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MODEL 648

Omni-Directional Dynamic . . .

It's a marvel of versatility, this sleek and slender Electro-Voice Model 648. Mount it on a rigid or flexible boom, desk or floor stand. Like all E-V dynamic microphones, it utilizes the amazing, exclusive Electro-Voice Acoustalloy diaphragm that is practically indestructible, even under conditions of high humidity, temperature extremes and severe mechanical shock. Maintenance costs are almost non-existent.

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Electro-Voice®

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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

the construction and operation of the laboratory from both an engineering and chemical point of view. The meeting was followed by a tour of the new Consolidated Film Industries processing plant.—*Robert G. Hufford*, Secretary-Treasurer, c/o Eastman Kodak Co., 6706 Santa Monica Blvd., Hollywood 38.

The Chicago Section met on January 30 at Wilding Picture Productions with an attendance of 325.

The first paper, "Rear-Screen Process Demonstration," was presented by John Constable. First, a demonstration was made of rear-screen projection in a limited space. By use of mirrors, a very effective system was worked out and demonstrated. As a second part of this presentation, a demonstration was made of the effect of proper lighting in achieving realism. Some six scenes were set up to show various lighting effects. The actual scenes were "shot," the film developed and shown later on in the evening. This demonstration was very effective.

The second paper, "Cine-Que," was presented by James Dickert, who demonstrated the prompter and described the system which utilizes an iTV closed-circuit setup which picks up typed information from a standard adding machine tape. The information is typed on this tape by a standard typewriter. The associated mechanical system provides means for passing the tape at a uniform rate through the system.

The third paper, "Producer-Laboratory Relations in Print Quality Control," by Harold Kinzle, consisted mainly of demonstrations of various portions of prints in color and black-and-white to show variations in print quality.

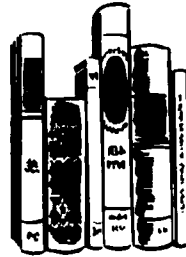
The highlight of the evening was a round table discussion panelled by experts from the staff of Wilding Picture Productions. Those who took part in this program and their areas of responsibility were: James Constable, Production Development Dept.; James Dickert, Supervisor, Sound Dept.; Harold Kinzle, Laboratory Superintendent; Duncan Taylor, Manager, Slide Film Div.; and Walter Tinkham, Production Manager. Many points in the field of motion-picture production were brought up for comment and clarification by the panel of experts.

The fourth paper on the program was "Wide-Screen Color Slide Films" by Duncan Taylor. A wide-screen slide film using split-screen effects and a special custom slide projector were demonstrated.

The last part of the program was a screen demonstration of a recently sponsored film. This anamorphic wide-screen projection was presented and discussed by James Constable. The film showed the outstanding opportunities presented by this media for selling new products.—*H. H. Brauer*, Secretary-Treasurer, c/o Bell & Howell Co., 7100 McCormick Rd., Chicago 45.

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.

books reviewed



Elements of Color in Professional Motion Pictures

Prepared by a Special Committee of the SMPTE; *Chairman*, W. R. Holm. Published (1957) by the Society of Motion Picture and Television Engineers, 55 West 42 St., New York 36. 104 pp., 27 in color; 5½ in. X 8½ in.; hard-bound. Price \$3.50 for single copies (less 20% to SMPTE Members, libraries and booksellers; for 5 through 49 copies, less 25%, plus foreign postage; for 50 copies or more, less 33¼%, plus foreign postage). Air mail or other special shipping charges to be paid by purchaser. Within New York City add 3% sales tax. Available only for cash with order or by Company Purchase Order.

This book has already been sent to those SMPTE Members who have paid 1957

dues. The prices above pertain to sales to members who wish additional copies.

Elements of Color is a broad and basic treatment prepared by a special subcommittee of the Society's Color Committee. The Foreword by Color Committee Chairman J. P. Weiss and the Introduction by W. R. Holm, Chairman of the special committee, explain generally how a major project such as this is accomplished within the Society's organization — but do not indicate the extent of the work and care given to the editing of the text by Chairman Holm.

The book reflects not only the direct contributions of the 21 committee members listed in the book but also the indirect contributions made through them by their many associates and the 18 companies and producers the committeemen represent.—*F.A.*

Principles of Color Television

By the Hazeltine Laboratories Staff; Editors, Knox McIlwain and Charles F. Dean. Published (1956) by John Wiley & Sons, Inc., 440 Fourth Ave., New York 16. Illus. graphs. 9½ X 6 in. Price \$13.00.

Color is a timely subject in both motion pictures and television. With its gradual emergence in broadcasting an exposition of its fundamentals in application to television is appropriate.

The Hazeltine Laboratories, from whose staff the authorship and editorship of this

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