

Education, Industry News

Projectionist Information Committee

Members in the New York area of the Society's Projectionist Information Committee met in New York on February 28 to prepare an agenda for the meeting of the full committee during the Convention in Washington, D.C., April 29-May 3. Ralph H. Heacock, Chairman of the Committee presided.

Discussion centered around possible methods of getting information to projectionists and exhibitors in the field and the kind of information to be transmitted.

The suggestion was made that projectionists and exhibitors should be encouraged to write to the Committee explaining their problems. Thus the Committee would be in communication with the projectionists and would have a basis on which to define the problems encountered in various areas.

Special emphasis was placed on the publication of articles in the Official Bulletin of the IATSE and elsewhere. The program is being undertaken with the cooperation and assistance of IATSE.

Among the items suggested for discussion by the full Committee was the problem of maintaining two-way communication between the manufacturers and the users of their products. It was agreed that tech-

nical information on new processes could be transmitted.

Reports from many areas indicate that the scratched film problem is a serious and recurrent one and it was stressed that this is an area for exploration and education.—*R.H.*

New Society Courses

The Society's educational program for the New York area is well underway. The first session of the course in Sound Recording was held February 6 and the Laboratory Practice course held its first session February 18, both at New York University. Each course has a full attendance.

The tremendous response when the courses were first announced made it necessary to limit the classes to students who could meet certain strict requirements, but even with the limitations, the quotas were rapidly filled and many late applications were rejected. The enthusiasm for the Society's educational program displayed both here and on the West Coast has encouraged the consideration of more extensive plans. There is a distinct possibility that advanced courses will be approved in the near future.

Chairman of the Subcommittee on the Education of Sound Technicians of the New York Section is Edgar Schuller of DeLuxe Laboratories. I.A.T.S.E. is co-sponsor of this course. James Kaylor of

Movieclab Film Labs, Inc., is Chairman of the Subcommittee on Laboratory Practice.

The best of the 16mm films produced in 1956 will be selected during the American Film Assembly, April 22-26, at the Statler Hotel, New York. The competition is planned to encourage the production of educational films. Included under the four main categories of Education, Industry, Cultural and Medicine are films on such subjects as books and reading, adult education, factory management, mental health, crafts, public health and many others which contribute to community and personal advancement. The Film Council of America has requested persons qualified to act as jurors to submit applications. Further information can be obtained from the Film Council of America, 614 Davis St., Evanston, Ill.

UNESCO has proposed an international system of cataloguing educational and scientific films and film strips. The result of a series of conferences in Great Britain and the United States, the proposed rules are contained in two booklets, "International Rules for the Cataloguing of Educational Scientific and Cultural Films and Filmstrips" and the "Manual for Evaluators of Films and Filmstrips," obtainable from H. M. Stationary Office, P.O. Box 569, London SE1, price 2s. each.

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Whenever you light a set or dolly a camera with McAlister equipment, your job is easier and the final result superior because of specialists like yourself. Your ideas have been "built-in" to McAlister equipment by our engineers. That is why McAlister equipment is more than a piece of metal—rather a part of you. Talk to a McAlister dealer, and compare the McAlister line with any other. We believe McAlister equipment has no equal anywhere.

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*ELECTRICIAN

"I need a safe stage plug that's easy to service. Also a socket that won't arc and lets me change globes quickly."



Safest, most reliable fused stage plug Patented. Floating contacts, smooth connection, jiffy assembly make it the electrician's "pet."



New socket extends globe life. Patented, toggle-operated, spring-loaded socket prevents arcing, grips firm, cuts globe costs.

*GAFFER

"What I need are barndoors that stay put and C Clamps that really grip a pipe."



Revolutionary barndoors freeze in position at flip of a finger. Exclusive design gives fool-proof performance.



"C" clamp with built-in "life-insurance." Only McAlister "C" clamps hook and hug every pipe . . . the only clamp with the extra piece for "peace of mind"

A report on the use of closed-circuit television in the teaching of two English courses, a Freshman course in Composition and a Sophomore course in English Literature, has been issued by New York University.

