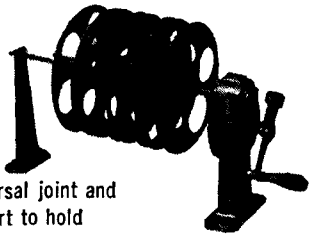
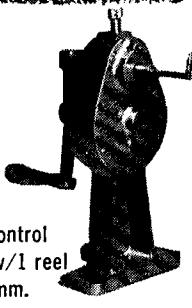


HF
REWINDS and ACCESSORIES


REU-1
 rewind w/universal joint and end support to hold up to 5 - 35mm reels.




REF-1
 friction control rewind w/1 reel shaft 35mm.



RETWC-1
 rewind w/16 - 35mm combination tightwind



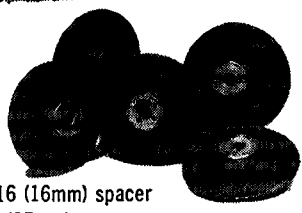
RE-1
 rewind w/1 reel 35mm shaft



SB-1
 swivel base attachment for rewind



SP-16 (16mm) spacer
SP-35 (35mm) spacer

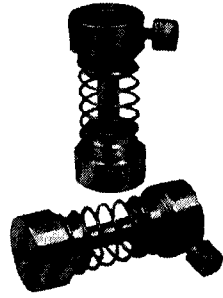


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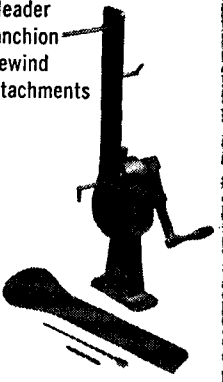
ASC-35
 35mm aluminum shaft male or female cores
ASC-16 (16mm)



SL-1
 spring locks



LS-1
 leader stanchion rewind attachments



precision film editing equipment, reels, cans and shipping cases
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 branch office
 HOLLYWOOD FILM COMPANY
 630 Ninth Avenue, New York, New York Circle 6-9309

as an outstanding example of a low-cost film.

New Methods of Recording 16mm Magnetic Lip-Sync Sound Using a Magnetic-Optical Sound Projector, Lee T. Askren and Raymond J. Dwyer, Eastman Kodak Co., Rochester, N.Y. After projecting the film which described the methods and demonstrated results, Mr. Askren answered questions in the usual Convention discussion procedure.

Fader Control for Continuous Printers, Garo W. Ray, Cine Video Productions, Inc., Milford, Conn. After a brief introduction, a film completely described and demonstrated the system. The paper appeared in the April 1957 *Journal*.

New Studio Design Features for Commercial Production, James E. Larsen, Academy Films, Hollywood, was a 7-min, 16mm film which supplemented the paper and lantern slides presented by John Flory for the author.

Table 210, Glenn E. Miller, Lockheed Missile Systems Division, Van Nuys, Calif., was a 35mm color film with narration, showing, step by step, how a documentary film is produced under a military contract. Word-of-mouth publicity for this film caused it to be shown twice during the Convention.

There were, of course, several technical papers with which the authors projected sample film — particularly in the case of

George Lewin's paper on "Transparent Magnetic Tracks."

Local Arrangements

Despite the good work of general and local planners before the Convention, there were sufficient cries for help during the week to keep Convention Vice-President Carl Hunt a very popular man. Hotel facilities for exhibits and Society plans for future exhibits were up for some attention — see the separate story on Exhibits which follows.

Local Arrangements Chairman Keith B. Lewis had the heavy responsibility of pre-convention planning and supervision of all arrangements. Howland Pike, Registration Chairman, assisted by Auditor C. E. McGowan, kept registration operations from becoming even normally confused. On the lighter side of events were the results of fine preparations by: Ladies Committee Chairman Henry M. Fisher; Banquet Chairman Dudley Spruill; Entertainment Chairman Lefferts A. McClelland; and Hospitality Chairman Frank H. McIntosh. The success of their efforts may be summed up in the venerable old expression, "a good time was had by all." On the committee to assist Mr. Fisher were Mrs. Keith Lewis, Mrs. Eric Johnston and Mrs. Nathan Golden.

Public address, recording and projection facilities and services were amply provided by the combined efforts of Jack Greenfield, Wilson Gill, William Youngs, Harry De Furia and Don Atkinson.

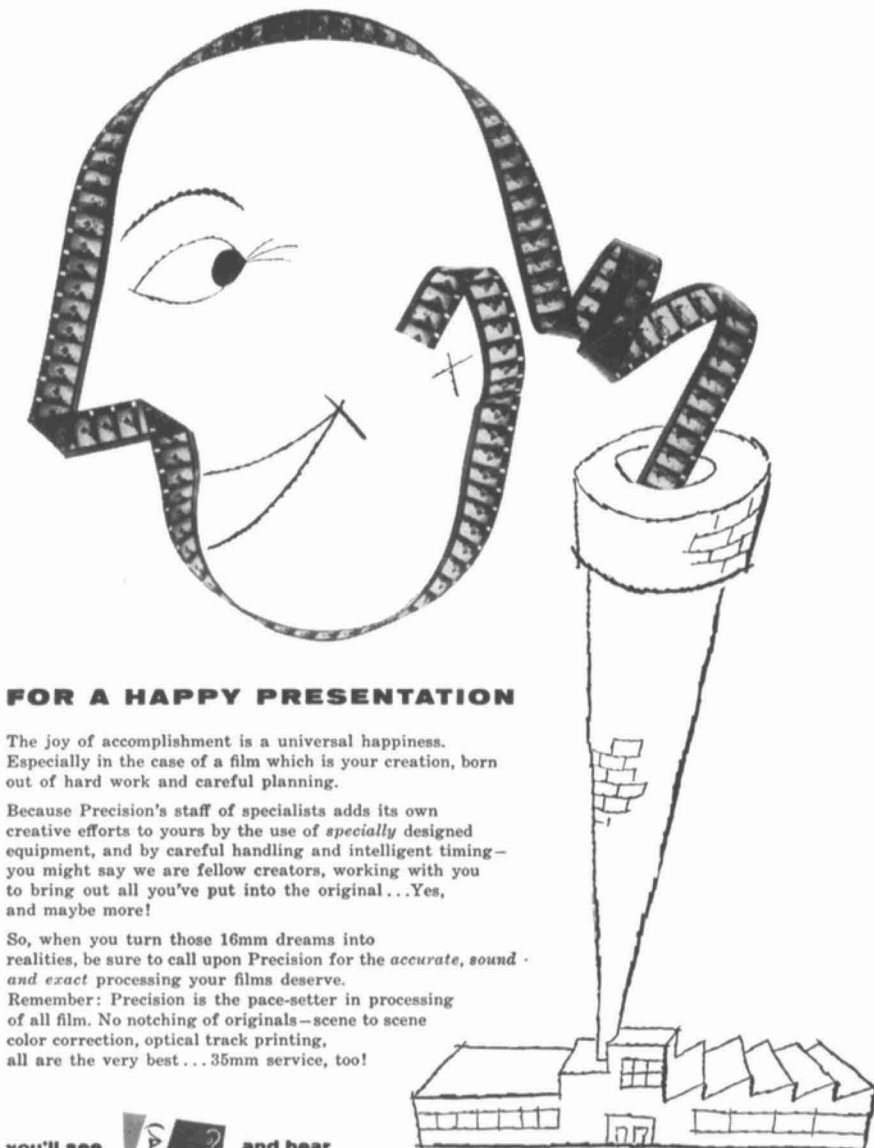
Hotel arrangements were handled by Arthur Rescher, and transportation by Frank G. Kear. Administrative Assistants for operation of registration and the convention generally were Nick Galminas and Lawrence Wilkinson. James A. Moses, besides being often a special on-the-spot helper, was Publicity Chairman. To the fortuitous combination of know-how, advice and work contributed by Mr. Moses may be attributed the excellent notices of the Convention in the trade-papers and press.

Other Activities

The 81st Convention was officially opened by the traditional Get-Together Luncheon at which SMPTE President Barton Kreuzer made in informal fashion the report appearing at the front of this issue of the *Journal*. The guest speaker at the luncheon was Jack Woolley, Special Assistant to the Secretary of the Navy. Extracts from Mr. Woolley's speech appear on p. 368 in this *Journal*.

Wednesday night is traditionally "fun night" at Conventions when scientists and engineers relax from the responsibilities of the papers sessions and enjoy good food, good company and good entertainment at a cocktail party, banquet and dance. Music for the cocktail party was supplied by Ruth Palmer, accordionist. The Eddie Pierce Orchestra played for the dance and entertainment was provided by The Hubbells, Gene Archer and the Crosby Sisters, singers, dancers and comedians.

Engineering and administrative committees held 20 formal meetings during the Convention. Reports and results of these meetings will be reflected in the *Journal* pages from time to time.—R.H.



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Because Precision's staff of specialists adds its own creative efforts to yours by the use of *specialty* designed equipment, and by careful handling and intelligent timing—you might say we are fellow creators, working with you to bring out all you've put into the original... Yes, and maybe more!

So, when you turn those 16mm dreams into realities, be sure to call upon Precision for the *accurate, sound and exact* processing your films deserve.

Remember: Precision is the pace-setter in processing of all film. No notching of originals—scene to scene color correction, optical track printing, all are the very best... 35mm service, too!

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Camera Mart Inc.
Comprehensive
Service Corp.
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National Theatre
Supply
Reeves Equipment
Co.
S. O. S. Cinema
Supply Corp.

WASHINGTON, D. C.
Fuller & d'Albert
Inc.

TEXAS—Austin
Bradshaw &
Harman

**CALIFORNIA—
Hollywood**
S. O. S. Cinema
Supply Corp.

Los Angeles
Birns & Sawyer
Comprehensive
Service Corp.

Redwood City
Mark Larwood Co.

WYOMING—Laramie
The Taxidermist

ILLINOIS—Chicago
Television Equip-
ment Co.

Quincy
Gates Radio Co.

**NO. CAROLINA—
Charlotte**
Carolina Film
Service Inc.

**PENNSYLVANIA—
Philadelphia**
Foto Mart Inc.

**MASSACHUSETTS—
Boston**
Smith's Photo-
graphic Store

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DEALERS**

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Quebec**
Kirschner's Camera
Supplies

Vancouver, B. C.
Viewsound Supplies

HAWAII—Honolulu
The Audio Center,
Ltd.
L. Hobron Smith

JAPAN—Tokyo
Electronic & Indus-
trial Enterprises
Inc.

