

books reviewed



Closed Circuit TV System Planning

By Morris A Mayers and Rodney D. Chipp. Published (1957) by John F. Rider Publisher, Inc., 116 West 14th Street, New York 11. xii + 250 pp. Illus. 8½ by 10½-in. Price \$10.00.

The serious inquirer into the nature of closed-circuit TV who is not himself a television engineer need look no farther than this new volume for a carefully assembled and organized report on the present state of this relatively new technique for private communication. Here he will get himself off to a good solid start.

The authors have scanned the trade, technical and engineering literature and have called on their own considerable experience in collecting material for this useful book. It is the first comprehensive review of the range of applications to which closed-circuit TV is well suited and of the nature and function of video systems, including Videotape and color. Its points are made in a once-over-lightly style augmented throughout by illustrations of major system components, many showing particular circumstances of use.

The authors' stated objective is to inform persons in management who are faced with the decision to buy or not buy closed-circuit TV systems or services to meet certain stated company needs. And they seem not to have forgotten their intended reader. Such technical terms as are used are explained. Principal elements of cost are analyzed in considerable detail and the authors are to be credited with great courage for the frankness with which they talk about the dollars and cents aspects of installation and operation. A good case is made for the utility of such systems in "the factory, in offices, schools, hospitals, department stores and a host of other business and industrial areas."

The book is divided into three sections: Applications of Closed-Circuit TV; How Closed Circuit TV Works; and Equipment. Each section includes a brief list of related references that will prove helpful to the reader who wants to know more. In three appendixes there are listed the names and addresses of companies that produce closed-circuit TV programs and are prepared to lease out equipment; U.S. and Canadian manufacturers of closed-circuit TV equipment; the cost of equipment, services and operation; and at the end are a short glossary of terms and a very complete index.

The thorough reader, and particularly the one who has a tough application problem, might wish that more space had been devoted to spelling out the hard facts of use

and to evaluating the degrees of success achieved with particular problem solutions.

To cite an example, in the "Applications" section which contains many interesting case histories they report the use by the Bulova Watch Co. of a pair of TV-Eye camera-receiver combinations for simultaneous two-way examination of drawings, parts and the like in the engineering department and shop which are some 500 ft apart. This brings up at once questions of lighting, image resolution, subject contrast, adjustment of the appropriate controls and manipulation of the cameras during the viewing of subject matter that must surely vary widely in size, color, reflectance and specularly. The prospective user will

have to ask and get answers to many just such practical questions before he dares risk the substantial investment inherent in the adoption of closed-circuit TV techniques. Perhaps it was not the author's intention to be analytical to such a degree.

Theater television is mentioned. Home-pay or toll TV is not.

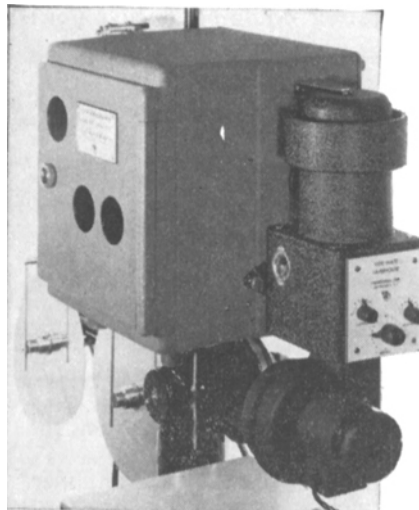
In any event, the newcomer to closed-circuit TV will find that the several hours reading this book requires is time well invested for it will carry him through an honest, comprehensive and comfortably paced familiarization course in this new and promising communications medium.—
Boyce Nemec, Management Consultant, 141 East 44 St., New York 17.



HI-SPEED Additive Color Compensating Head

Continuous printing at 200 ft. a minute

Supplied to fit existing Bell & Howell continuous printer models D & E



This compact high-speed unit uses a single light source. The lamphouse is designed for a 1000 Watt T-12 bulb, has quartz optics, focusing mount and blower. Adjustments are easily made in darkness simply by adjusting three knobs which provide for vertical, transverse and rotational motion of the bulb.