The instruction during the school year 1955-1956 was given on an experimental basis with "...the broad purpose of enabling New York University to join with other institutions of higher learning in the attempt to discover as soon as possible the potentialities of closed-circuit television for higher education." The report stated that in the background were "the rising tide of students, the coming shortage of well-educated college teachers, and the problem of how best to use the talents of the ... teachers who will be available."

The report was prepared by Thomas Clark Pollock, with the cooperation of Oscar Cargill, James Loomis and Harvey Zorbaugh. The Studio Director was Robert F. Miller.

The report describes the surveys and extensive opinion polls of students and faculty members at the beginning and close of the experiment and presents an objective and careful evaluation of the results of the surveys. In evaluating the answers to questionnaires it was recognized that some adverse opinions expressed by students may have been based on "normal undergraduate resistance to change..." But "... it is clear that most of the students both began and ended the courses with the opinion that their instruction by television

was less effective than instruction by traditional methods."

However, those in charge of the experiments found that "the results during the first year were fully worth the risk and the difficulties encountered. We are much further along now in our knowledge of how to use the medium than we possibly could have been without a year's practical experience; a number of faculty members have now had experience as television teachers; and the available evidence indicates that during 1955-1956 the students were given about the same quality of opportunity for learning by this medium as they would have received in traditional classes."

The British Amateur Television Club has just brought us up to date about its activities.

An Introduction to Amateur Television Transmission by Michael Barlow is a recent publication of the Club. The 31-page booklet is priced at 3/6 in Great Britain and 50 cents in the United States and Canada. The book contains besides an introduction called Fundamentals, parts on the scanning system and video amplifier, time bases and power supplies, simple "live" camera and pulse generator, mixers and modulators, and r-f equipment. The requirements for obtaining a British Amateur Television License are included. The Club's Electrical and Mechanical Standards are set forth after this introduction:

"To enable members to run their equipment with units of other members' equipment, certain standards have been recommended by the Committee. You are not, of course, in any way obliged to comply with the standards, but many members are doing so, and all units available on general loan conform to these standards."

Further information is available from the Club's Hon. Editor, M. Barlow, 10 Baddow Place Ave., Great Baddow, Chelmsford. The Club publishes a quarterly journal, *eq-tv*, which has now reached 31 numbers. An index to Nos. 21 to 30 is available upon request.

One of the most hazardous of postwar jobs can now be performed in safety through the use of closed-circuit television. The gristly task of deactivating "live" bombs and shells left over from World War II has been accomplished at the Army's Seneca Ordnance Depot, Romulus, N.Y., without a single fatality or injury. A high-definition, remote-controlled, closed-circuit TV was installed by General Electric's Communication Equipment Div., Electronics Park, Syracuse, N.Y. The system enabled munitions handlers to watch every detail of the disassembly from behind concrete walls 300 ft removed from the bomb. Whenever a faint wisp of smoke, a sign of excess pressure, is observed, the disassembly machine is idled and water is poured on the bomb.

***CAMERAMAN**

"I want lots of white light, the whiter and cleaner the better. Perfect focus, too. And no spills or flares."

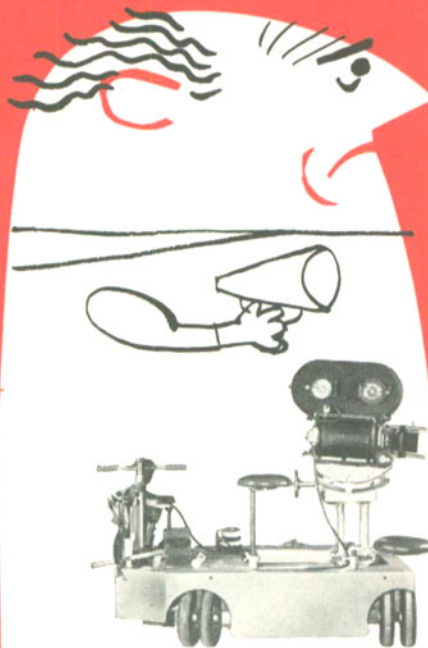


McAlister lenses are true white. Bonded "beam pilots" kill spills and flares. "Easy-Action" controls for front and rear focusing.

