

Filmfacts, a weekly publication containing comments on, and evaluations of, current motion pictures is now in its second year of publication. During 1958 it covered 435 films, quoted from over 1100 reviews and printed more than 180 illustrations, according to an announcement issued by the publishers. The Editor is Ernest Parmentier. The address is P.O. Box 53, Village Station, 150 Christopher St., New York 14.

Problems in Technical Publication Management—A Preliminary Survey is a 22-page pamphlet containing 10 chapters dealing with various aspects of technical writing and publishing. Author and publisher is Roswell Ward who is well known as writer, consultant and executive in the specialized field of technical writing. First published as a series of articles appearing during 1958 in *Armed Forces Management*, the 10 chapters have been revised and illustrated. Although primarily directed to Technical Publication Managers, the subject matter includes a number of helpful hints to authors of technical papers, especially in the chapters on "Creative Imagination in Technical Publications," and "Streamlining Methods of Technical Writing." The booklet is available from Mr. Ward at Rockledge, Bantam, Conn. It is priced at \$3.50.

Better Movies in Color, a 24-page Eastman Kodak publication has been revised from an earlier version to include the latest available information on cameras

with built-in exposure meters. Planned for the "home moviemaker," the booklet contains illustrated, step-by-step instructions on the best use of Brownie Automatic and Kodak Cine Automatic Cameras. It is priced at 35 cents and is available from Kodak dealers.

section reports



The Dallas-Fort Worth Section met on September 24 at the Mercantile National Bank Auditorium in Dallas with an attendance of 40. Speakers were Gordon Tubbs of Eastman Kodak Co., who discussed the Eastman Color Negative Type 5250, and Jay Berry of Alexander Film Co., who discussed the 1959 International Film Festival.

Through the use of slides, Mr. Tubbs described the specifications of the new higher speed Eastman Color Negative Film Type 5250. Following the description of the film capabilities, Mr. Tubbs showed 35mm film sequences dramatically demonstrating the advantages of the new film. The wives and guests particularly enjoyed the footage of the Japanese Royal Wedding and the Ice Follies.

Mr. Berry described the importance of creative engineering in the production of good commercial films. He showed many of the winning entries in the "International Festival of Television Commercials and Theatre Advertising Films." Before each film was shown he described the techniques to be seen, the country in which the film was made and the category in which the prize was awarded. These films from Italy, France, England and the United States were extremely entertaining and presented many stimulating ideas.—Philip W. Wygant, *Secretary-Treasurer*, 6021 Plants Ave., Dallas 12, Texas.

The Hollywood Section had an attendance of 225 at its September 15 meeting at the National Broadcasting Co. in Hollywood. Oscar F. Wick and Ralph E. Lovell, both of NBC-Burbank, and Mel W. Smith, S&S Mfg. Co., Alta Loma, were the speakers. Mr. Wick discussed "Double System Editing of Color Video Tape." Mr. Lovell's subject was "An Electronic Leader Device for Video Tape Recording." Mr. Smith talked about "A Precision Video Tape Splicer of Unique Design."

Mr. Wick described, and illustrated by the use of slides, the double system editing of color video tapes by NBC-Burbank. This system involves the making of a separate magnetic soundtrack and a photographic kinescope recording simultaneously with the making of the video-tape recording. A common cueing system is employed which keeps these records in synchronism. The photographic kinescope single-system recording serves as a cutting work print. Its cues serve to permit the synchronous cutting of the magnetic soundtrack and the video-tape recording. After these two records have been cut, the soundtrack is dubbed from the separate sound record onto the video-tape recording to make a composite record. This technique overcomes the disadvantages of cutting single-system records in that the action does not have to be preplanned to allow a section where no dialog occurs to take care of the sound-picture separation.

Mr. Lovell described and demonstrated an electronic leader device to permit the recording of an "Academy" leader on the head end of video-tape records. This device, having a rear illuminated slate section for recording the production, scene and take numbers, also incorporates an electronically generated count-down device which forms Arabic digits that count down at 1-sec intervals to be photographed by the television camera to act as a cueing leader. In addition, audible signals were provided to cue the audio soundtrack.

Mr. Smith described a high-precision video-tape splicer which incorporated a number of unique features, such as a calibrated microscope, a special shearing action cutter and vernier tape-positioning rollers. The details of this splicer were shown graphically by color slides.—Robert C. Hufford, *Chairman*, Eastman Kodak Company, 6706 Santa Monica Blvd., Hollywood.