Three electro-mechanically operated light valves provide color changes in 5 milliseconds. Each light valve is controlled by 5 small solenoids to provide 32 printer steps of .025 or .030 Log E. Light valve opening may be adjusted to compensate for color stock changes without altering the 32-step arrangement.

The utmost light efficiency is obtained by the use of 6 interference-type multi-layer, all-dielectric beam splitters, and by the elimination of absorbing trimming filters. The heat absorbing glass is eliminated and a cold mirror, of the interference type, is used instead. All of the interference beam splitters are cemented and therefore permit easy cleaning without risk of damage.

Separation of color bands is accomplished without overlap and with very little loss of light.

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Keyboard and Punch with 32 combinations for each color—blue, green, red; with an additional channel for introducing other information such as stop, lap dissolves, etc., and with built-in scene counter. Can also be used with Reader to reproduce automatically duplicate tapes and will permit corrections of the tape and continue with the accepted information.



Memory Unit with Reader

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Size
13" x 13" x 11"
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Film Ind.
Pathe
Laboratories
Movielab
Color Corp.
General Film
Lab.



Keyboard and Punch

Write for further information

FISH-SCHURMAN CORPORATION, 85 Portman Road, New Rochelle, N. Y.

8MM Cine Manual

By H. A. V. Bulleid. Published (1957) Fountain Press, 46-47 Chancery Lane, London WC2, England, and Rayelle Publications, 76 West Chelton Ave., Philadelphia 44. 257 pp. 156 Figs. 5½ by 7½ in. Price \$7.95

For an author to turn critic as this writer is doing, requires that he attempt to repress his urge to criticize errors and improper engineering statements, and emphasize the good and positive values of a book. This book, which has 12 chapters, a glossary and 4-page index, is well written in a chatty yet substantial style that is very readable, interesting and informative — in the tradition that has made English writers on film subjects admired throughout the

civilized world. It is quite free of the sordid taint of MR (motivational research) that is currently getting such a big play by the advertising bigwigs here in the U.S.A. And it is thoroughly honest in the best tradition of scholarship when the author states in the preface that he was asked to write the book (one would say commissioned); the result is factual yet not in any way genuinely critical of any of the shortcomings that commercial equipment must have due to the compromises necessary to build a piece of equipment that a prospective customer can and will buy.

Before reading this book, the reader must make up his mind that 16mm is really a professional medium today, and 8mm is not — and the literature of the two sizes must be expected to reflect it. The

author does put the point across — and it certainly needs to be made — that good 8mm equipment must be accurately made and well engineered if it is to serve its real purpose. Much of Chapters 2 to 6 are catalog and instruction book data, not as such data is usually presented by a manufacturer in the give-away books that accompany the cinemachinery, but possibly as it should be written. While the emphasis in the *Manual* is largely on equipment manufactured by Bell & Howell, this emphasis is not repugnant to this reviewer since it tells clearly what the good features are and how to utilize such equipment advantageously.

Despite the millions of words that have been written on how to make good pictures, there is still plenty of room for new authors and new books on that ever-interesting subject.

The remainder of the book deals with how-to-do and why-to-do information that is so much needed by users and so rarely available to them in lucid style. Too often writers are so concerned with making the matter pleasant reading, that they ignore facts if they ever knew them. This one states the facts that he knows — fairly and honestly.

There are some weaknesses in the portions that touch upon the engineering of cinemachinery, and especially that dealing with sound and sound recording. They show up in the glossary as well as in the choice of nomenclature within the text. If one accepts the language customary in the camera sales salon as the base, the text is without reproach. But the explanation of synchronism on page 150, for example, is somewhat inaccurate if we sit in judgment as engineers. And he has not even mentioned soundtrack striping!