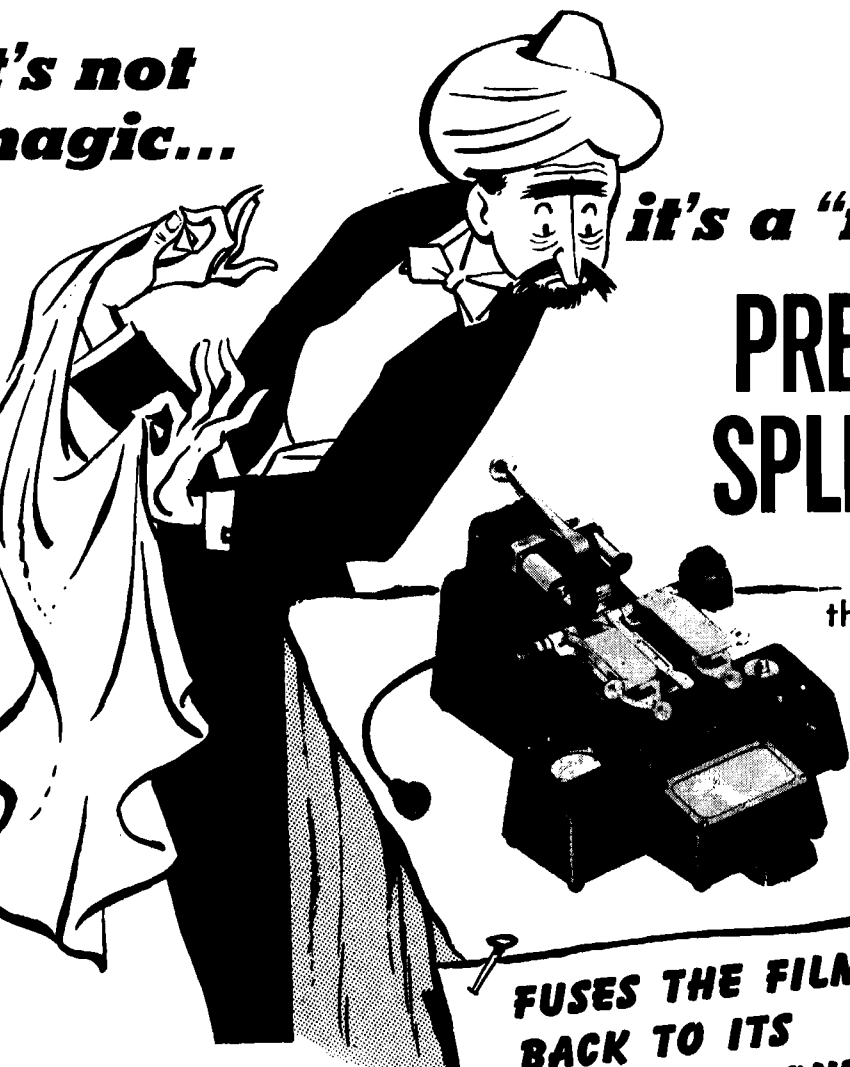
FRANCE—Paris
Brocliss-Simplex

**SWITZERLAND—
Geneve**
Cinegram Societe
Anonyme

**GERMANY—
Wiesbaden**
U.F.A. Handels-
gesellschaft M.B.H.

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tional Distributors

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**BUTT-WELD
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**FUSES THE FILM
BACK TO ITS
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- NO ADDED ADHESIVES
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- NO DOUBLE THICKNESS
- NO CEMENT
- NO SCRAPING
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**DARK ROOM
SPLICING A BREEZE**

**A natural for
magnetic track,
negative, film strip,
color, black and white.**

**Any type film spliced
permanently.**

All in 2³/₄ seconds

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From Get-Together Luncheon Speech by Jack Woolley

"I am particularly honored to address representatives of the Society of Motion Picture and Television Engineers. Your Society was born at a time when the motion-picture industry had just begun. It is significant that in its 41 years of existence it has undergone expansion, advancement and revisions in order to meet its obligation to the industry it represents. During this same period of time your membership has produced the engineering and technical know-how and skill in order to keep its standards commensurate with the latest technical advances. As a representative of the United States Navy and Marine Corps, it is, I believe, significant that your

organization and mine have much in common. The United States Navy has now been in business 182 years. It started with wooden ships and sails and in the same way that your organization has furthered its technical and productive skills to provide the best possible products so has the United States Navy and Marines undergone transition from sail to the use of coal, from coal to the use of oil and now today the tremendous transition from oil to that of nuclear power. . . .

"It is interesting too that the United States Navy and Marine Corps is one of your industries' biggest and best customers. Would it surprise you if I told you that

every night across the world the Navy operates some 1,500 theaters? 1200 of these are ships which have movie projectors aboard while about 300 are actually theaters on our shore bases and stations. Moreover at any one time the Navy has in its possession some 16,000 motion picture prints in its possession. As a taxpayer, you will be interested in learning that 80% of the leasing costs of these films on the shore-based facilities are entirely covered by the regular admission fees. The result is that the American taxpayer pays practically nothing for the motion-picture entertainment of our boys in uniform. . . .

"There is a new trend in the Navy and Marine Corps involving training films. The foremost trend is toward more difficult technical subjects with improved skills demanded to visualize them. The scientific nature of the subject matter of most of our films requires very high production standards. Greater skills are needed on the part of writers, artists and cameramen than ever before. The Navy is also utilizing closed-circuit television in this important area of training.

"The second trend is toward different kinds of training films. That is, those which differ from the conventional training film, film strip or photographic report, such as kinescopes. Only a few films have been originally produced in the Navy employing the kinescope technique. However, some fine kinescopes are being distributed to Navy audiences such as CBS's "Revolution in the Navy," produced by Edward R. Murrow.

"The third noticeable trend is toward decentralizing of film-making. This means an expansion of film-making among many field activities and a recognition of the growth and importance of the small and even the individual film makers.

"This all ties in with the new Navy with its attending research and development, new kinds of films to document and teach new developments, and films made more quickly and by more people than in the past.

"Fortunately we have kept pace with new requirements by means of such industry developments as magnetic recording, single system sound cameras, higher speed film in black-and-white, and the new negative-positive color film with associated processing equipment. . . .

"The point that I wish to establish is the contribution of your industry toward the fighting forces of the United States Navy. Your work is with a media of communication which affects public opinion. The unlimited influence of the Motion Picture Industry, whether it be in a theater, a study group or on television, upon the man in the street represents that characteristic unique in the free world, that of a well-informed man. For it is through being well informed and cognizant of the strifes and perils of the communist world that the American taxpayers are willing to maintain military units in the far corners of this globe to protect our homeland. We know that it is good business to do so. We know that without a well-informed public the armed forces of this nation might be reduced to the danger point which has, in the past, led, in some instances, to open conflict."

For Film Libraries SUMMERTIME is RECONDITIONING Time . . .

Summer is with us . . . and your prints are out of circulation for a while. So this is the ideal time to have them restored to good condition through Peerless servicing:

- inspection and cleaning • scratches removed
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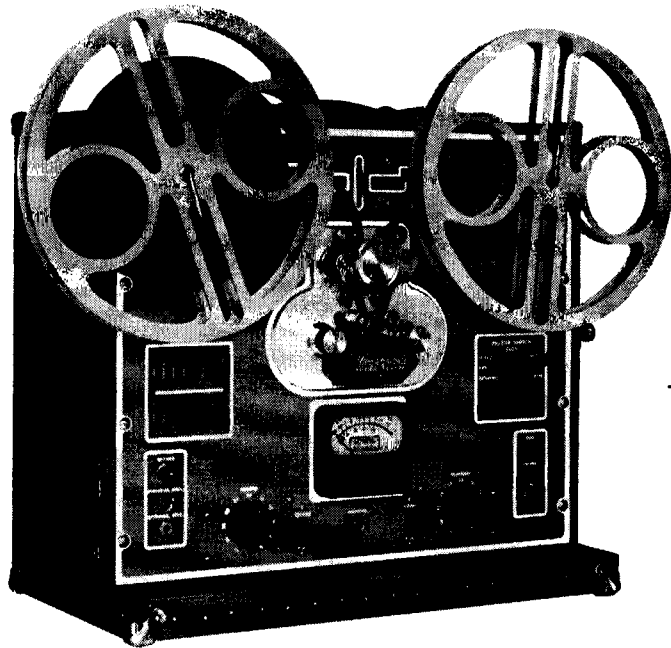
Then, thoroughly rejuvenated, your prints will be ready for hard use in the fall.

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NEW MAGNASYNC-MAGNAPHONIC ALL-IN-ONE SOUND SYSTEM

cuts set-up time for on-the-go producers



TYPE 15, series 400
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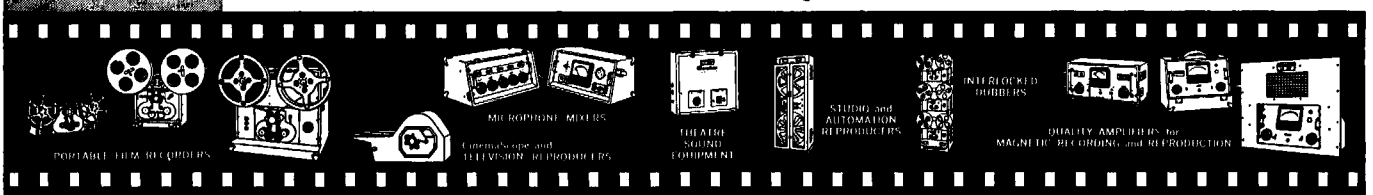
Here, in a single portable case, is a complete, top-quality sound system. Playback monitor amplifier, loudspeaker and recorder are all built into this one compact package. Just open the case and you're in business!

FEATURES—

- Accurate, easy-to-read footage counter.
- Direct coupled torque motors.
- Simplified single-switch for motor control functions.
- Simultaneous film monitor
- "RECORD" indicator lamp.
- 1200-foot film capacity.

Panel size: 19"x 15 $\frac{3}{4}$ "; Weight 59 lbs.

INTERNATIONAL LEADERS IN THE DESIGN AND MANUFACTURE OF QUALITY MAGNETIC FILM RECORDING DEVICES



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Ave., Chicago 25, Ill. IRVING 8-2104.

SAN FRANCISCO—Brooks Camera Co., 45 Kearney St.,
San Francisco, Calif. EXBROOK 2-7348.
INDIA—Kine Engineers, 17 New Queen's Rd., Bombay,
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ALWAYS A GREAT TRIPOD, the new improved PROFESSIONAL JUNIOR with the removable head, now features the following improvements:

1. Simplified camera attaching method with easily accessible knob—no fumbling under camera platform.
2. Adjustable telescoping pan handle—make it longer or shorter to suit you needs.
3. Additional pan handle sockets for left, right or reverse tilt.
4. Larger gripping area and sturdier construction of tilt and pan locking levers.
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And most surprising, there is **NO INCREASE IN PRICE**. See, test, try PRO JR.—you'll never want to be without it.

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- 16 & 35 mm Motion Picture Cameras. *PHOTO RESEARCH Color Temperature Meters. *Moviola. *Neumade and Hollywood Film Company cutting room equipment. *Hot Splicers. *DOLLIES — Mole Richardson and Colortran Lighting Equipment.
- Complete line of 16mm and 35mm Cameras

An important event that was not, strictly speaking, a part of the 81d Convention activities but which occurred during the Convention was a luncheon which took place May 1 at the Shoreham Hotel, the first of a series of luncheons planned to acquaint leaders in industry and government with the many services offered by the Society.

The guests were selected from among the key personnel in government who deal directly in motion pictures and television.

Officials of the Society and guests heard Axel Jensen, SMPTE Engineering Vice-President, describe the SMPTE engineering program and its significance to industry and government. The luncheon was in line with the Society's expanding program of service to science and industry.

Mr. Jensen's presentation was dramatized by charts and visual aids relating the growth of the Society to the growth of industry and illustrating the organization of the Society and its services to members.