The New York Section met on September 15 at the Carnegie World Affairs Center with an attendance of 62. Paul Wittlig, *Manager*, Production Development, CBS-

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TV, addressed the group. His subject was "Television Staging Devices."

Mr. Wittlig presented two motion pictures showing new staging devices designed and developed by the CBS Television Network to overcome the physical boundaries of studios. The major technique described was "Video Scene" which combines images from two electronic cameras to create artistic settings which normally would require a great deal of construction and expense. This method, which could be described as "electronic matting," makes use of synchronized camera operation. In addition, Mr. Wittlig described a technique called "photomat" which combined a small set and a photograph as well as the "mill pond" effect which makes use of a mirror image of the original scene to give the illusion of a reflection on water.

After the film and description of the techniques by Mr. Wittlig, a lively discussion period was held to give the audience an opportunity to ask specific questions concerning the various techniques.—Edward M. Warnecke, *Secretary-Treasurer*, Eastman Kodak Co., 342 Madison Ave., New York.

The Rochester Section met on October 1 at the Dryden Theatre with an attendance of 22. The program included a panel discussion entitled "Three Looks at Educational Television." Participants were: Paul L. Chamberlain, *General Electric Co.*, Syracuse; Lloyd Kaiser, *TV Consultant*, Rochester Board of Education;

and Miss Geraldine McMullen, *Rochester Board of Education*.

Mr. Chamberlain gave an excellent description of the present status of educational television using a market-research approach to the future of the medium. He discussed closed-circuit television vs. the aired signal and explained how the great needs of education may be met with educational television. He indicated that possible monetary savings might be realized in a consolidated school district.

Mr. Kaiser described the rather limited approach which Rochester has made in regard to its public school system. He discussed the problems relative to establishment of educational television from an economic and a professional standpoint. Miss McMullen described some of the programs in which she participated.

A 45-minute question and answer period followed the formal presentations.—R. E. Connor, *Secretary-Treasurer*, 35 Chatham Park, Rochester 18, N.Y.

The San Francisco Section met on July 14th, after cocktails and dinner at Hal's Restaurant, at the Eastman Kodak Processing Lab. in Palo Alto to hear two papers on color motion-picture film.

Vaughan C. Shaner, *Motion Picture Film Dept.*, Eastman Kodak Co., guest speaker, discussed the new 35mm Color Negative Film Type 5250 and the 16mm Ektachrome Reversal Camera Film Type 7255.

In both discussions, a description of the

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emulsion relating to ASA speed, color balance and grain structure was given before a comparison demonstration was shown. The 35mm ASA 50 was compared to the older ASA 25 film. The increased depth of field (due to being able to stop down one full stop) and the better color reproduction was very apparent. A question and answer period followed Mr. Shaner's formal presentation.

Coffee and donuts were served after the meeting.—Frank Mansfield, *Secretary-Treasurer*, 57 Stoneyford Ave., San Francisco 24.

The San Francisco Section met on August 11 at Palmer Films, Inc., with an attendance of 26. Bill Cothran, News Director, KROV-TV, San Francisco, and Charles Stanyan, Senior Cameraman, KRON-TV, were the speakers. Mr. Cothran discussed "News Coverage for Television." Mr. Stanyan explored the "Technical Problems of Newsreel Coverage."

Mr. Cothran gave a rundown of the operation of his department. Problems regarding the general coverage of local news pickup, laboratory skeds and editing were covered.

Mr. Stanyan pointed out the advantages of magnetic sound over optical. Because of the selflimiting properties of the magnetic strip it is possible for many one-man pickups. Since it is also possible to monitor off the track during recording, it is possible to hear any wow and flutter that may be introduced due to poor power regulation. This feature has saved many stories because a portable power supply could be brought into use.

Various samples of recent news subjects were projected, showing the high quality that is possible with magnetic sound.—Frank Mansfield, *Secretary-Treasurer*, 57 Stoneyford Ave., San Francisco 24.

The San Francisco Section met on September 8 at San Francisco International Airport with an attendance of 58. Speakers were Norman Merkel, E. Mathews, and E. P. Sullivan, all of Federal Airways Agency. Subject of discussion was "Radar Control and Intercom System at San Francisco International Airport."

Following cocktails and dinner at the International Inn, Mr. Merkel, with the aid of color slides, gave a detailed explanation

of the equipment used in the new radar control approach system and the intercom between the tower operators and the radar operators. This new intercom system has reduced the interval of landings from 7½ min per plane to 3 min and a departure time from 10 min to 2 min.