Perma-Lock Mirror guarantees maximum light at all times. Easy access through back door for quick globe change without disturbing light setting.

***DIRECTOR**

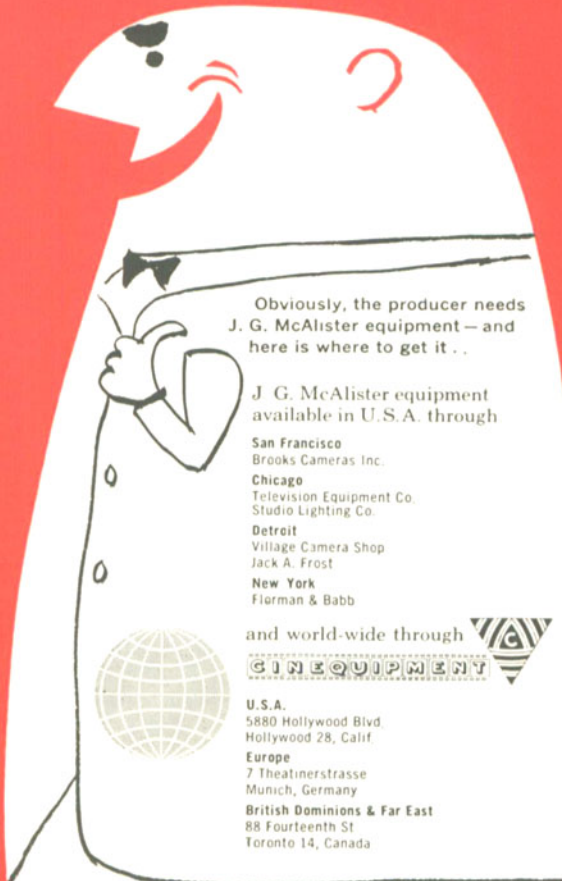
"I'd give my 'oscar' for a completely maneuverable dolly. No tracks. I want freedom for my camera."



McAlister's Patented Dual Steering Crab Dolly is a view-finder, a tripod, a crane and a dolly. It goes straight, in curves, in circles and crabs without tracks. Saves time and money. Makes better movies. Awarded an Academy Citation.

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- Chicago
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Studio Lighting Co.
- Detroit
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Have you seen **THE NEW BELL & HOWELL ADDITIVE COLOR PRINTER?**

This totally new color printer offers seven advanced features . . . sets new standards for technical precision and operating convenience.

The Bell & Howell Additive Color Printer is the result of intensive research and close collaboration with film laboratory specialists throughout the world. In addition to the features shown here, it incorporates the latest innovations of Bell & Howell's Continuous Film Printers which today print nearly all of the world's commercial film.

1. Controlled Color Density—Available light is separated into the three primary colors: red, green and blue. A system of dichroics is used to produce only pure, narrow color beams. Color intensity is controlled by adjustable vanes which act as light modulators, permitting more or less of each color to pass. The three modified color beams are recombined at the aperture to produce the density and color required for correct printing.

2. Increased Illumination—Equipped with 1,000 watt, high-intensity, pre-aligned printing lamp. An electrical interlock prevents the lamp from burning unless blower is in operation. Illumination can be reduced for black and white printing.

3. Variable Speeds—60, 90 and 120 feet per minute.

4. Integral Fader—Built into the lamphouse. Adjustable to produce the desired fade length. Fade

lengths of 20, 36 and 48 frames are available on 16mm printers, and 16, 32 and 48 frames on 35mm printers. Fade adjustments may be changed during the printing run to produce any of the three lengths.