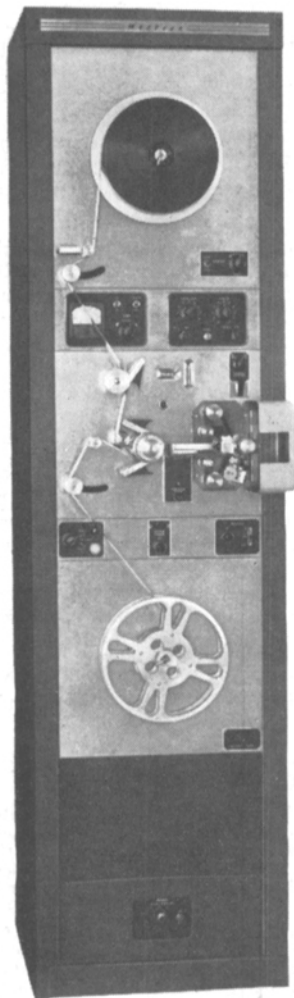
The use of hybrid English-American nomenclature and treatment could prove a little disconcerting to a large body of our not-too-erudite American camera magazine fans. Despite this, and despite the absence of engineering rigor in its writing and approach, I would heartily recommend it to any and all who would take 8mm pictures for personal use. And this recommendation includes engineers who design 8mm cinemachinery as well as those who do not. There are few who will read this little 257-page book without obtaining a useful idea or information from it. That alone is sufficient recommendation for its purchase by anyone who owns or hopes to own 8mm equipment, especially Bell & Howell. And there will be many. Good show. — *Wm. H. Offenhauser, Jr., Consulting Engineer, New Canaan, Conn.*

The Movies

By Richard Griffith and Arthur Maycr. Published (1957) by Simon and Schuster, Inc., Rockefeller Center, 630 Fifth Ave., New York 20. xiii + 437 pp. + 5 pp. index. Profusely illus. — about 1000. 448 pp. 9 by 12-in. Price \$15.00.

To those of the general public who enjoy the movies as drama and entertainment, this huge volume will be a library in itself — a library covering the history of the American movie industry and of the men and women who directed the pictures, produced them, and acted in them. But to the select group of men who were themselves pioneers in this robust and lusty

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SOUND
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with light and shadow.
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with light and communicated by
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industry, this book will be particularly welcome as a vivid account of their own efforts.

Much of the interest of the book lies in the excellent still photographs of the films discussed. These are apparently printed "straight," without retouching, so that the quality is consistent with the actual screen presentation. The fine detail and tone values of Georges Melies' hand-processed films of about the year 1904 can thus be truly appreciated, in contrast to the "soot and white-wash" of many films that followed. The text provides a highly readable running commentary of business facts, box-office receipts, production difficulties and other material of interest.

A noticeable flaw is that the approach

is in an overly popular vein. Persons discussed are, for the most part, "fan" personalities. For example, Terry Ramsaye and Edwin S. Porter, together, rate less attention than Hedda Hopper. The chapter on "The Birth of the Movies" perpetuates the misleading popular myth by which Thomas A. Edison becomes the sole inventor of the movies. There is not even a single brief mention of Thomas Armat's major contribution, namely, the development of a workable machine for projecting onto a screen. However, despite this one objection, the book can be appreciated as a significant documentary account of the motion-picture world of yesterday and today.—*Bernard D. Plakun*, General Precision Laboratory, Pleasantville, N.Y.

The Liveliest Art

By Arthur Knight. Published (1957) by The Macmillan Co., 60 Fifth Ave., New York 11. xiii + 383 + 16 pp. illus. 5½ by 8¼-in. Price \$7.50.

Subtitled "A Panoramic History of the Movies," this lively and thorough history is panoramic not only in time but also includes what has been in, and behind, the making of motion pictures for more than a century.

Beginning with Roget who set forth in London in 1824 his theory of "The Persistence of Vision With Regard to Moving Objects," succinct attention is given to all the scientific and technical developments up to the recent wide-screen aspects which, naturally, cannot now be treated definitively as history, though the chapter "The Shape of Things to Come," ably closes the text.

Although the film director's role is quite properly the heaviest part in this script, the balanced approach is epitomized as the author speaks of ". . . the three points in the triangle of film creation — the inventor, the artist and the businessman. One could scarcely function without the others . . ."