Guests at the SMPTE luncheon were: Joseph E. Aiken, Naval Photographic Center, NAS; Charles F. Armstrong, Mgt. Asst., Photographic Division, Bureau of Aeronautics, Navy Dept.; Calle A. Carrello, Chief, Motion Picture Prod., Dept. of Agriculture; Capt. C. H. Clark, Commanding Officer, Naval Photographic Center, NAS; Robert Coar, Chief, Senate Recording Studios, U.S. Senate; George W. Colburn, SMPTE Treasurer; James H. Culver, Head, Motion Picture Div., Library of Congress; James W. Cummings, Assistant to Chief, National Archives & Records Service; George R. Donnelly, Chief, Motion Picture & Photographic Division, Dept. of Commerce, Business & Defense Services Administration; Walter Evans, Asst. Head, Motion Picture Dept., Naval Photographic Center, NAS; Arthur L. Foster, Chief, Motion Picture Lab., Dept. of Agriculture; Dr. John G. Frayne, SMPTE Past-President; James E. Gibson, Chief, Motion Picture Service, Office of Information, Dept. of Agriculture; Jack C. Greenfield, Chief Transmission Engineer, Naval Photographic Center; Wilton R. Holm, SMPTE Secretary; G. Carleton Hunt, SMPTE Convention Vice-President; Axel Jensen, SMPTE Engineering Vice-President; Barton Kreuzer, SMPTE President; Keith B. Lewis, SMPTE Chairman, Washington Section; Col. W. W. Lindsay, Chief, Army Pictorial Service, Pentagon; Glenn E. Matthews, SMPTE Editorial Vice-President; James A. Moses, Chief, Film Distribution, Army Pictorial Service, Pentagon; William A. Mueller, SMPTE Member Public Relations Committee; Comdr. Jesse L. Pennell, Director, Photographic Division, U.S. Navy, Bureau of Aeronautics; Reid H. Ray, SMPTE Member Public Relations Committee; Dr. Paul W. Schaefer, Director, TV, Armed Forces Institute of Pathology, Walter Reed Army Medical Center; John W. Servies, SMPTE Financial Vice-President; Norwood L. Simmons, SMPTE Executive Vice-President; Ethan M. Stifle, SMPTE Section Vice-President; C. S. Stodter, SMPTE Executive Secretary; and Willard Webb, Chief, Stock & Reader Div., Library of Congress.

ADDITIONAL PRODUCTS—Ace Clear Vision Splicers • Editing Barsels • Editing Racks • Electric Footage Timers • Exposure Meters • Silent & Sound Projectors • Screens • Film Processing Equipment • Film Shipping Cases • Film Editors Gloves • Marking Pencils • Retractable Grease Pencils • Rapidograph Pens • Flomaster Pen Sets • Kum Kleens Labels • Blooming Tape • Blooming Ink • Dulling Spray • Alpha Ray Plutonium Lipstick Brushes • Filters • Used Number & Letter Punches • Camera & Projector Oil.

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Exhibits

The equipment exhibit, which grew from the planning first of Walter W. Trimby and then, after his transfer away from Washington, of his successor, Fred W. Gerretson, brought together 22 companies in a total of 27 booths. The following firms were represented:

Andre Debrie Mfg. Corp., New York
 Animation Equipment Corp.,
 New Rochelle, N.Y.
 Camera Equipment Co., New York
 Filmline Corp., Milford, Conn.
 Oscar Fisher Co., Peekskill, N.Y.
 Florman & Babb, New York
 Jack Frost Elec. Co., Detroit, Mich.
 The Harwald Co., Evanston, Ill.
 Hollywood Film Co., Hollywood
 Houston Fearless, Los Angeles
 Kling Photo Corp., New York
 Neumade Products Corp., New York
 Precision Laboratories, Brooklyn, N.Y.
 Prestoseal Mfg. Corp., Long Island City,
 N.Y.
 PSC Applied Research, Ltd., Toronto,
 Ont., Canada
 Radio Corp. of America, Camden, N.J.
 Roll-O-Matic, Temple, Pa.
 S.O.S. Cinema Supply Corp., New York
 Sylvania Electric Products, Inc., New York
 Unicorn Engineering, Hollywood
 United Film Corp., Ottawa, Ont., Canada
 Zoomar Inc., Glen Cove, L.I., N.Y.

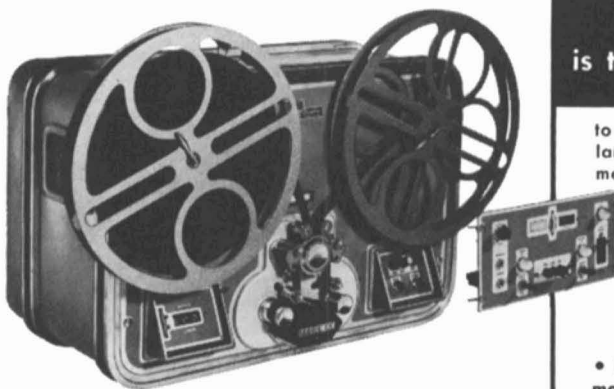
After a somewhat slow start, due in part to the fact that registration during the first two days was fairly light, activity picked up nicely and exhibitors were kept happily busy with visitors and inquiries. There were many items of particular interest, among them two from abroad having their first viewing in this country — the PSC Applied Research processor from Canada, and the Union Tonfilmbau printer from Germany — but the greatest notoriety that attached to any exhibit was certainly that which grew up around the Houston Fearless rapid processor, by virtue of the fact that it was not there. This little \$50,000 item, the size of a small room, had been shipped from the West Coast and thence apparently into limbo. As day after day passed by and the haggard faces of the Houston Fearless representatives grew longer and longer, reports of the equipment's whereabouts varied by the hour, and it was not until the day before the Convention closed that a truck appeared with the processor which bore indications of having spent some time in Miami.

Perhaps the most important event of the week as far as exhibits are concerned was a meeting that was held by the exhibitors and some of the Society's officers to discuss the future development of the Society's equipment exhibits. Over the past two or three years experience in organizing and conducting these has been collecting piecemeal; now the exhibits have grown to a point where constructive planning is called for to ensure that they serve the best interests of the industry at large and that they occupy a proper position in relation to all the other components of an SMPTE convention.

As an outcome of this meeting, it was resolved that a permanent committee of exhibitors from the industry should be con-

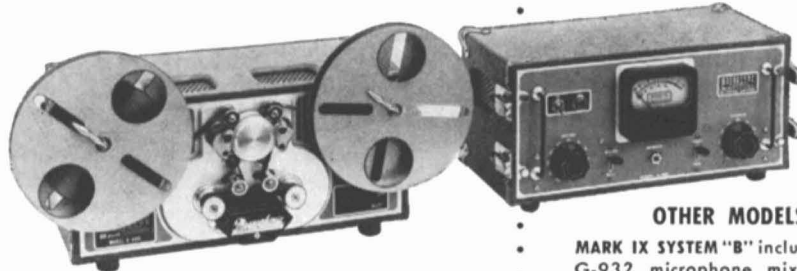
CAMERA EQUIPMENT COMPANY

presents the new Magnasync
 Magnaphonic Sound Recorders



The New MARK IX MAGNAPHONIC SOUND SYSTEM, SYSTEM "A"

with built-in record play amplifier and remote control assembly is an engineering achievement with exclusive features found in no other recorder. Has recording, playback, and bias oscillator circuits enclosed in separate plug-in assemblies; easy accessibility to all amplifier components; push-button motor controls; remote control footage counter, record-play & film-direct monitor switches. Available in 16mm, 17½mm & 35mm priced from \$2,145.00



Model X-400

is a completely synchronous 16mm Magnetic film recording channel, professional in every detail. Can be operated in "console" position, as shown, or stacked as one unit. Features simple camera or projector interlock, instantaneous "film-direct" monitoring, and low power consumption. Ideal for the low budget producer.

Prices subject to change without notice

\$985.00

For quality & economy
MAGNASYNC
 is the perfect answer—

to the needs of film producers, large or small, feature or commercial, because—

- It delivers clean, distortion-free sound.
- It is compact, lightweight, portable, meets the latest SMPTE standards.
- It serves every segment of motion picture and spot TV production.
- Purchaser is not required to pay royalties on footage consumed.

BUT MOST OF ALL, the MAGNASYNC MAGNAPHONIC line contains exclusive features found in no other recorders, yet all carry low, low price tags.

Trust your own ears—trust your Sound Man's judgment. Switch to MAGNAPHONIC SOUND.

OTHER MODELS:

MARK IX SYSTEM "B" includes Model G-932 microphone mixer with 2 channel slide wire attenuators.

\$2,820.00

MARK IX SYSTEM "C" includes Model G-924 microphone mixer and remote control assembly packaged in matching portable case.

\$2,520.00

TYPE 5 features built-in Monitor amplifier, separate overdrive torque motor, record gain control, and playback control. Priced from

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The Society's new permanent display. First shown at the International Photographic Exposition in Washington in March, it was photographed at the Society's Spring Convention at the Shoreham Hotel. It will be used at SMPTE conventions and other appropriate technical exhibits to illustrate the various services offered to the industry by the SMPTE.

stituted to work with the Society's officials in helping to establish general policy with regard to future exhibits and to cooperate in the planning for each exhibit as it comes

along. The members of this committee are: Oscar Fisher, Oscar Fisher Co., Peckskill, N.Y.

Arthur Florman, Florman & Babb, New York
 Paul Klingenstein, Kling Photo Corp., New York
 Harry Teitelbaum, Hollywood Film Co., Hollywood
 James L. Wassell, Bell & Howell Co., Chicago

The first action to be undertaken by this committee will be the preparation of a questionnaire, to go out jointly from the Committee and the SMPTE to all former exhibitors at SMPTE conventions, calling for expressions of opinion on such basic policy matters as frequency of exhibits, preferred locations and opening times.

It is intended that this shall be a continuing and mutually helpful cooperation between the industry and the Society which will help to put the exhibits in proper perspective and give due emphasis to the important part they play in promoting the interest and success of the conventions. Great care is given to the planning of the technical sessions that form the meat of the program; equal attention must be paid to providing adequate and suitably located space for the equipment exhibits, to planning the convention schedule so that sufficient time is available for viewing them, and to providing, wherever possible, a link in subject matter between the equipment shown and the technical papers presented that will enhance the value of both.—D.C.

SMPTE Engineering Committee Manual

This booklet, which was first prepared a couple of years ago in order to present a clear picture of the committee structure by which the Society's engineering activities are carried on, has now been revised to bring it up to date.

Although it is primarily intended as a guide for committee members and especially for new appointees, members of the Society in general will find this a most convenient reference for this important part of the Society's functions. It describes the way in which the engineering committees and subcommittees are set up, the role that committee members and chairmen play, how the exchange of information is carried on by meetings and published reports in the *Journal*, and the Staff Engineer's position as co-ordinator and helper to all the committees under the administrative supervision of the Engineering Vice-President.

A particularly useful feature is the clear step-by-step account of how engineering proposals in our field are processed with the eventual aim of publication as American Standards. This is illustrated by a block diagram.

Copies of the Manual may be obtained by members, free of charge, from Society headquarters.

SMPTE Lapel Pins. Gold and blue enamel reproductions of the Society symbol, with screw back. Available to all members from Society headquarters. Price \$4.00 including Federal Tax; in New York City, add 3% sales tax.