5. Visual Circuit Inspection—Five pilot lights (with dousers) are mounted on each of the three color banks to permit visual inspection of the electrical circuitry for ease of maintenance. Electronic components are replaced as units, virtually eliminating lost production due to maintenance down time.

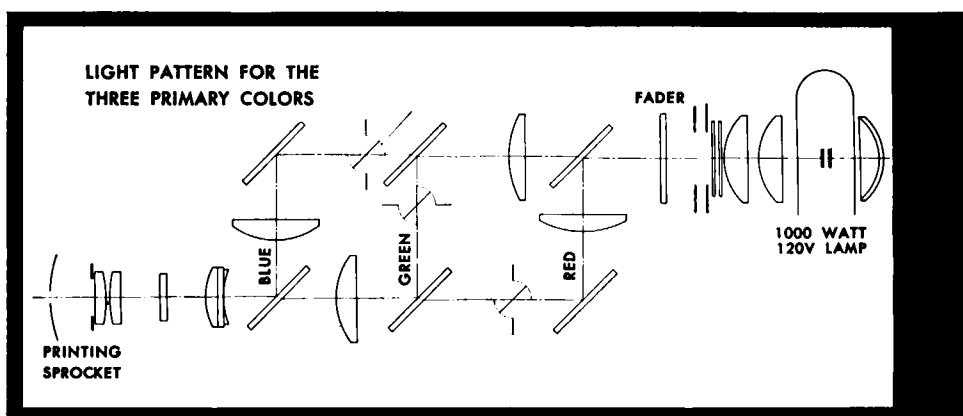
6. Automatic Operation—Color and illumination cue controls are actuated by a perforated control tape which is pre-punched on the program perforator. The tape passes through a reader built into the console base of the printer and controls all necessary printing functions with the exception of the fade.

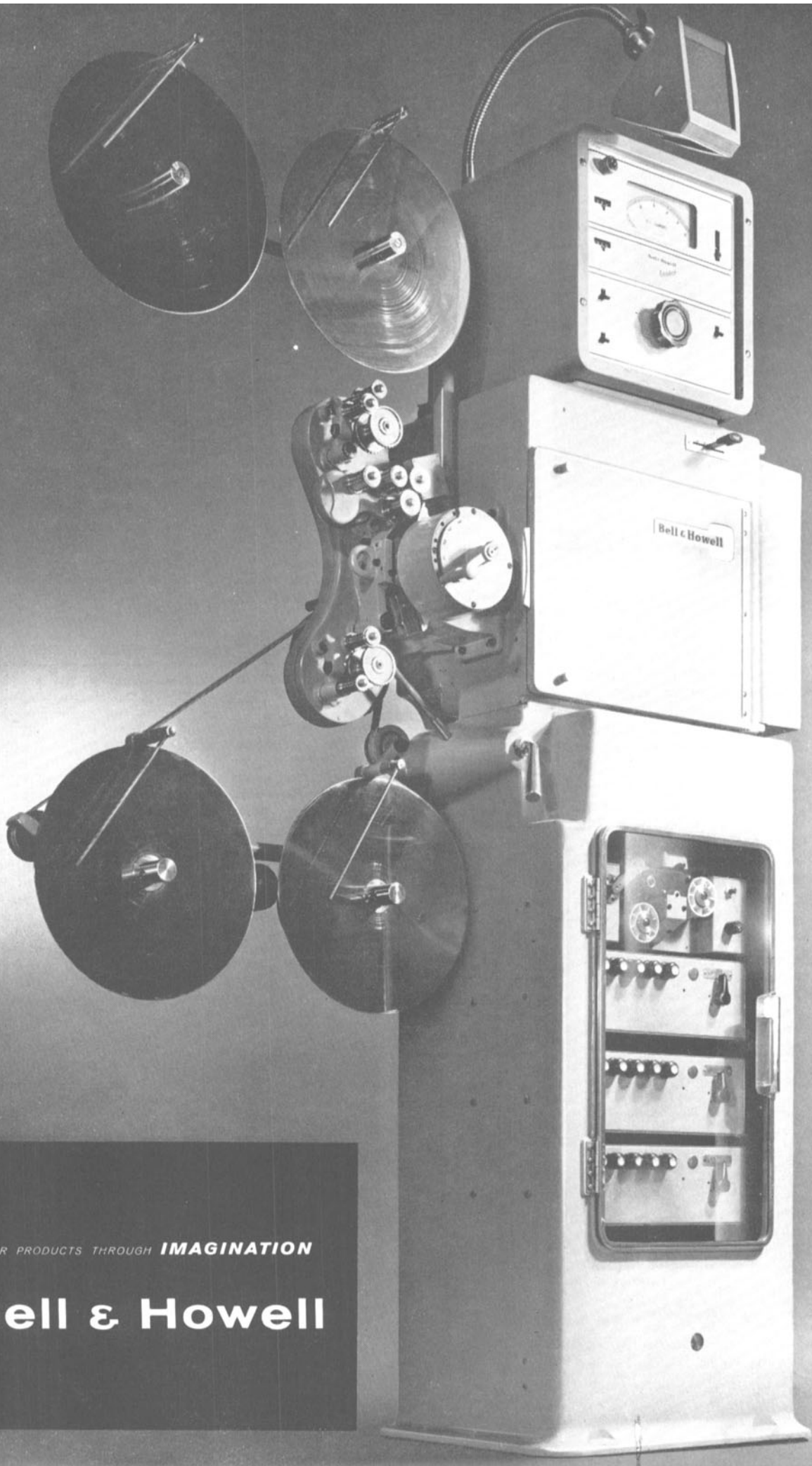
7. Easily Accessible Controls—Mounted on a panel above the printer lamphouse. The *film footage counter* registers up to 10,000 feet of film and can be reset at the start of each film run. The *automatic fader counter* permits the operator to keep count of fades if they are to be varied in length during printing. Both counters are illuminated for easy viewing.

