS. Mail: 33 Perry Street, New York 14, (A)
Simons, Robert Glen, Boston Univ. Mail: 30 Wolcott St., Dorchester 21, Mass. (S)
Smith, Elgin E., Photo., Skelly Oil Co., 7227 Springfield, Kansas City 13, Mo. (A)
Snyder, Malcolm M., Boston Univ. Mail: 15 Russell St., Brookline, Mass. (S)
Spiller, Francis Edwin, Film Producer, National Film Board of Canada. Mail: 925 Tasse St., Apt. 2, St. Laurent, Montreal 9, Can. (A)
Stenbeck, Edna M., Film Editor, Librarian, Ramo-Wooldridge Corp. Mail: 959 30 St., Manhattan Beach, Calif. (A)
Stenger, Charles Edmund, Owner of sound recording & mot.-pic. studio, Audio Services Co., 48 W. Biddle St., Baltimore 1. (M)
Stodter, Charles Stowe, Exec. Secy., SMPTE. Mail: 705 Merion Ave., Havertown, Pa. (M)
Tahara, George, Mot.-Pic. Producer, Independent, 1847 Fort St., Honolulu, T.H. (A)
Taleporos, Apollo D., Broadcast Engr., Columbia Broadcasting System. Mail: 68 Hillcrest Ave., Staten Island 8, N.Y. (A)
Tamblyn, Maxwell, Mot.-Pic. Techn., USAF, 1448 Tabor Ave., Dayton 10, Ohio. (M)
Wallace, Andrew Burt, Engr., Unicorn Engineering Corp. Mail: 859 Wilcox Ave., Hollywood 38. (A)
Wheeler, Robert Raymond, Instructor of Motion Picture, U.S. Government. Mail: 67 Alameda Court, Shrewsbury, N.J. (M)
White, Merrill G., Head Film Editor, King Bros. Productions. Mail: 242 N. Western Ave., Apt. 603, Los Angeles. (M)
Willette, Edward G., Sales Mgr., The Animation Equipment Corp. Mail: Seminary Hill Rd., Carmel, N.Y. (M)

CHANGES IN GRADE

Acebes, Roberto, (S) to (A)
Beeland, Charles D., Jr., (A) to (M)
Kowalak, John J., (A) to (M)
Lenz, Irvin W., (A) to (M)
Miura, Kenneth K., (S) to (A)
Plakun, Bernard D., (A) to (M)
Smith, Donald C., (S) to (A)



books reviewed

Annuario del Cinema Italiano 1954-1955

Published by Cinedizione, Via Po 50, Rome. Approx. 1020 pp. Price 5000 lire.

The list of motion-picture terms in five languages which was published in the February 1956 *Journal* has been the subject of numerous comments and inquiries. Readers interested in this field should know that what appears to be an excellent example of such a listing, on a far more comprehensive scale than we have yet been able to accomplish, may be found in the *Annuario del Cinema Italiano 1954–1955.*

This handbook of the Italian motion-picture industry is a highly useful compendium of information, quite apart from the glossary, distinguished by a quite outstanding clarity of organization and a minimum of advertising. The various sections include addresses of organizations and individuals in the industry; legislation, with detailed

information on wages and prices; statistics on Italian film production since 1930; and an extremely comprehensive directory of companies, publications, theaters, exchanges, trade unions and other organizations of interest to the industry both in Italy and abroad. Even though the user may not be entirely at home with the Italian language the book is so well arranged that it is actually easier to use than some of the similar handbooks printed in English.

The glossary of motion-picture terms, in Italian, English, French and German, is arranged alphabetically and covers more than 2000 words. There are occasional misprints and some translations with which every reader will be able to disagree, but by and large the level of accuracy seems to be extraordinarily high and for anyone who needs equivalents in any of the four languages given this glossary will be of very great value indeed.—*D.C.*

Photographic Optics

11th revised ed. by Arthur Cox. Published (1956) Focal Press, 31 Fitzroy Sq., London, W1. 375 pp. Illus. Graphs. $4\frac{3}{4} \times 7\frac{3}{4}$. Price $5.75

Although primarily for still photography, this book has material of value for cine and TV technicians. Of particular interest is the consolidated treatment of lenses of Asiatic, European and American origin. Recent large-aperture types up to $f/1.2$ are described in this new edition. Specific lenses are identified by their trade names for positive recognition, and lenses in the same design category are conveniently grouped. Optical schematics are given.—*Bernard D. Plakun*, General Precision Laboratory Inc., Pleasantville, N.Y.

Actes du Colloque International: Les Techniques Nouvelles Appliquées au Cinema.

Published by Commission Supériéure Technique du Cinéma, 92 Champs-Élysées, Paris 8. 156 pp. $8\frac{1}{4} \times 11\frac{3}{4}$ in. Illus. Price 1500 francs.