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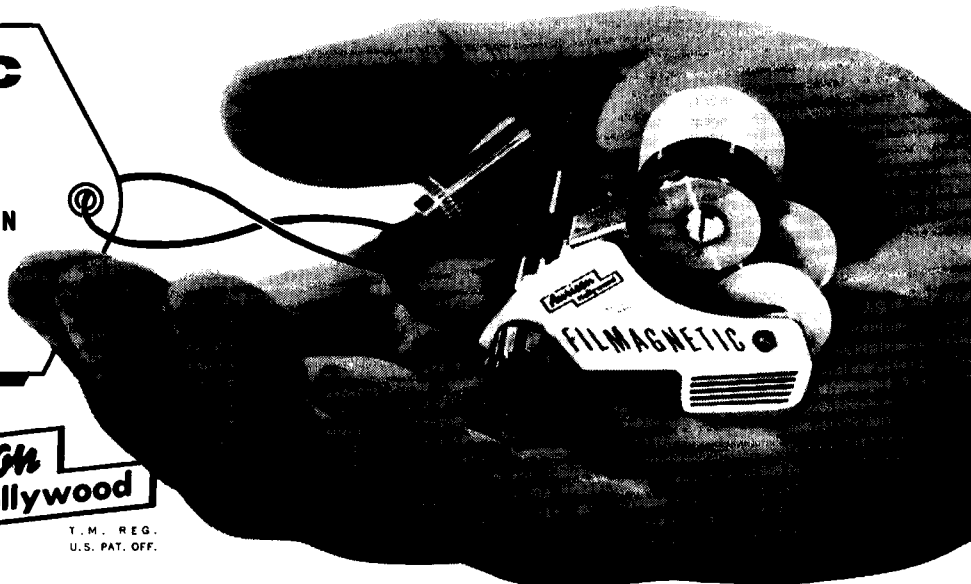
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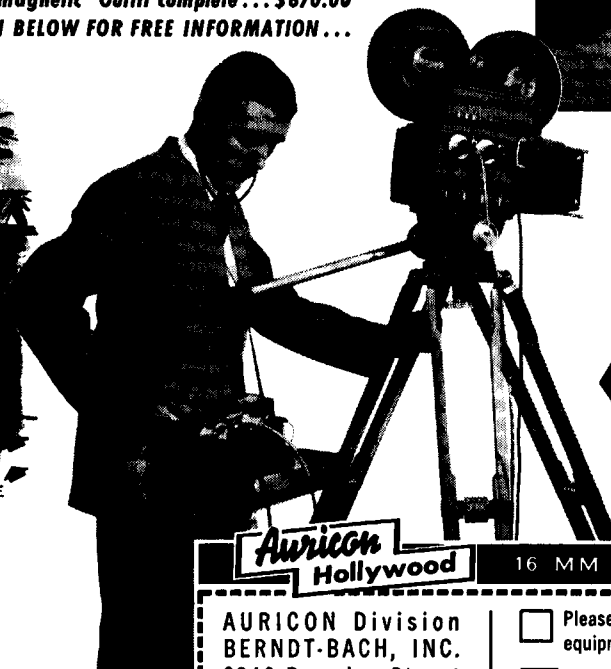
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Education, Industry News

Nearly a quarter-million students are in accredited engineering colleges, the highest number since, and almost equal to, the all-time high of 1947, when World War II veterans were in school, according to figures compiled by the U.S. Office of Education and the American Society for Engineering Education. Electrical engineering is the most popular specialty, although up to this year, mechanical engineering led the field. Civil, chemical, industrial and aeronautical engineering follow.

At the same time that the ASEE announced these and many other statistics regarding the engineering college population, it announced that in cooperation

with the Midwest College Placement Association it has prepared a new "code of ethics" on Recruiting Practices and Procedures. The code says, in effect, that industry, colleges and students must especially seek to be prompt, businesslike and honest in their placement activities because of the temptations of today's keen demands for graduates.

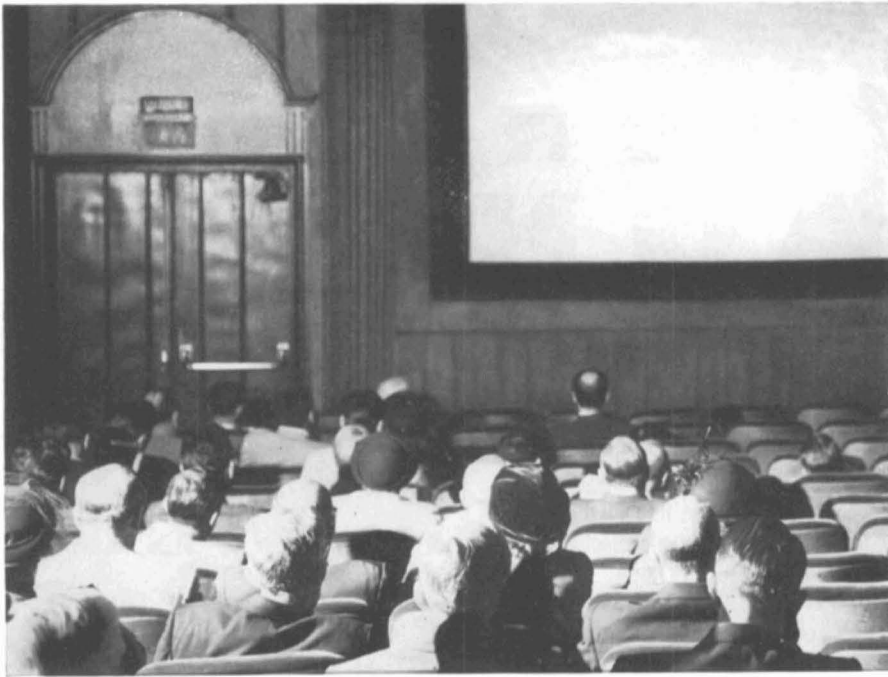
Employers should avoid "elaborate entertainment and overselling." There should be no "special payments, gifts, bonuses or other inducements," nor should there be reward for a third party who may prevail upon a student to accept an employment offer.

On their side, students "should not hoard or collect job offers." The student

should advise other prospective employers when he accepts an offer from one, and should not accept other interviews. He should not accept invitations to plants or headquarters unless "sincerely interested" in the employment prospects there, and he should present expense accounts for such trips only for directly incurred expenses.

The colleges can contribute by encouraging businesslike interviews, discouraging "indiscriminate shopping," advising but not "unduly influencing," and by giving interviewers complete information about graduating students.

"Recruiting Policies and Procedures" may be obtained for 25¢ per copy from the American Society for Engineering Education, University of Illinois, Urbana, Ill. Discounts are given on quantity purchases.



Public schools in eight cities are participating in a national program for the promotion of teaching by television. The Fund for Advancement of Education has allotted \$986,000 to finance the program. Schools in Atlanta, Cincinnati, Detroit, Miami, Norfolk, Oklahoma City, Philadelphia and Wichita and in two States, Nebraska and Oklahoma, have received grants, which are matched dollar for dollar by the schools. Regular classroom instruction is scheduled to begin when schools open in September. In announcing the program Dr. Alvin C. Eurich, Vice-President and Director of the Fund, mentioned the success of TV educational programs in Hagerstown, Md., St. Louis, Pittsburgh and Chicago.

Another experimental program in a low-income section of New York City is making a new approach to adult education. Approximately 600 families who live in a public housing project in the Chelsea district of Manhattan will be able to view closed-circuit educational programs in their own homes. The neighborhood chosen for the experiment includes many residents who speak only Spanish and who have difficulty adjusting to city life.

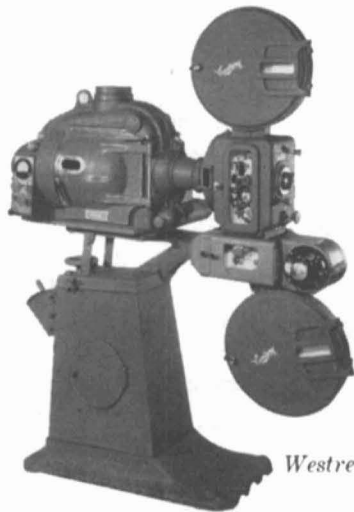
The project, which has received a grant of \$200,000 from the Ford Foundation for Adult Education, is co-sponsored by the Hudson Guild Neighborhood House, by the Board of Education and by Language Research Institute, a nonprofit foundation with headquarters at Harvard University.

The project will employ three origination points with switching units. Programs will originate at Hudson Guild, Public School 33, and the Lower West Side Health Center and will stress good citizenship, health programs and language instruction.

Telemovies (Cable Theaters) have been brought one step nearer actuality with the signing of a contract between Video Independent Theatres, Inc., and Southwestern Bell Telephone Co. Under the terms of the contract, Video will construct the coaxial cable for the Bartlesville, Okla., telemovie theater at the expense of the Telephone Company from whom Video will then rent the cable and utility poles. Video Independent Theatres is installing its own tap-out lines from the cable to subscribers' homes.

Exhibitors generally seem to be adopting a "watchful waiting" policy toward cable

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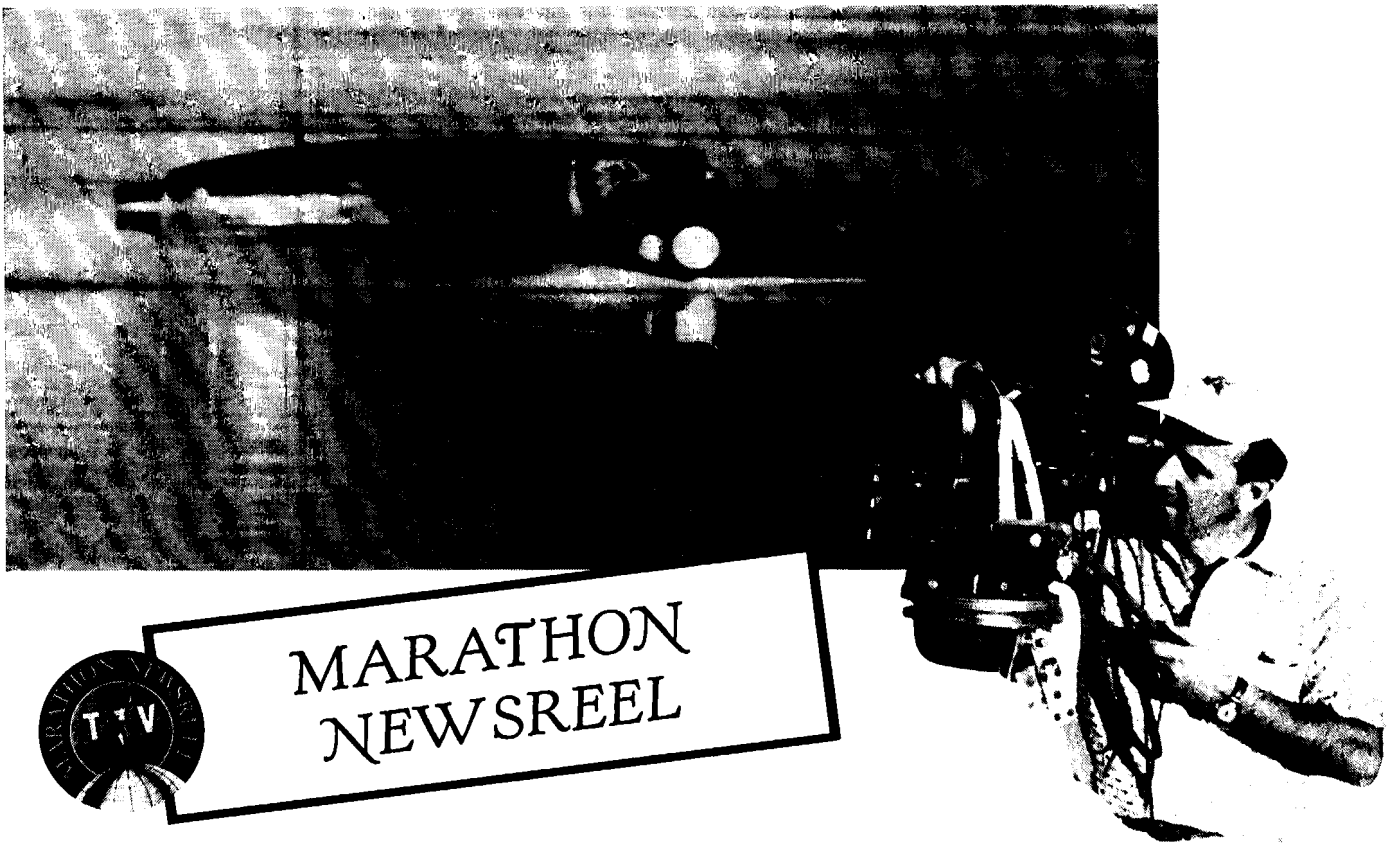
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Javorsky and Harry W. Walsh working in co-operation with Ken Baldwin, supervising editor and other members of the Marathon Newsreel team. Reuven Frank was the writer.