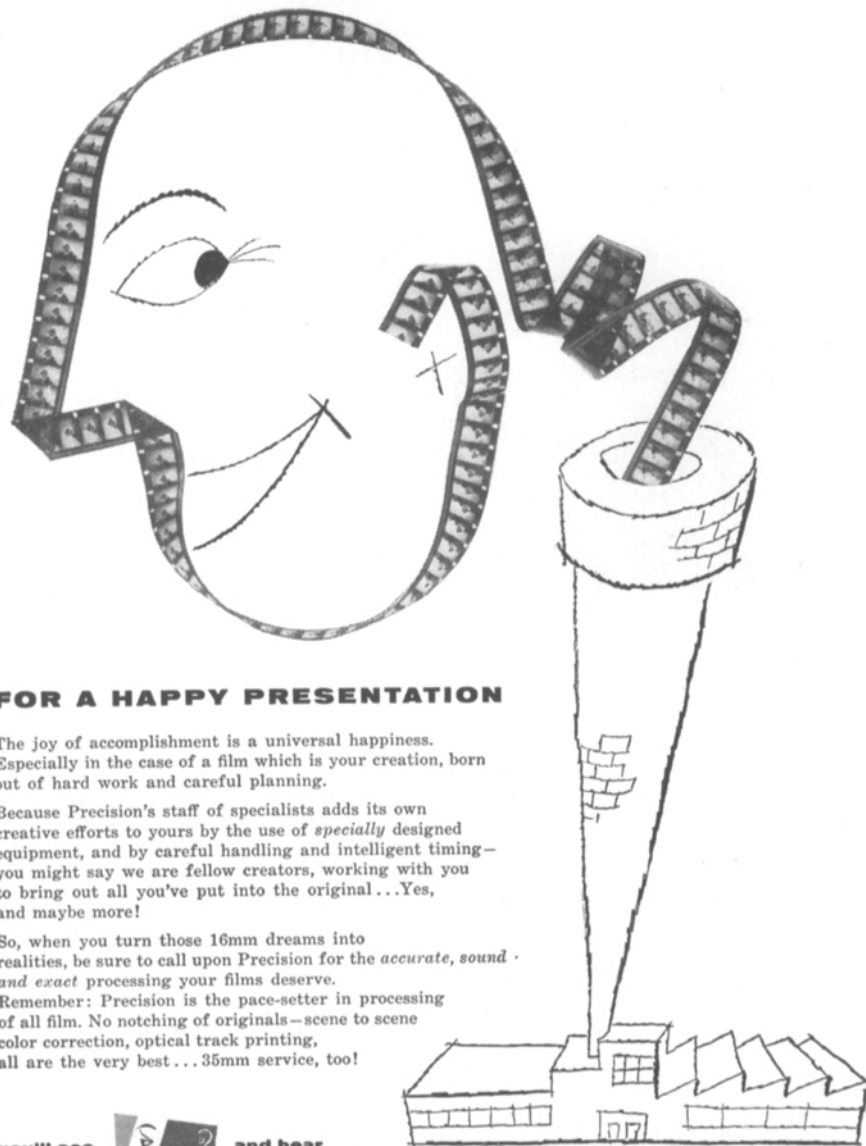
With the inventor most in mind, our reading was a happy enough experience, though the tautness in a book of this size naturally requires general statements to which we, with many *Journal* historical articles in mind, would apply small adjustments or qualifications. Thus, even though names from the Society's Honor Roll and the names of a very goodly number of SMPTE members currently active on the technical or producing scene appear in this book, the engineer will be constantly on the alert to challenge the text — but he will find little or no basis for general complaint. The author has been true to his aim — he says that "the history of the film is largely an account of directors the world over who, experimenting with the machinery of the inventors, found ways to create entertaining, stimulating pictures for their audiences."

