

Purchase of a Marconi television outside broadcast vehicle by the Russian Television Authorities has been announced by Marconi Wireless Telegraph Co., Ltd., Chelmsford, Essex, England. The vehicle was exhibited during the British Trade Fair held at Sokolniki Park, Moscow. It is equipped with four Marconi Mark IV TV cameras.

The Westrex Recording Equipment Division of Litton Systems, formerly located at 6601 Romaine St., Hollywood, has moved to 335 North Maple Dr., Beverly Hills, Calif. The firm's new quarters, adjoining Litton Industries headquarters, occupies 30,000 sq ft. The move was made because of the firm's expanding manufacturing and development operations.

Multilingual Sound Installation at the Palace of Science, Brussels World Fair

By GEORGE F. VAN WEYENBERGH

IN 1958 AT THE PALACE OF SCIENCE in the Brussels World Fair, it was desired to tell the story of the atom, describe its structure and give an understanding as to how the electrons, protons and neutrons operate.

Presented on May 10, 1961, at the Society's Convention in Toronto by Austin B. Cooley for the author, George F. Van Weyenbergh, Westrex Company France, 16 Place des Martyrs, Brussels 1, Belgium. (This paper was received on April 10, 1961.)

The problem was to present this story in 30 minutes in five different languages accompanied by pictures, and to be able to repeat this presentation many times. Music and sound effects as well as the multilingual commentary were to accompany the pictures.

It was decided to use 35mm film. Music and sound effects were reproduced from a separate 35mm film over three sets of speakers, one at the front and another at the rear of the ceiling and the third on the stage. The multilingual commentary was piped to outlet boxes attached to the arm rests of the 600 seats of the auditorium.

Five machines were installed. Two provided pictures, using standard Century projectors with anamorphic lenses, Ashcraft lamps and rectifiers and Westrex R-2 reproducers. The other three machines were Westrex sound reproducers using standard 4-track magnetic film. To present the show, one projector was used for the picture and two 4-track magnetic reproducers for the sound. Three of the total of 8 tracks were used to present the music and sound effects over the auditorium speakers. The other five sound channels reproduced the English, French, German, Flemish and Spanish language commentaries. This left one spare picture projector and a spare 4-track sound reproducer for emergency protection.

All five machines were equipped with nonsynchronous and selsyn motors to enable complete interlock operation. A separate amplifying system was provided for each of the four tracks on the three sound reproducers. Patching was provided to enable switching between amplifiers and reproducer tracks. For the picture presentation the arc lamps were operated at 125 amp. The picture was 66 ft in width, and aspect ratio 1 : 2.66 on a perlux screen.

The earphones were of the type used in the U.N. halls in New York: single receiver with removable plastic case which can be slipped over the ear. This was desirable not only as regards cleanliness but also because the cases allowed the choice of either right or left ear. The cord was plugged into any one of the five jacks mounted in a box fitted to the left arm of each of the 600 seats of the auditorium. A potentiometer in the box enabled the listener to adjust the volume.

All earphones used for the five language commentaries were put in parallel. Despite the rough handling the system had to withstand during the six months of its use, no trouble was experienced. All the feeders to the seats could be disconnected in the projection booth so as to isolate any one feeder in which trouble might develop.

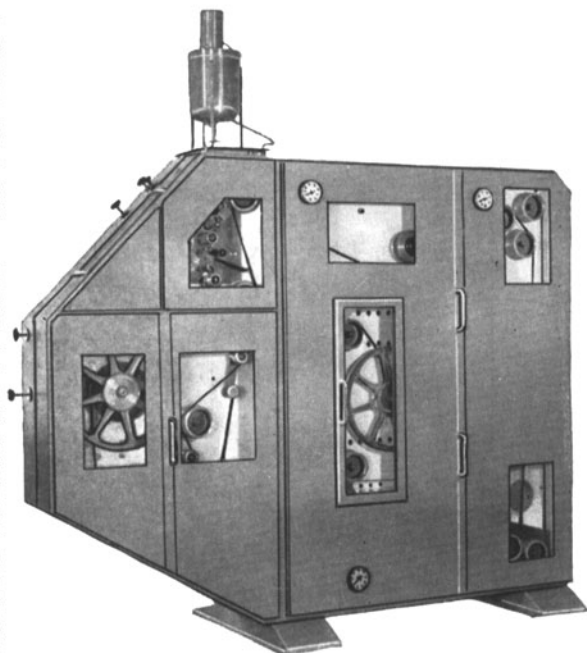
Each language circuit was loaded with an 8-ohm resistance across the line. Thus, any number of 2000-ohm earphones could be used up to a resultant 8-ohm impedance, using the 4-ohm output of the 26C amplifier. Regardless of the number of earphones in use for any particular language no noticeable mismatch was encountered.

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When you can't tell what will happen, Ektachrome ER Film protects you

Out on the ranges, many things are being filmed today that are not subject to nice, convenient prediction for the guidance and benefit of the photographic crew.

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Yet the affair is being run for the purpose of providing information from the

color film. When the pressure is on and the question marks are large, the color film had better be Ektachrome ER.

Ektachrome ER Film, Daylight Type, has an exposure index of 160; *Type B*, 125. (It is still a little hard to believe that color film could be that fast.) Exposed on this basis, it gives high definition and color differentiation so vivid that those who have to reach decisions from looking at the results feel a surprising sense of accentuated perception.

Equally important—perhaps more important—is the way Ektachrome ER Film hangs onto its definition and color differentiation when circumstances foul up the calculated ideal exposure settings. Expose it at an effective index considerably above the recommended figures, and it will often take a corps of critics to detect the difference in results. Remember, too, that tolerance to overexposure is likewise handy. We have seen Ektachrome ER Daylight Type footage shot at effective exposure index as low as 24. With compensation in the first development, it shows only a tiny difference in color balance as the only evidence of maltreatment.

One more point is worth noting. Both types of Ektachrome ER Film and Ektachrome Reversal Print Film can be processed in exactly the same way. Further, if you don't want to do it yourself, processing is now widely available.

EASTMAN KODAK COMPANY, Photorecording Methods Division, Rochester 4, N. Y.