AVAILABLE ACCESSORIES

- Program perforator for producing control tape
- 1000 watt rectifier for DC
- Margin printing kit for light printing edge numbers (16mm)
- Sensitized patch cueing kit to eliminate notching

For further information, write Bell & Howell, Professional Equipment Division, 7185 McCormick Road, Chicago 45, Illinois.





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Omni-directional (slightly directional at high frequencies), the Model 648 provides smooth response from 50 to 10,000 cps. Your choice of 50, 250 ohms impedance or high impedance. Pop-proof filter minimizes breath blasts. Non-reflecting gray case is made of high-tensile aluminum. 1 1/8" in diameter, 5 3/4" long. Net weight, 6 oz. List \$56.00.

Model 448 Swivel Boom Mount for use with Model 648. List \$24.00. Also mounts on any 3/8" — 27 microphone mounting fixture.

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John K. Hilliard has been appointed Director of Advanced Engineering for Altec Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif. A Fellow of the Society, Dr. Hilliard has achieved international recognition for his achievements in the field of acoustics. He served on the Board of Governors during 1952-53. He has served as a member and as Chairman of the Sound Committee. In his new post he will be engaged in the special products field of electronics and electric acoustics, including instrumentation equipment for high-intensity noise studies associated with jet aircraft and missiles, microphone systems for sound measurement, and powerful speaker-amplifier systems for reproducing these particular sound findings.

John J. Kowalak has joined the Movielab Film Laboratory as Process Engineer for a new color installation. For five years prior to his present appointment, he held the post of Technical Advisor to the Motion Picture Dept. of AnSCO's Hollywood Division, where he had been transferred after five years in AnSCO's Research and Development Dept. at Binghamton. Among other activities during the time spent with AnSCO, he set up a motion-picture laboratory in Mexico City. A member of the Society, he has served as Vice-Chairman on the West Coast Section's Membership Committee.