Besides a good general index, there is a 10-page index to film titles which are in turn keyed to a 2-page listing of 16mm film sources. The author has included a nicely annotated list of "100 Best Books on Film" which will remind many of us of other books we have also enjoyed.—*V.A.*

Photojournalism

By Arthur Rothstein. Published (1956) by American Photographic Book Publishing Co., 33 W. 60 St., New York 23. viii + 200 pp. Profusely illus. 7½ by 10 in. Price \$5.95.

Although by "Photojournalism" Arthur Rothstein refers specifically to photographic reporting with the still camera, there is much to stimulate the motion-picture cameraman in this well-thought-out book. Like many primers, it can serve not only as introductory material, but as a marshaling force for ideas that the veteran has accumulated and never sorted. Mr. Rothstein is Technical Director of *Look* and it was he who took some of the now classic pictures used during the thirties by the Federal Security Administration to in-



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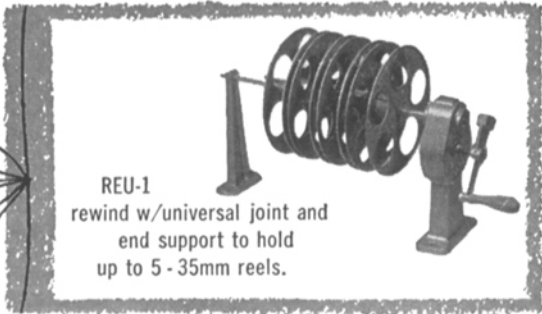
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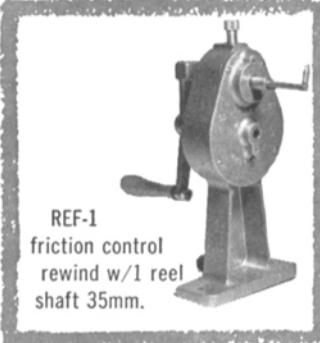
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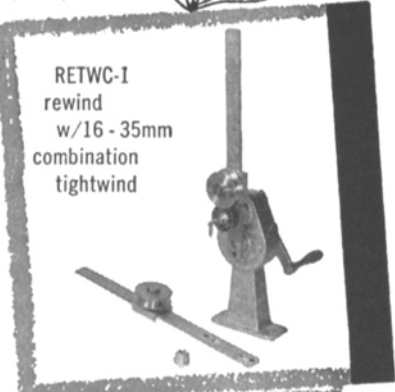
HF
REWINDS and ACCESSORIES



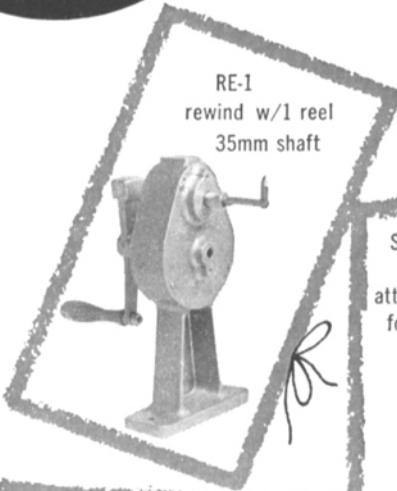
REU-1
 rewind w/universal joint and
 end support to hold
 up to 5 - 35mm reels.



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



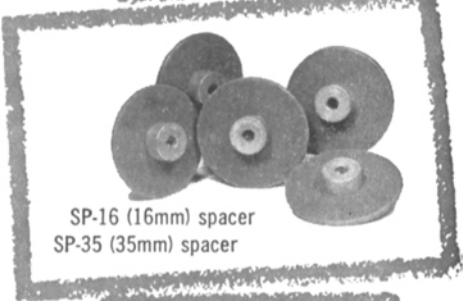
RETWC-1
 rewind
 w/16 - 35mm
 combination
 tightwind