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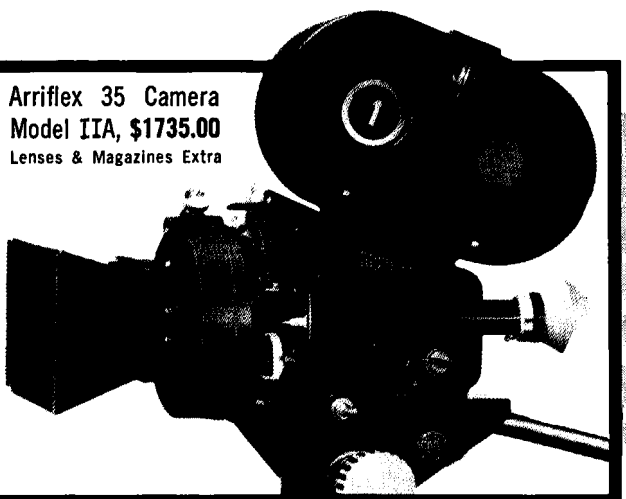
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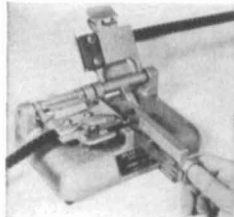
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theater. Ernest G. Stellings, President of Theatre Owners of America, regards the new development as "economically unsound." Mitchell Wolfson, President of Wometco Theatres of Florida, has said that cable theater might be practicable in countries where the government regulates industry but not under the American system of free enterprise.

The National Audio-Visual Convention and Exhibit to be held in Chicago, July 20-23, will stress the theme of public relations for the audio-visual field. The program will include such topics as Basic Public Relations Ideas and How to Work With Press, Radio and Television. A slide set produced for the Audio-Visual Commission on Public Information by Adrian TerLouw of Eastman Kodak Co. will be shown for the first time.

Rodney D. Chipp has been appointed Manager of Systems Engineering, Radio Communication Laboratory, Federal Telecommunication Laboratories, Nutley, N.J. He was formerly Director of Engineering for Allen B. Du Mont Laboratories, Inc. During the time he was with that organization he took an active part in the reconstruction of an 80-year-old building which is now the Du Mont Telecentre (*Jour. SMPTE*, pp. 535-42, Oct. 1956). In his new position Mr. Chipp will be in charge of advanced planning which will require liaison with both military and commercial communication agencies. In addition, he will coordinate the systems engineering of the various radio communication projects.

Emerson Yorke has announced the organization of a new company, Laguna Productions, Inc., 433 So. Beverly Dr., Beverly Hills, Calif., for the manufacture, purchase and sale of motion-picture and television productions. Mr. Yorke's associate in the new venture is Edward W. Ballentine who will be in charge of sales, distribution and exploitation. Both men are members of the Society. Mr. Yorke is an independent producer and Mr. Ballentine is, at present, with Acme Film Labs, Los Angeles. The first feature production to be released by the new company will be *The Cardinal's Secret*.

John E. Holmes has been appointed Sales Manager of Roger Wade Productions, Inc., 15 W. 46 St., New York 36. A member of the Society, Holmes was with NBC for 15 years in recording, radio and television. Prior to his present appointment he was Vice-President in Charge of Sales of the Automatic Projection Corp. and District Sales Manager of Viewlex, Inc.

Formation of Selling Films, Inc., a subsidiary of Roger Wade Productions, Inc., 15 W. 46 St., New York, has been announced. The new company will specialize in films and audio-visual aids for "outside" salesmen. Robert L. Shoemaker will be in charge of the new activity as Executive Vice-President. The special type of films is described as providing "automation for the outside salesman."

Obituaries



John A. Norling, 61, died May 24, 1957, at his home at 31 Whistler Road, Yonkers, N.Y. He was born August 6, 1895, in Bizerte, Tunis, Africa.

A graduate of the University of Minnesota, he served from September 1917 to February 1919 in the Photographic Division of the U.S. Army Signal Corps. At the conclusion of his army service he became associated with Bray Productions, Inc., New York, where he developed new methods of making animated drawings for motion pictures.

In 1925 he helped found the firm of Loucks & Norling Studios, 245 W. 55 St., New York. He joined the Society in 1924 and became a Fellow in 1945. At the time of his death, Mr. Norling was Chairman of the SMPTE Committee on Stereoscopic Motion Pictures and was serving on the Standards Committee, the Board of Editors and the Fellow Award Committee.

A pioneer in stereoscopy, he produced the first full-size Polaroid three-dimensional picture for exhibition in the Chrysler Motors Exhibit at the New York Worlds Fair, May 4, 1939. This motion picture was in black-and-white, but a similar subject which he also produced was exhibited in Technicolor the next year.

As a recognized authority on stereoscopy, he was the author of many technical articles which appeared in the *Journal* and other publications. Among his articles which appeared in the *Journal* are "Three-Dimensional Pictures" (Dec. 1939) and "Progress in Three-Dimensional Pictures" (Nov. 1941). In these articles he describes the making of the three-dimensional pictures shown at the Worlds Fair.

His first published article for the Society appeared in the *Transactions*, Sept. 1927, on "Animated Technical Drawings." During the years other articles appeared on various phases of the stereoscopic art. His last article in the *Journal* appeared in March 1953, a reprint from *PSA Journal*, "The Stereoscopic Art." This article contained the comment, "The art of stereoscopy... seems to have escaped the concentrated attention of most of the people in the Hollywood area. The men in the drivers' seats of the movie industry have, for the most part, failed to have a vital personal interest in and understanding of 3-D movies."

In the photo Mr. Norling is shown with the 3-D camera he invented. It has a novel

optical system on the front to permit effective variable spacing of twin lenses and accommodates two film strips, while handling like a conventional camera.—R.H.



Russell O. Drew

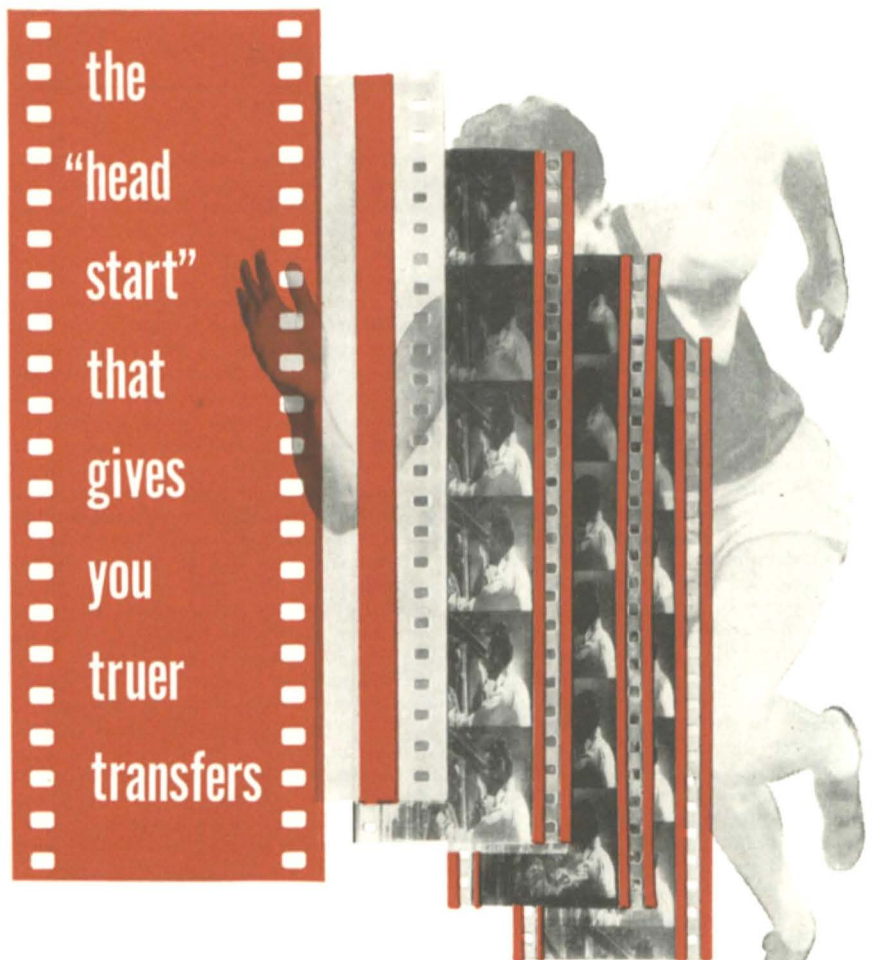
I thank the Editor for the opportunity to pay a tribute to a loyal friend whose genial presence we can now enjoy only in memory. Russell O. Drew died on April 23, 1957. He joined this Society as an Associate in 1937, and in 1953 was made Fellow. He will be particularly remembered by the members of the various committees on which he served. He was RCA's expert and specialist on photographic problems.

Russell Drew was born August 19, 1909 in Smyrna Mills, Maine. Twelve years later his family moved to Portland, Maine, where he attended public school. He took a two-year course in electrical engineering at Wentworth Institute in Boston, where he was class president, president of the student council and valedictorian. He continued his electrical engineering training at Carnegie Institute of Technology, finishing in 1932. He entered the employ of Radio Corporation of America in Camden in 1933, serving in Quality Control until 1937 when he transferred to the Advanced Development group and began working on the photographic problems related to sound for motion pictures. He participated in much of the experimental work on which the contributions of RCA to improved sound were based. Much attention was being given to improvements in 16mm sound, a line of development that assumed great importance to the Armed Services.

In 1941 RCA moved the entire Sound Engineering Department to Indianapolis, and Drew was appointed supervising engineer of the new film laboratory, in which position he continued to serve after the return to Camden in 1946. During the war he was the RCA representative on several ASA committees on war standards. The film laboratory, under Drew's direction prepared large numbers of picture and sound test films, wanted by the Armed Services, and after the war continued to supply test films to this Society.

He was joint author of several technical papers published in our *Journal*, and had served on the engineering committees on standards, color and television. In the television field, Drew with his associates developed improved photography of television pictures, using ultraviolet light.