In this book are published the transactions of an international conference on new motion-picture techniques held in Paris, May 12–16, 1955. The conference was arranged by the Commission Supérieure Technique du Cinéma Français and motion-picture engineers from Belgium, Great Britain, Italy, New Zealand, East Germany, West Germany, Switzerland, the U.S.S.R. and Unesco took part in the discussions.

The papers are grouped into five sections. The first, on sound recording and reproduction, has papers on the comparative qualities of photographic and magnetic sound, the problem of sound quality in relation to the various new stereophonic systems, stereophonic techniques in the motion-picture theater, sound recording and reproducing problems, magnetic sound recording on film and its use in radio and television.

The second section covers wide-screen projection, new lighting techniques, taking lenses of variable focal length, television lighting and large-screen television.

The third section is concerned with color and is subdivided into groups of papers dealing with picture composition and color contrast, printing and processing requirements, and descriptions of the Agfa, Eastman, Gevaert and Ferrania color systems.

In the fourth section the results reached in the preceding three sections are synthesized, and in the fifth and last a report is given of a special meeting of the French office of standardization for the motion-picture industry, under the chairmanship of Andre Debrie.—*D.C.*

60 Ans d'Evolution. With this special issue *La Technique Cinématographique* celebrates its 25th anniversary and, at the same time, the 60th anniversary of the birth of motion pictures (an event which apparently took place on December 28, 1885). The history and development of the industry in France, as well as its contemporary problems, are dealt with in a number of articles by some of the leading French technicians, while contributions from the U.S., England, Germany, Italy, Spain and Belgium cover developments in those countries. The issue, priced at 600 francs, is available from *La Technique Cinématographique*, 54 Rue de Clichy, Paris 9.

information on wages and prices; statistics on Italian film production since 1930; and an extremely comprehensive directory of companies, publications, theaters, exchanges, trade unions and other organizations of interest to the industry both in Italy and abroad. Even though the user may not be entirely at home with the Italian language the book is so well arranged that it is actually easier to use than some of the similar handbooks printed in English.

The glossary of motion-picture terms, in Italian, English, French and German, is arranged alphabetically and covers more than 2000 words. There are occasional misprints and some translations with which every reader will be able to disagree, but by and large the level of accuracy seems to be extraordinarily high and for anyone who needs equivalents in any of the four languages given this glossary will be of very great value indeed.—*D.C.*

Photographic Optics

11th revised ed. by Arthur Cox. Published (1956) Focal Press, 31 Fitzroy Sq., London, W1. 375 pp. Illus. Graphs. $4\frac{3}{4} \times 7\frac{3}{4}$. Price $5.75

Although primarily for still photography, this book has material of value for cine and TV technicians. Of particular interest is the consolidated treatment of lenses of Asiatic, European and American origin. Recent large-aperture types up to $f/1.2$ are described in this new edition. Specific lenses are identified by their trade names for positive recognition, and lenses in the same design category are conveniently grouped. Optical schematics are given.—*Bernard D. Plakun*, General Precision Laboratory Inc., Pleasantville, N.Y.

Actes du Colloque International: Les Techniques Nouvelles Appliquées au Cinema.

Published by Commission Supériéure Technique du Cinéma, 92 Champs-Élysées, Paris 8. 156 pp. $8\frac{1}{4} \times 11\frac{3}{4}$ in. Illus. Price 1500 francs.

In this book are published the transactions of an international conference on new motion-picture techniques held in Paris, May 12–16, 1955. The conference was arranged by the Commission Supérieure Technique du Cinéma Français and motion-picture engineers from Belgium, Great Britain, Italy, New Zealand, East Germany, West Germany, Switzerland, the U.S.S.R. and Unesco took part in the discussions.

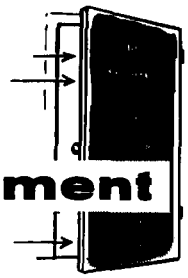
The papers are grouped into five sections. The first, on sound recording and reproduction, has papers on the comparative qualities of photographic and magnetic sound, the problem of sound quality in relation to the various new stereophonic systems, stereophonic techniques in the motion-picture theater, sound recording and reproducing problems, magnetic sound recording on film and its use in radio and television.

The second section covers wide-screen projection, new lighting techniques, taking lenses of variable focal length, television lighting and large-screen television.

The third section is concerned with color and is subdivided into groups of papers dealing with picture composition and color contrast, printing and processing requirements, and descriptions of the Agfa, Eastman, Gevaert and Ferrania color systems.

In the fourth section the results reached in the preceding three sections are synthesized, and in the fifth and last a report is given of a special meeting of the French office of standardization for the motion-picture industry, under the chairmanship of Andre Debrie.—*D.C.*

60 Ans d'Evolution. With this special issue *La Technique Cinématographique* celebrates its 25th anniversary and, at the same time, the 60th anniversary of the birth of motion pictures (an event which apparently took place on December 28, 1885). The history and development of the industry in France, as well as its contemporary problems, are dealt with in a number of articles by some of the leading French technicians, while contributions from the U.S., England, Germany, Italy, Spain and Belgium cover developments in those countries. The issue, priced at 600 francs, is available from *La Technique Cinématographique*, 54 Rue de Clichy, Paris 9.



employment service

These notices are published for the service of the membership and the field. They are inserted three months, at no charge to the member. The Society's address cannot be used for replies.