RE-1
 rewind w/1 reel
 35mm shaft



SB-1
 swivel base
 attachment
 for rewind



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

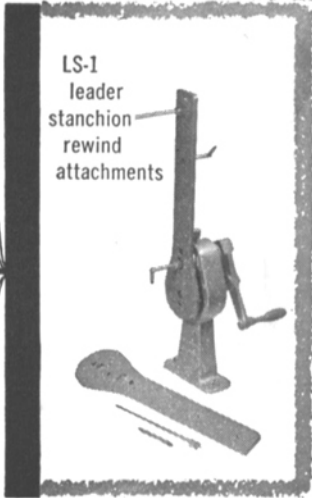
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WRITE FOR FREE CATALOGUE

struct the public in the facts of the desperate situation in the Dust Bowl. Hence he knows whereof he speaks when he discusses types of pictorial reporting, the functions of the various members of the "team" — photographer, editor, laboratory, etc. — and the ethics and the law of photojournalism. Chapters on Creative Images, Progressive Continuities, and Photographic Narration are of particular interest in relation to motion pictures.

Quarterly supplement No. 74 has been added to the *Photo-Lab-Index* loose-leaf encyclopedia published by Morgan & Morgan Inc., 101 Park Ave., New York 17. Included in the Supplement is information on various types of new developers and color printing methods. Subscription rate is \$4.00 a year. Supplement service is available to subscribers.

Elements of Color in Professional Motion Pictures has been chosen by American Cinematographer, 1782 N. Orange Dr., Hollywood 28, as one of the 10 books on subjects dealing with basic cinematography which it recommends to its readers. The magazine cautiously refrains from applying the word "best" to its list. In the article in the December issue of the magazine which describes the books selected, "Ten Good Books of Cinematographic Knowledge," by Frederick Foster, the author states "...one can always find differences of opinion on books as with horses, food and

women. But in these volumes will be found the answers to countless questions and problems, instruction on basic motion-picture photography, treatises on the procedures employed in making professional motion pictures, and overall — the professional advice of men respected in their field."

Other than the Society's publication, *Elements of Color*, the books selected are: *Film and Its Techniques* by Raymond Spottiswoode; *Handbook of Basic Motion Picture Techniques* by Emil Brodbeck; *Pictorial Continuity* by Arthur L. Gaskill and David A. Englander; *Dynamics of the Film* by Joseph and Harry Feldman; *Films in Business and Industry* by Henry Clay Gipson; *Movies for TV* by John H. Battison; *Industrial Motion Pictures*, Kodak Publication P18, *16MM Sound Motion Pictures* by W. H. Offenhauser; *Painting With Light* by John Alton. With two exceptions, *Pictorial Continuity* and *Films in Business and Industry*, these books have all been reviewed for the *Journal*; the first has interest mainly for amateurs and the second is a nontechnical book.

A special issue of *Audio-Visual Communication Review* (Vol. 5, No. 3) is a 120-page book, "Graphic Communication and the Crisis in Education." The book expresses ideas developed during two conferences at Yale University Institute of Human Relations, September 18-19, 1953, and April 23-24, 1954. Author is Neal E. Miller, Professor of Psychology at Yale University.

Twelve authorities in the fields of psychology, sociology and education and representatives of industrial firms collaborated with Dr. Miller in preparing the book. Among the authorities was John Flory, Advisor on Nontheatrical Films for Eastman Kodak Co., whose most recent contribution to the *Journal* (August 1957, pp. 458-461) is an article on "Economic Impact of the Audio-Visual Field."

The book is divided into two sections: Part I, "Barriers to Optimum Use and Suggestions for Overcoming Them," and Part II, "Scientific Principles for Maximum Learning From Motion Pictures."

In discussing the resistance to pictorial techniques displayed by many teachers, the author stated that one reason for this resistance is that teachers "run into so many frustrations in trying to use the equipment." One suggestion made in this section of the book is that, "Means should be found to keep equipment manufacturers in touch with the problems of the classroom. . . . One way of doing this would be to set up a liaison working group under the joint sponsorship of the Society of Motion Picture and Television Engineers, the National Education Association and the American Council on Education."

The book is available in paper bound and cloth bound editions and is priced at \$1.25 and \$2.00, respectively. Checks are payable to the Department of Audio-Visual Instruction, National Education Association, 1201 16th St. N.W., Washington 6, D.C.