Russell Drew was married to Eleanor Flack on November 26, 1936. He was a man of many warm friendships, a vigorous advocate of what he believed in, with wide interests and a gift of humor that was a delight to those who knew him.—Edward W. Kellogg.



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Closed-Circuit TV Communications Progress

By NATHAN L. HALPERN

(Condensed from the paper presented on April 30, 1957, at the Society's Convention at Washington, D.C., by Nathan L. Halpern, TNT Tele-Sessions, Inc., 575 Madison Ave., New York 22.)

Closed-circuit television has grown into a major use of television and this specialized television may one day exceed—in the importance of its impact—the far-reaching public effects of broadcast television itself.

It is particularly fitting that this closed-circuit TV progress report be made to the Society of Motion Picture and Television Engineers, because engineers first conceived of closed-circuit uses and because it is engineers by the thousands who sustain its remarkable growth. Of the various types of closed-circuit—industrial, educational, communications, and pay-as-you-see—I intend to report only on closed-circuit TV as a communications system.

Closed-circuit TV communications span space, gobble up geography, and link people and organizations everywhere at the same time. In the past few years sessions by closed-circuit TV have become a primary communications system for business and industry.

A business meeting is televised to specially invited audiences in selected cities throughout the country, gathered to participate in the session as if they were in attendance in person. The receiving loca-

tions for business meetings may be hotel ballrooms, auditoriums, theaters, TV studios, company offices, or similar meeting places. In some instances standard television receiving sets are modified to receive closed-circuit signals, but usually large-screen projection equipment (similar in size to motion-picture screens) is utilized for viewing facilities in the closed-circuit hookups. The programs are individually designed to communicate business messages via television to the special audiences.

A few industry statistics will show the tremendous growth of the closed-circuit communications medium. In the last three years more than 100 organizations have spent some \$15,000,000 on closed-circuit communications, and at least 4,000,000 persons have been part of the specially invited closed-circuit audiences. Programs have been transmitted into 200 cities in the United States and Canada. There have been exhibitions in more than 400 hotels, as well as 300 theaters and auditoriums.

From 1950 through 1955, there was an average of 50 or so tele-sessions per year. In the past year, there were more than 300 closed-circuit tele-sessions, of which the largest dollar volume was in big-screen TV.

The results of the tele-sessions have been so outstandingly successful that corporations have repeated and increased their uses. Among the more frequent users are

General Electric, General Motors, International Business Machines, American Telephone & Telegraph, Ford and Chrysler. It is this more frequent use of tele-sessions that indicates the growing acceptance of closed-circuit TV as a regular communications medium.

Call for Code of Ethics

While aggressive selling can be beneficial in building a bigger medium, it becomes dangerous when an unreasonable amount of promotion causes one of the largest corporations to drop its current interest in utilizing closed-circuit television. It is strongly recommended that all of us in closed-circuit television review our standards of good business conduct for our own welfare. It may be that we are approaching a period when it is both necessary and desirable for us to establish general industry standards of business ethics, so that the closed-circuit industry will not be adversely affected by malpractices.

Technical Facilities Stabilized

Two primary factors in closed-circuit television growth are *facilities* and *programming*.

A great deal of care has gone into the development of good technical facilities. Once a bottleneck to development of big-screen tele-sessions, the facilities problem no longer looms large. The leading manufacturers of big-screen TV projectors have provided basically good black-and-white equipment. The Bell Telephone System and other telephone companies have continued to improve the quality and sureness of their transmissions. The telephone companies have set records of millions of miles of closed-circuit television signal transmission. Still, there remains a necessity to allow for sufficient lines to carry closed-circuits at appropriate meeting hours, and a problem of uncertain special construction charges.

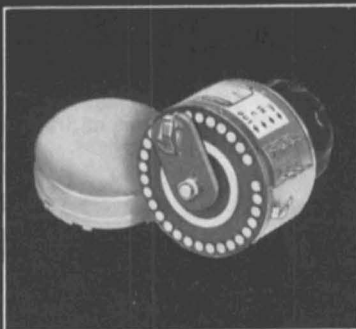
The field engineering and technical forces have acquired considerable experience in rendering themselves more skillful and efficient in picture and sound exhibition at each location. A single service company in this field recently announced that its engineers had already achieved a record of more than 50,000 hours in big-screen closed-circuit television.

Although there is room for continuous self-improvement in projection equipment, telephone transmission and field technical services, these facilities have been organized basically in a sound manner.

Our records show that in the past 2½ years, TNT Tele-Sessions' big-screen facilities have been 99.7% sure—with a total video loss of less than $\frac{3}{10}$ of 1%. And the quality performance is consistently good in the networks employing standard brand projection equipment, experienced engineers and technicians and careful advance preparations.


There has been an increasing need, however, for closed-circuit companies to develop production supervisors and technicians who can carry over from telecast to telecast the know-how and experience gained in closed-circuit productions. In this way, proper supervision can be given to camera crews and technicians in originating properly for the best possible technical, big-screen quality.

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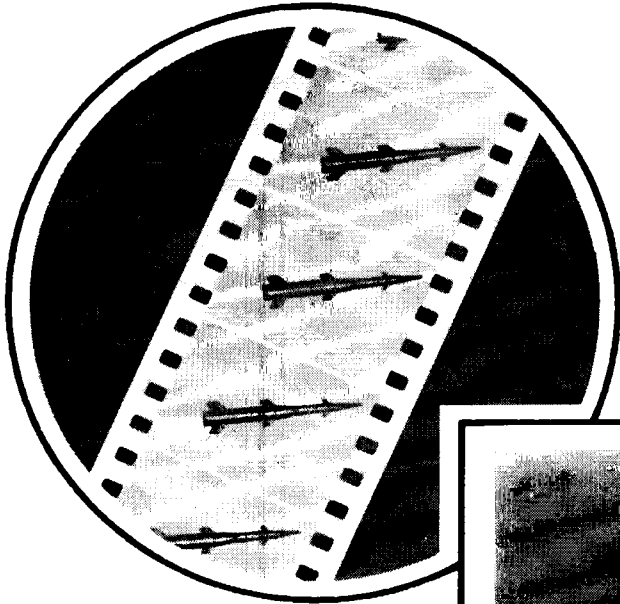
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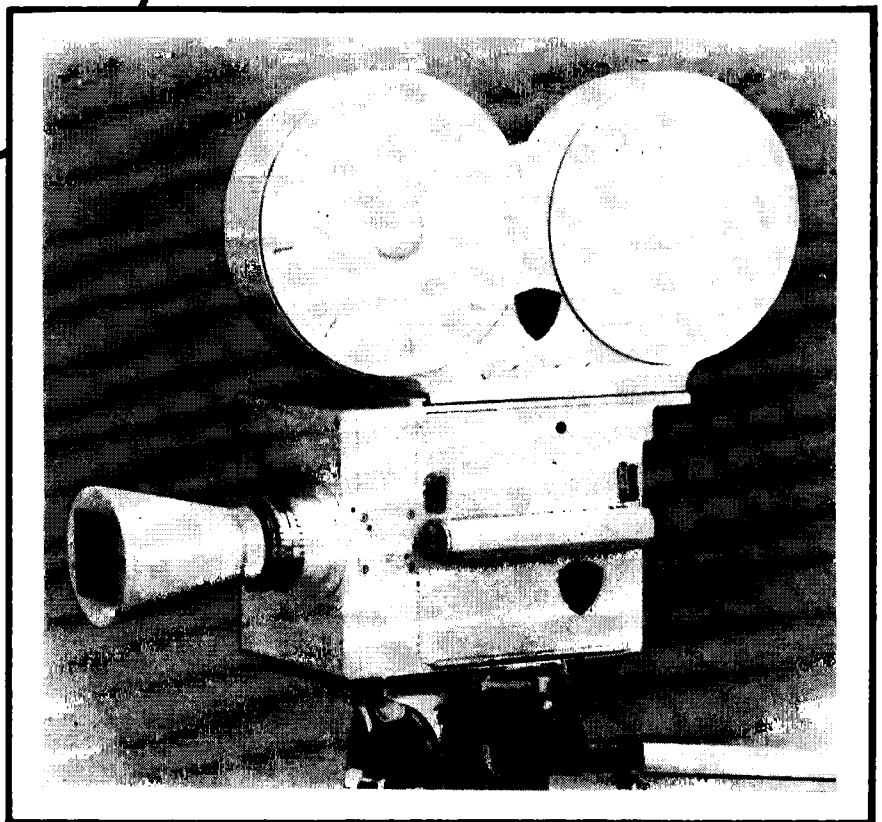
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The Role of SMPTE

It is in the field of technical facilities that the Society of Motion Picture and Television Engineers can and should play a more important role in closed-circuit television. It is my earnest hope that at this convention a permanent Closed-Circuit Television Committee will be formed to aid and assist the proper technical growth of closed-circuit TV.

It is to be hoped that the Society will consider guidance to all members of the industry in the proper development of color for big-screen, closed-circuit television. True big-screen color represents the next great technical and business advance in the closed-circuit medium.

There are still differences within the industry on the standards appropriate for big-screen color—its proper origination and transmission, as well as exhibition.

In black-and-white as well as color, it would be helpful to receive standards from an industry-wide professional engineering group to develop the best technical practices for proper maintenance of quality in closed-circuit communications.

Programming

The second primary factor responsible for TV development that deserves major attention is *programming*.

Like any medium, it is the content communicated by it which is most important. Thus, it's the show itself that counts.

Granted that closed-circuit TV is a dramatic, live medium with enormous impact upon viewers, we have learned that not all shows help establish the validity of the medium itself or serve the best interests of the sponsor.

It has been established that closed-circuit television cannot be programmed as broadcasting. Similarly, the approaches of industrial film, live touring shows, and many other methods of communication are inappropriate for closed-circuit TV. This live medium requires an entirely different and unique approach in order to achieve maximum impact.

Recognizing the great need for programming in this business, *TNT Tele-Sessions*, an affiliate of *Theatre Network Television, Inc.*, created the first full-time Program Department in closed-circuit television, with a leading creative television producer-director at the head.

In effect, the challenge of closed-circuit programming is to create hour-long "commercials" of interest to, and impact upon, the special company audiences. The starting point is always the nature of the audience and the business message to be communicated.

We have learned that the primary purpose of closed-circuit programming is not merely to entertain. The entertainment portion must be carefully integrated so that it communicates properly the message the client wants to convey, thereby instructing and entertaining at the same time.

Programs have been built on the idea of two-way video or audio participation from locations all over the network. This has inspired enthusiastic feelings of local group participation in the nationwide meetings.

Earlier stylized presentations of personality close-ups, used without relief in a telecast, have been modified by greater visualizations through use of charts, graphs, film clips and still photographs. Nevertheless, it is interesting to note that, while there have been TV spectaculars in this field—with original book and lyrics, choreography, dancers, stars, etc.—there have been more shirt sleeve business sessions, with closed-circuit programming keyed to making these programs interesting, informative and memorable.

Split screens, supers, matting and other TV techniques have also been adapted to closed-circuit TV programming. Remote pick-ups from company factories, research laboratories and conference rooms, are as commonplace as studio originations. On a single tele-session, we have supervised 32 cameras in 11 different regional originations across the country, with intricate, split-second inter-city switches numbering 27 in 38 minutes. Also, closed-circuit has contributed to the TV record book—by covering a 2½-mile course of the General Motors Technical Center at Warren, Mich., via a mobile TV truck following a Firebird car of the future, beaming the TV signal while on the move, without interruption, to 62 cities throughout the United States and Canada.