Positions Wanted

Experienced photographer seeks job with industrial firm. Write to: James W. Chipman, Fennimore, Wisconsin.

Television Studio Floorman. Graduate from T.V. Workshop. Anthony Guiffre, 228 East 112th Street, New York. TR 6-0170.

Audio-Visual Technician. Young man, married, recently separated from service, seeks position as an audio or visual engineer. Background in electronics. A.A.S. in Electrical Technology, First Class Radio Telephone License. Served as Broadcast Engineer with the Armed Forces Radio Service. Desires a position with organization in the New York City area. Complete résumé upon request. Sheldon Pivnik, 2129 East 14 St., Brooklyn 29, N. Y.

Technical Film Sales Consultant. Thorough grasp of production technique;. cinematography, recording, editing, animation, lab procedure; twelve years' experience, technical, sales and administrative; former independent producer; versatile, mature, disciplined, 35 years; available 7-31-56. What have you to exploit "rare bird" potential? Write: CMC, c/o Volksoff, 172 West 4th St., New York 14.

Positions Available

Kodachrome Laboratory Manager. Berkey Photo Service, largest photofinisher for color and black-and-white in the U.S., requires services of man capable of taking full responsibility for installation of complete processing equipment for 35mm still and 8mm and 16mm cine films, and for supervision of all personnel. Must have knowledge and experience for all necessary controls. Position will be open in early Fall of 1956. Five-figure salary to start. Bright future. Please write full details of your experience and references. Replies will be kept confidential. Write to: B. Berkey, Berkey Photo Service, 77 E. 13 St., New York.

Audio Engineer. Immediate opening in expanding engineering dept. for man experienced in audio work. Chances for advancement. Complete employee benefits. Please mail details to Personnel Director, Gates Radio Co., Quincy, Ill.

Sales Engineer, top grade, needed to contact motion-picture studios, labs and government agencies. Experience and know-how of operation of labs, studios and editing rooms helpful. Must be free to travel and have engineering background to sell expanding line of Presto splicers to the trade and government agencies. Unique opportunity for a production man; compensation limited only by ability. Drawing account. Send resume or phone: Leonard A. Herzig, Prestoseal Mfg. Corp., 37-27 33rd St., Long Island City 1, N.Y. STilwell 4-6832.

16mm Laboratory Technician for expanding Florida laboratory. Opportunity for supervisor. Must be experienced in maintenance, chemicals, control, processing of black-and-white motion pictures. Color processing experience desired. Write full resume, references and salary requirements to P. O. Box 6474, Jacksonville 5, Fla.

Engineer with knowledge design and installation of film developing machines, control equipment, etc., to act as consultant. Part time initially. Write or phone Paul Klingenstein, President, Kling Photo Corp., 257 Fourth Ave., New York 10, SP 7-3200; representing Arnold & Richter K.G., West Germany.

Writer-Director for technical and engineering films dealing with intercontinental Navaho missile and associated systems and equipment. College graduate with film production training preferred. Three years' experience writing and/or directing factual industrial films required. Good salary and company benefits. Work in Los Angeles and Florida. Write: E. F. Brunetti, Engineering Personnel, North American Aviation, Inc., Downey, Calif.

Cameramen and Film Editors for technical and engineering films dealing with intercontinental Navaho missile and associated systems and equipment. Three years' experience for cameramen and two years' experience for film editors (male or female) required. Good salary and company benefits. Write: E.F. Brunetti, Engineering Personnel, North American Aviation, Inc.,Downey, Calif.

Designers—for development of a line of fine quality electronically controlled motion-picture projectors for industrial and educational training, Real challenge to engineers who will take part from the beginning in new and interesting program, involving projector design problems, electronic control circuits, film cooling studies. noise and vibration analysis, cost reduction, etc. This is a small group where each man can contribute his creative ideas and see them carried through into production. The projectors are sold through a subsidiary, The Perceptual Development Laboratories, who are producing training films and programs for the educational and industrial fields. Reply to: Employment Manager, White-Rodgers Co., 1209 Cass Ave., St. Louis 6, Mo.

TV Development Engineer. Start $10,000. Leading TV receiving antenna manufacturer located in metropolitan N.Y. offers excellent opportunity for experienced development engineer to head antenna research division. Will be responsible for overall supervision of company's antenna development program. Commercial design experience plus creative talent essential. All answers handled in strictest confidence. If qualified, send résumé or call collect Mr. Williams, DEwey 1-1000, 6101 16 Ave., Brooklyn, N. Y.

Optical Printer Operator, experienced, needed by fast-growing optical house in New York. Write: Room 302, 1657 Broadway, New York 19.