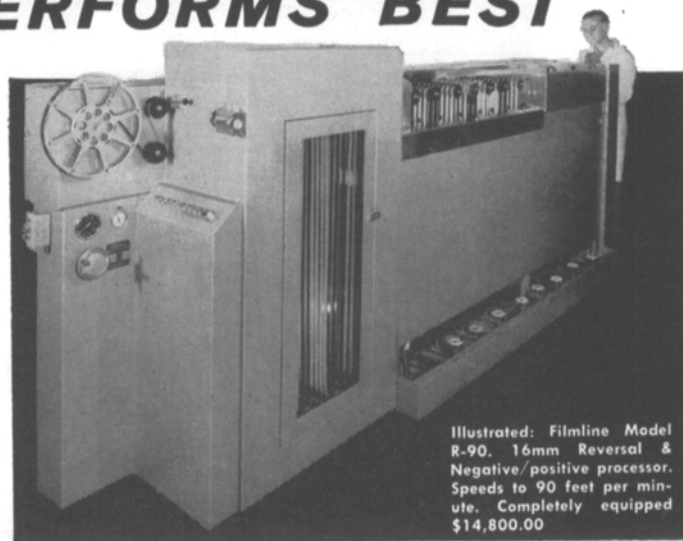
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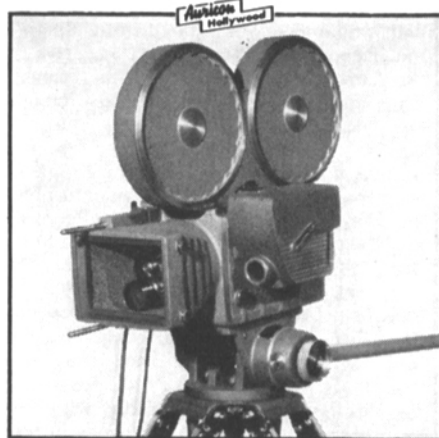
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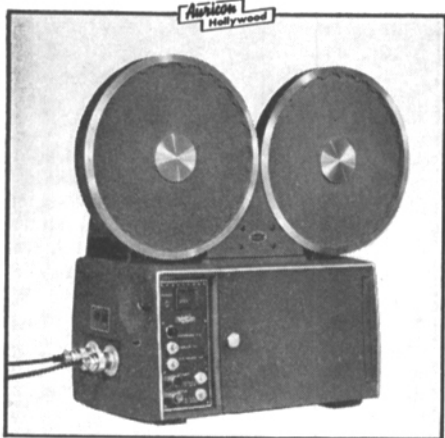
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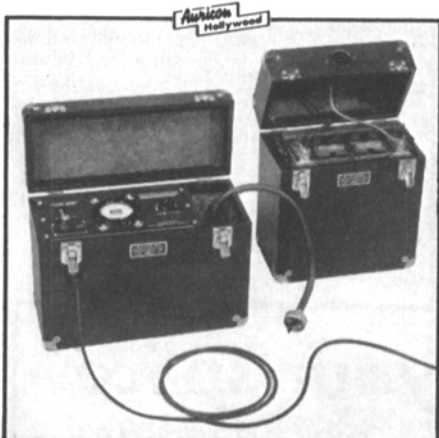
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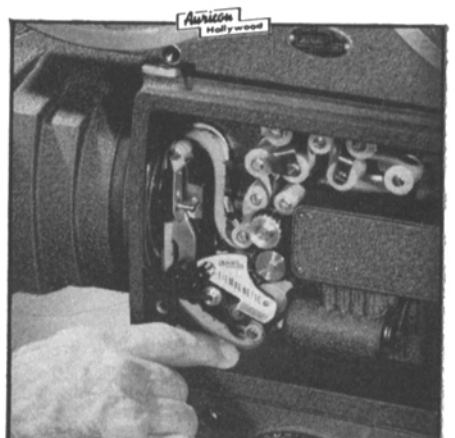
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