Mr. Mathews spoke on the electronic equipment and explained the method used for proper cancellation of stationary returns so that moving returns, such as aircraft, would allow for a better display for the radar operator.

After the lecture portion of the meeting the group moved to the San Francisco International Airport where they were taken to the radar room and control tower to see the equipment in operation.

The meeting concluded with a tour through American Airlines new 707 Jet Airliner, conducted by Ralph Weinals, chief communications maintenance man for American Airlines.—Frank Mansfield, *Secretary-Treasurer*, 57 Stoneyford Ave., San Francisco 24.



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 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.

Zeiss Ikon Automatic Projection System

Abstracted and translated from "Vereinfachte Filmvorführung durch Einsatz von Automaten" by Dipl.-Ing. H. Tümmel in Kino-Technik, No. 10 (1958), pp. x-xii, xiv.

The Zeiss Ikon automatic projection system uses a special switch to trigger the various operations of a motion-picture program automatically. Each step, from the lowering of the house lights and the raising of the curtain, to the close of the final film, can be preset so that the entire program can run without supervision. Xenon lamps have been found preferable

for this system since they require less attention during operation than carbon arcs.

The system comprises a drum-type switch and a drive system, mounted together and housed inside a closed box. The drum is grooved. Spring-held metal nodes can be affixed at appropriate points in the grooves. As the drum revolves the nodes strike against a rack of switches and activates the various pieces of equipment.

The drum, which makes one revolution in 4 min. is driven by an a-c motor. Its outer rim is marked with a time scale in 5-sec, to facilitate accurate placing of the nodes. There are 25 grooves on the drum, permitting the use of up to 25 nodes to perform the same number of switching actions. The first switch starts the motor, leaving 24 switches for operating the various elements of the projection and theater equipment involved. For unusually elaborate presentations it is possible to add a second rack of 24 switches below the first; additional nodes are then installed and adjusted in the grooves so as to miss one of the racks and activate the other.

Provision is made for the equipment to turn itself on and off as required. During the showing of a film, for example, the equipment will be switched off and automatically restarted when it is time to proceed to the next operation. Synchronization of the various parts of the program is achieved by a signal transmitted from a cue mark on the film or tape in the projector. Similarly, impulses are transmitted from the automatic switch to the projector, sound system, lighting controls or other elements of the theater equipment. Only minor modifications of this equipment are required.

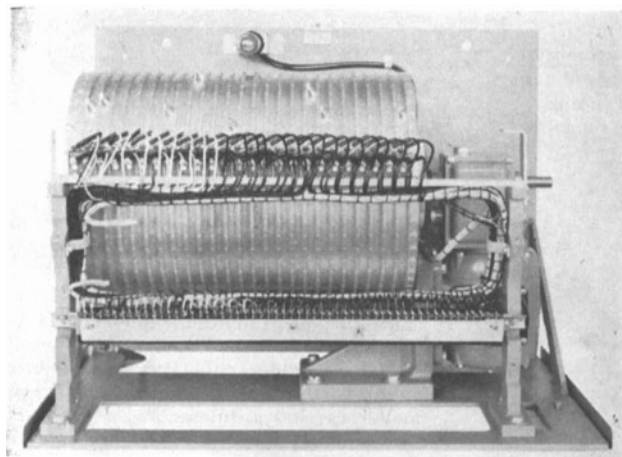


Fig. 1. Automatic drive switch and drive with housing removed.

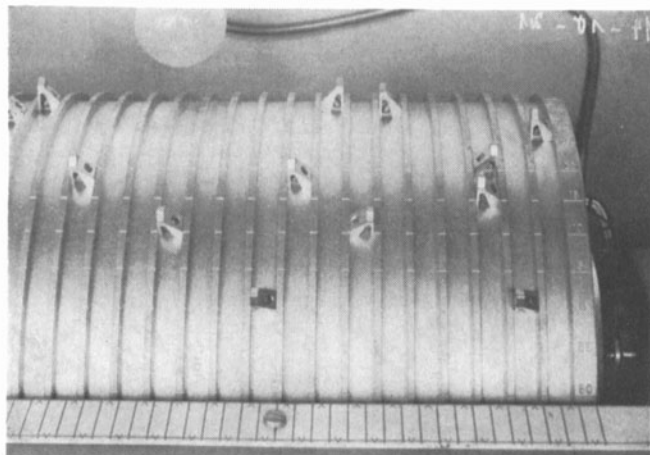


Fig. 2. Detail of drum showing the spring-held metal nodes.