Carl E. Warner has been appointed Technical Supervisor of the Michael Todd Co., 1700 Broadway, New York 19. Prior to his present appointment he was with the Todd-AO Corp. as staff engineer. Mr. Warner is a member of this Society. He has previously been Director of Sound-Hullinger Productions, Washington, D.C.; Field Engineer, Altec Service Corp.; Motion-Picture Sound Engineer CBS-TV Newfilm; and Chief Engineer Audiocraft Recording Studios, Miami, Fla.

E. R. Geib, who has been with National Carbon Co., a Division of Union Carbide and Carbon Corp., for nearly 50 years, has been appointed arc carbon sales consultant. Prior to his present appointment he was Manager of arc carbon sales. He is succeeded by J. W. Cosby who has been with the company since 1950 as production engineer and more recently as arc carbon salesman.

Dr. Raymond L. Garman, Executive Vice-President and Technical Director of General Precision Laboratory, Inc., Pleasantville, N.Y., has been elected to the Board of Directors of Simplex Equipment Corp., Bloomfield, N.J., which recently became a GPL subsidiary. The firm was formerly a subsidiary of General Precision Equipment Corp.

50,000 new engineering jobs in the next five years is the estimate of the National Science Foundation. Also estimated are replacement requirements of 12,000 to 15,000 a year. This would mean a required U.S. engineer population of more than 800,000 in 1962, compared with about 560,000 now employed. Also reported in *Electronics* for January 10, 1957, p. 17, is the information that the average pay for newly graduated engineers had increased from \$390.00 a month to \$450.00 during 1956.

Obituary

Karl Brenkert, Sr., a Fellow of the Society, died April 6, 1956, at his home in Birmingham, Mich. He was born on March 15, 1893, in Detroit. In 1908 he and a brother founded the Brenkert Light Projection Co. which manufactures motion-picture projectors and light sources for use in theaters and television studios. Mr. Brenkert remained as president of the company after its affiliation with Radio Corp. of America in 1945. He retired in 1951. At the time of Mr. Brenkert's retirement, the firm he founded was one of the largest theater equipment companies in the world. Over 60 patents in the industry are owned by the firm.

section reports



The Washington, D.C., Section met for the second time in its history, January 29, in the Jefferson Auditorium, Dept. of Agriculture, with an attendance of 250. The subject of the use of color in motion-pictures and television was explored in a panel discussion by eight specialists. Panel members were: John Wentworth, RCA; George Gordon, Eastman Kodak Co.; Robert Johnson, Byron, Inc.; Neal Keehn, Calvin Co.; Jack Kronmeyer, AnSCO Corp.; Gar Misener, Capital Film Labs; Reid Davis and Stanley Parlin, both of NBC.—*James A. Moses*, Secretary-Treasurer, c/o Army Pictorial Service Div., Office of Chief Signal Officer, Dept. of the Army, Washington 25, D.C.

The Dallas-Fort Worth Section met on January 29 at the Southwest Film Center, Dallas, with an attendance of 85 members and guests. Speakers were Ben Frank Worley, Jack Hopper and Irving Gans, all of the Southwest Film Center. Mr. Worley, the architect who designed the combination laboratory and production center, spoke on the subject of "Building Design for Motion-Picture Production and Laboratory." Mr. Hopper presented a paper on "Fast-Acting Additive-Light Source for Color Printing" and Mr. Hopper and Mr. Gans presented a paper on "Selsyn-Powered Continuous Film Processing Machine."—*R. K. Keitz*, Secretary-Treasurer, 7123 Westbrook Lane, Dallas, Tex.

The Hollywood Section met on January 29 at the NBC Color Studio in Burbank, with an attendance of about 275. Joseph J. Bryske, Eastman Kodak Co., spoke on "A Quality-Control Program for Motion-Picture Laboratories," a subject previously presented orally, but not published, by C. I. Graham and R. T. Ryan at the Society's Lake Placid Convention in 1955. Edward Reichard, Consolidated Film Industries, spoke on "A Modern Laboratory for Processing Lenticular Color and Black-and-White Kinescope Films." The talk was illustrated with 57 color slides and covered