All in all, closed-circuit tele-sessions are the modern way for business groups to communicate. And what was a late starter in the television field is now making rapid progress to become first in television importance to our business and industrial way of life.

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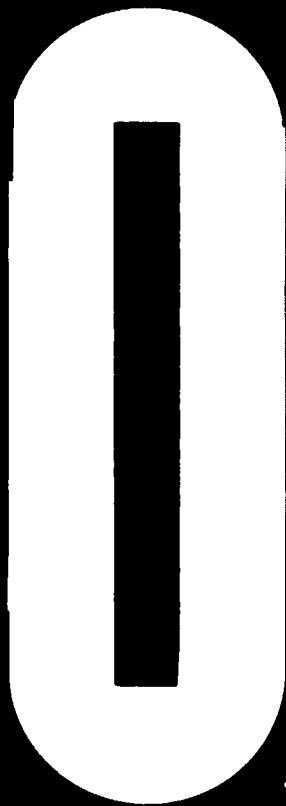
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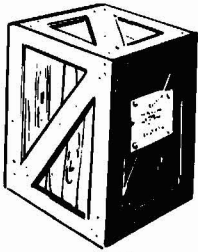
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new products

(and developments)

.....
 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 silicon carbide rectifier has been operated at temperatures up to 1200 F, according to a recent announcement of the General Electric Research Laboratory, Schenectady, N.Y. Similar devices made with semiconductor materials, notably silicon, have been able to operate up to only the 400-500 F range. Basic studies of silicon carbide, a material best known as an abrasive, are part of a GE research program aimed at exploring a variety of compound materials for use in solid-state electronic devices. It was emphasized that the silicon carbide rectifier is still in laboratory development.



An automatic iris and target control unit has been developed by General Precision Laboratory Inc., Pleasantville, N.Y., for use with its industrial and institutional television system. The unit, which weighs 13 lb, can be used with any GPL television system or with any custom system with remote iris operation, can also be used with remotely controlled zoom lenses, and is designed to compensate automatically for wide variations in light — up to 16,000 to 1. It operates from 117 v a-c, 60 cycles/sec.

The ubiquitous eye of the TV camera is now watching New York subway riders for the purpose of catching the larcenous few who sneak under the turnstiles or through the exit gates, thereby defrauding the Transit Authority of rightful revenue. This Orwellish application of closed-circuit television is in operation on an experimental basis at the Independent station at 8th

Ave. and 42 St. A small camera installed by General Precision Laboratory Inc., Pleasantville, N.Y., is mounted on a ceiling beam and is focused on the exit gates. Pictures of the area appear on a monitor screen located in a change booth 175 ft from the gates. This experiment is solely for the purpose of apprehending "free-riders," but consideration is being given to the use of television to "police" entire platforms at night and in little used stations as a deterrent to crime.

Multi-Tron Laboratory, Inc., 4624 Washington Blvd., Chicago 44, has announced a new cathode-ray tube called the "Pure Signal" Tube. The tube is described as being of "multiple beam" design and is said to take a signal directly from the crystal detector. Use of the tube is reported to eliminate the necessity for the video amplification circuitry section in any current TV chassis. Pilot model tubes are available to set manufacturers under a licensing agreement.

A newly-designed lens mount is now standard equipment on the latest models of the Oxberry Animation camera, according to a recent announcement by the Animation Equipment Corp., 38 Hudson St., New Rochelle, N.Y. The new lens mount has a ball-bearing, spring-loaded mechanism designed for accuracy and precision. A dial indicator registers actual distance from film plane to lens in thousandths.

FAST!

Machines of Filmline manufacture installed at: Pentagon Bldg., Microfilm division, Washington, D.C.; U.S. Naval Research Laboratory; U.S. Public Health Service; U.S. Treasury Department (15 machines); Atomic Energy Commission; I.B.M.; G.E.; Pratt & Whitney Aircraft; McDonnell Aircraft; Universities of: Texas, Notre Dame, Indiana, California, Alabama, Miami, M.I.T.; TV Stations: WHAS, WMUR, WISH, WBRE, WNCT, WJAR, WTRI, WFMY, WJHP, WCSC, WTVS, WTVJ, KARK, KDUB, WTVR. WRITE FOR DETAILS AND LITERATURE

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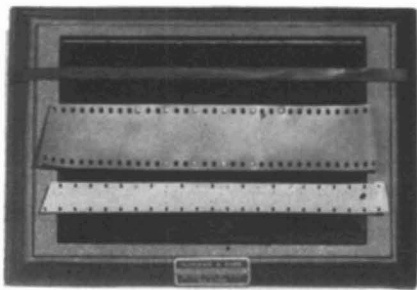
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A Film Repair and Splicing Block has been announced by Florman & Babb, Inc., 68 W. 45 St., New York 36. It uses Magic Mylar transparent splicing tape to repair badly torn and gouged 35mm slide-films and 16mm motion-picture films. It is precision machined for accurate registration of 35mm and 16mm film on sprockets as well as for splicing $\frac{1}{4}$ -in. magnetic recording tape. It is priced at \$19.95.

A new self-sticking Miniature Marker for identifying small diameter wires, miniature electric components and subminiature circuits is manufactured by the W. H. Brady Co., 727 W. Glendale Ave., Milwaukee 9, Wis. The Markers are designed to stick and stay stuck to any size wire $\frac{5}{32}$ in. and smaller, including plastic coated wires. The $\frac{3}{16} \times \frac{1}{2}$ in. markers are printed in numbers and letters permitting identification of small wires from any angle. The Brady Bulletin No. 130-2 together with usable samples will be sent upon request.

Eastman Kodak Company has placed on the market its fastest photographic film, Kodak Royal-X Pan Film. It is Panchromatic, Type B (high green, low red) and is reported four times faster than Kodak Royal Pan Film when both are given equal development. Ratings as high as ASA 8000 have produced easily printable negatives. Especially designed for press and commercial use where existing light photography is desirable, the film has had extensive pre-testing. Enlargements up to five or six diameters do not show excessive graininess. Recommended development is in DK-60a, 6 to 10 min at 68 F. The film requires regular washing procedure. Kodak Royal-X Pan Film is available in 25-sheet packages in commercial sizes up to 8 × 10 in.

A color film said to be 10 times faster than traditional color films is now being marketed by Ansco. Called Super Anscochrome, the new film can be used to make color snapshots by light of an ordinary 40-w fluorescent tube or by the daylight coming through a window. Exposure index is 100 with normal processing, and may be 200 with increased developing time. Basic exposure is 1/500 sec at $f/6.3$. It is possible to use shutter speeds as high as 1/500 to 1/1000 sec, and it is said that color pictures are now possible in extremely unfavorable lighting — even in the rain, if the photographer wishes.

Super Anscochrome is now available in daylight type in 120 size rolls and 35mm magazines for still cameras.



The Genarco Super-Ace, manufactured by Genarco Inc., 97-10 Sutphin Blvd., Jamaica 35, N.Y., is a high-intensity carbon-arc spotlight operating on a-c from a regular 115-v 20-amp line. It is designed particularly for throws over 125 ft. Incorporated in it is the new Genarco Arc Lamp Model AC.3, recently developed for Army searchlights. The light emitted by the double carbon is projected into a 16-in. diameter reflector. Operation can continue for 2½ hr without recarboning. Light output is 14,000 lm. The net weight is 260 lb; total shipping weight is 400 lb.



The SONY C37A, a new high-precision condenser microphone manufactured in Japan by Tokyo Tsushin Kogyo, Ltd., is distributed by Intersearch, 7 Arcadia, Cincinnati 2, Ohio. The microphone uses a titanium diaphragm, specially designed and hand made. Reports on tests in an anechoic sound chamber show the microphone to be flat within ± 2 db from 20 to 18,000 cycles. A switch permits the selection of omni- or unidirectional response and three switched low-frequency responses are provided. Output is -70 db. The microphone is priced at \$300, including power supply.

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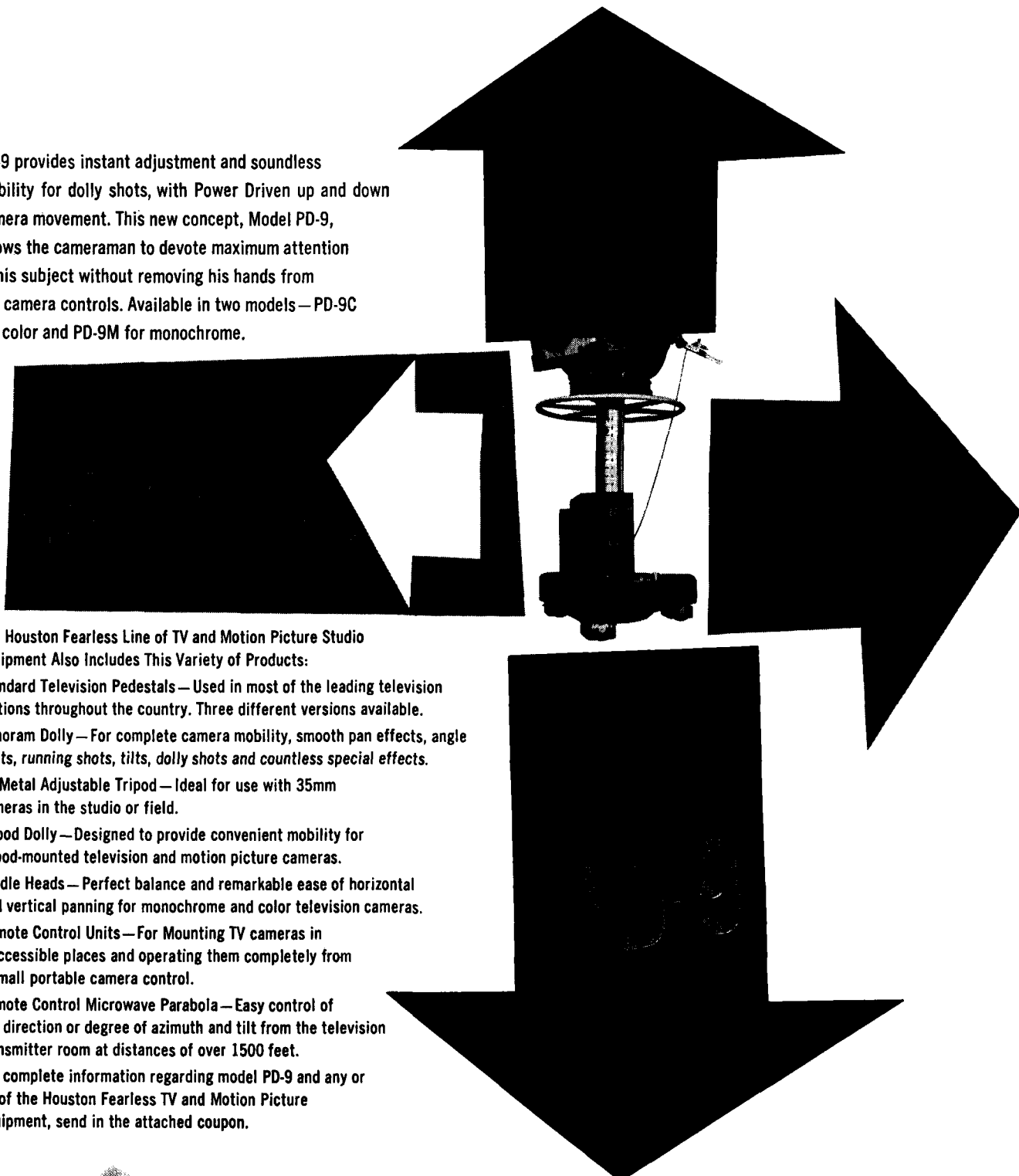
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The Houston Fearless Line of TV and Motion Picture Studio Equipment Also Includes This Variety of Products:

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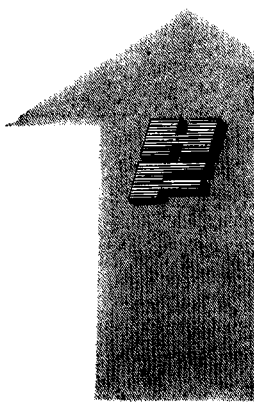
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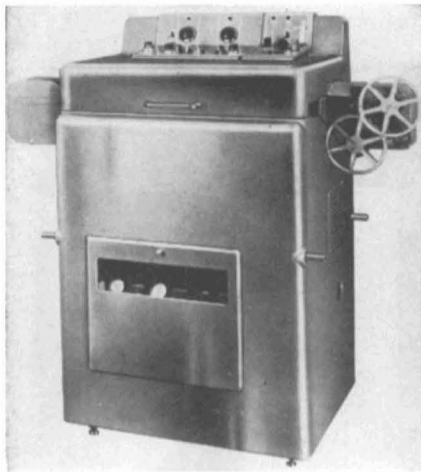
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The PSC Applied Research Limited Type T246 Mark 3 Automatic Tri-Film Processor is a transportable equipment designed to process and dry automatically 16mm, 35mm and 70mm film. Four lengths of 16mm film or two 35mm lengths can be handled simultaneously, or one 70mm length. The film magazine holds four 400-ft 16mm films, two 400-ft 35mm films or one 400-ft 70mm film, spooled or on cores. Larger magazines are available.

Three basic speeds of 1½, 3 or 6 ft/min can be obtained or changed by a belt adjustment. Further control over processing results from a special programming assembly which can be adjusted to change the loop length in each individual processing

tank. No lower rollers are used, as the upper roller system of the equipment automatically forms loops of the correct length in each tank. Processing is controlled by a mechanical program unit after the film is loaded into the machine.

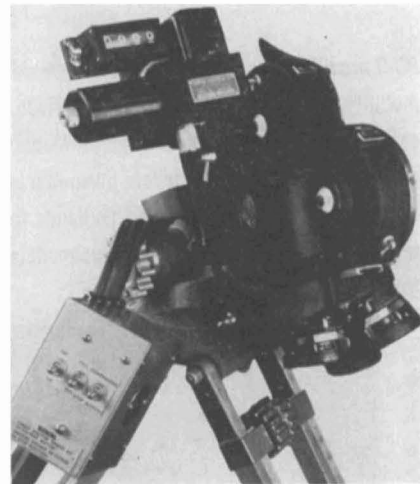
As normally supplied, the first two tanks are used for developing, the second pair for fixing and the last two for washing. Other combinations of tanks and processing solutions, as for stabilization, special hardening or combined development-fixation, may be obtained by changing Saran conductors on the liquid distribution system. Positive-drive pumps with heaters are fitted on two or more of the first four tanks, according to customer requirements. Separate temperature control of the processing solutions is possible on each tank over the range 60 to 110 F, within ±1 F. Temperature control is exercised in the diaphragm heater pumps.

The need for stop baths and interbath rinses is claimed to be virtually eliminated because of a positive squeegee roller design. High temperature chemical resistant plastics and type 316 stainless steel are used in all areas likely to be contaminated by chemicals.

The processor measures 54 in. long, 22 in. wide and 51 in. high, and weighs 400 lb. Power consumption is 5 kva maximum single-phase; 110 v, 45 amp, or according to customer requirements.

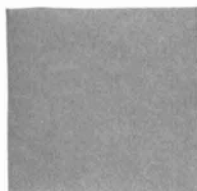
This equipment, which is manufactured by PSC Applied Research Ltd., 1500 O'Connor Drive, Toronto, Can., was the subject of a paper presented at the 81st

SMPTE Convention in Washington, D.C., which will appear in a forthcoming issue of the *Journal*.



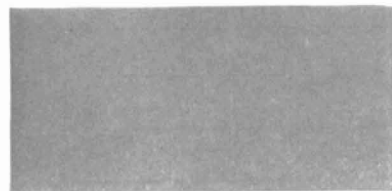
The CECO two-speed, stop motion motor has been announced by Camera Equipment Co., 315 W. 43 St., New York 36, as the smallest and most efficient designed for the Arriflex 16mm Camera and as the first American-made motor available to the camera industry. It provides either ½- or ¼-sec exposure by a knob adjustment. A built-in Veeder Counter is supplied — a one-to-one counter, each digit corresponding to an exposure.

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Positions Wanted

Cameraman. College graduate with B.S. in cinema seeks position as cameraman or assistant cameraman with active motion-picture production group. Presently working with small industrial film outfit as assistant cameraman, film editor and sound recordist. Age 25, married, one child. Resume on request. Write: J. B. E., 139 Constant Ave., Staten Island 14, N. Y.

Motion-Picture and Television Production. Twenty years experience in film and 9 years in television, in all phases of work. Desires position with active organization in motion-picture or television production. Not afraid of hard work, heavy responsibility or any problem that may come up in the industry. Available immediately. Write to: Apartment 601, 137 West 45 St., New York, N. Y., Tel: JUDson 2-2257, Ext. 601.

Motion Picture Photographer. Presently employed with network affiliated television station as news photographer. Organizational ability, experienced in editing, news writing. Present position includes filming commercials and sales presentations, video slides, advertising and promotional stills. Interested in quality creative production. D. David Bash, 724½ Ostend Court, San Diego 8, Calif.

Recording Engineer. Eight years experience in all phases of motion-picture sound recording including operation (as recordist and mixer), research, design and development work, transmission, maintenance and installation. Former assistant to chief recording engineer of major east coast studio. Will relocate. Box 26, Oakland Gardens Station, Flushing, N. Y.

Producer-Director-Cinematographer. Comprehensive background in all phases of motion-picture production: creative, technical and artistic. More than 13 years in motion-picture, live-television and radio production. Independent producer 6 years. Experience also includes writing, editing, acting and narration. Very fluent Spanish including technical terms. Desires position with production company or in motion-picture department of large industrial corporation. Interested in the United States, Central or South America. Résumé available in English or Spanish. Write: Oliver E. Cain, P.O. Box 1594, Amarillo, Texas.

Film Writer-Editor, with directorial experience, now engaged in post-graduate work at City College Institute of Film Techniques. Three years experience in direction of off-Broadway theater. Has written scripts for NBC-TV and industrial films. Experienced with all 16mm cameras and editing equipment. Formerly with Screen Gems, Inc. Willing to relocate. Write: Lawrence G. Cohen, 55 Nagle Ave., New York 40.

Summer Job. Third-year student in Photographic Science, Rochester Inst. of Technology. Secy-Treas. SMPTE Student Chapter. Interested primarily in color control and processing, studied color and black-and-white sensitometry, color printing and color studio, photographic technical analysis. Desires lab work during summer in New York City; available June 3. Write: Stan Feigenbaum, 140 Spring St., Rochester 8, N. Y.

TV Technician. Young man, 27, mechanically inclined, single (but engaged), looking for a TV job with a future. Recent graduate of TV Workshop (finished in top three of class), thoroughly qualified dolly operator, boom operator, audio engineer, TV cameraman, floor manager, video operator, lighting (both as director and grip), and technical direction. Operate film camera and projector and know film processing and editing. Thorough knowledge of remote operations and theory and operation of microwave transmission. Knowledge of color TV principles and operations, scenery and special effects. Intend to secure 1st class license from FCC as radio-telephone operator. Arthur K. Hirshman, 2242 Bragg St., Brooklyn 29, N. Y. N1ghtingale 6-3997.

Scientific Film Production. Producer with 12 years experience in production of medical training films and 13 years in still and motion-picture documentation of scientific research material seeks opportunity in studio specializing in scientific, research or educational motion pictures. Four Venice awards, including first prize for best natural science film in 1952. Fellow of the Royal Photographic Society. Wilbour Chace Lown, 306 West 11 St., New York 14. ALgonquin 5-8228.

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Motion-Picture Development Engineer. Mechanical engineer or equivalent required by long-established motion-picture developing concern. Must be thoroughly familiar with machine design and construction and capable of supervising projects through manufacturing processes. Technical knowledge of color and spray processes desirable. Salary open. Send resume with references and salary requirements to: Filmline Corp., 43 Erna Ave., Milford, Conn.

Film Inspectors. Permanent or summer positions open. Telephone or write: Kern Moysé, Peerless Film Processing Corp., 165 W. 46 St., New York 36.

Motion-Picture Sound Technicians. US. Naval Photographic Center, Anacostia, D. C., has following three positions open. Interested persons should send their qualifications to the Industrial Relations Officer. **Electronics Technician (Sound), GS-9,** salary \$5440 per year. Duties as assistant to Transmission Engineer in the maintenance of motion-picture recording equipment. Applicants must have had at least five years of progressive experience in the production of sound recordings or maintenance of sound equipment, which must include two years of specialized experience in sound recording for motion pictures.

Electronics Technician (Sound), GS-9, salary \$5440 per year. Duties as mixer and recordist in motion-picture production. Applicants must have had at least five years of progressive experience in the production of sound recordings or maintenance of sound equipment, which must include two years of specialized experience in sound recording for motion pictures.

Electronics Technician (Sound), GS-7, salary \$4525 per year. Duties as recordist in motion-picture production. Applicants must have had at least four years of progressive experience in the production of sound recordings or maintenance of sound equipment, which must include one year of specialized experience in sound recording for motion pictures.

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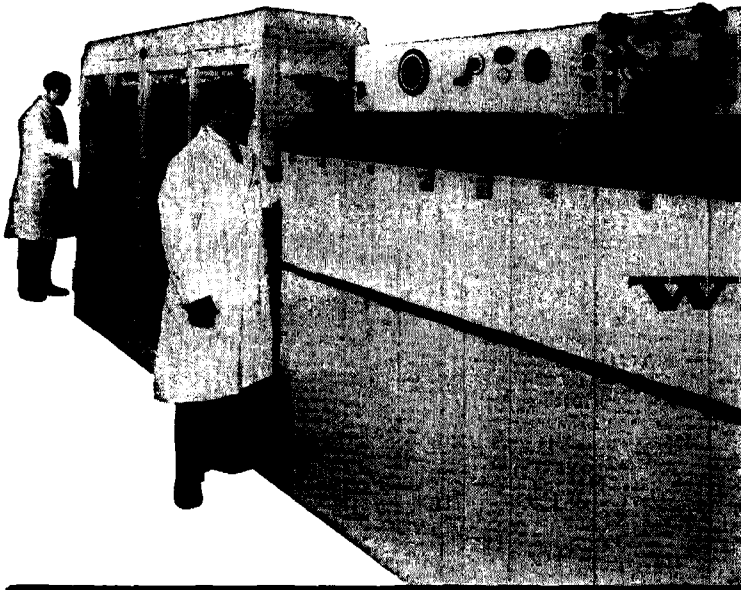


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