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spring. A fixed register pin locks the film during exposure to insure vertical steadiness. A 16mm film detailing the camera operation, and some sample recordings, were shown. Mr. Palmer is associated with W. A. Palmer Films, Inc., of San Francisco.

"Recent Advances in Travelling Matte Systems," was the title of a discussion by Petro Vlahos of Systems Development Corp. of Santa Monica.

Mr. Vlahos described the sodium system, the color difference system, and a self-matting black-and-white system. For the first time anywhere, details were given of a self-matting black-and-white system whereby the foreground film is self matting for both the foreground and background scenes. Basic problems common to the industry were discussed and specific recommendations were made concerning the need for special equipment and continued development in this field.

Interesting matte shots from MGM's *Ben Hur*, and Walt Disney's *Parent Trap*, were among the illustrations used by the speaker.

A pre-meeting dinner at the Cafe de Paris in Hollywood was attended by 50 people.—John Kiel, *Secretary-Treasurer*, Producers Service Co., 820 South Mariposa St., Burbank, Calif.

The Nashville Section met on September 16 at the studios of WSM-TV with an attendance of 20 members and guests. The featured speaker was Gordon Chambers of Eastman Kodak Co.

Mr. Chambers, in his address entitled "New Kodak Reflex Special Camera and Viscomat Processor," discussed the new Kodak Viscomat Processor, giving background information on the viscous application of processing chemicals, and the development of a new 16mm professional camera. He related the thinking that went into the specifications of the Kodak Reflex Special Camera and had one of the cameras set up for inspection by the audience.

A film prepared by Kodak demonstrating the use of color in the graphic arts showed some unusual and effective high-key color photography.

Coffee and pastries, courtesy of WSM-TV, were served during a discussion period which followed Mr. Chambers' presentation.—H. R. Briscoe, Jr., *Secretary-Treasurer*, 403 Signal View, Chattanooga 5, Tenn.

The New York Section met on September 13 at the Word Affairs Center Auditorium with an attendance of 75. Arthur Miller of Du Art Laboratories read a paper entitled "Fiber Optics for Continuous Printers," prepared by Mr. Miller and Robert Hartshorne.

Mr. Miller described the advantages of the incoherent bundle of glass fibers in producing a bright, uniform illumination at the gate of a continuous motion-picture film printer. He also explained the ability of fiber optics to produce a diffuse illumination, with the advantage of minimizing negative defects, and without the great loss of intensity that would result from the introduction of opal or ground glass in the path of conventional optics.

Slides showing a printer with a fiber-optic light source were projected. The

speaker also described methods of using fiber optic bundles in which a percentage of the fibers are detached from the main bundle and which can be used to monitor the light source, or be used for some extreme printing function.

This paper by Mr. Miller and Mr. Hartshorne was printed in the September 1961 issue of the SMPTE Journal.

Attending the meeting were Richard Wilson and Dr. Walter Siegmund of American Optical Co., manufacturers of fiber-optic bundles. These gentlemen participated in the discussion that followed the formal presentation of the paper by Mr. Miller.—Peter Keane, *Secretary-Treasurer*, Screen Gems, Inc., 711 Fifth Ave., New York, N. Y.



books reviewed

Russian-English Dictionary of Science, Technology, and Art of Cinematography

By Val Telberg. Published (1961) by Telberg Book Co., 544 Sixth Ave., New York 11. 103 pp. 8½ by 11-in. Price \$9.80.

The publication at the present time of this notable volume is both a demonstration and a reminder of our expanding cultural relations with the U.S.S.R.—either as the result of private initiative or under the auspices of the Department of State—in the domain that Lenin once called the Soviet Union's "most important of arts," i.e., the motion picture.

As the first Russian-English glossary of film terms ever published, it must be welcomed for the significant timeliness of its appearance among the essential reference books in any basic library. This work has been successfully undertaken by Mr. Telberg, whose qualifications for the task stem from his background as expert photographer and translator from the Russian.

Over two thousand words and phrases are rendered into English in what appears to be a fairly comprehensive coverage of the field. The three categories referred to by the author (science, technology, and art of cinematography) are not set apart; the arrangement is alphabetical throughout and often several meanings are supplied for a given term. Grammatical particulars are omitted, and there is no indication of verbs, adjectives, or nouns, or of the gender of nouns.

The importance of this compilation leads one to regret the minor flaws of its physical appearance. The book, while bound in hard

Auricon; Zoomscope; Super-1200; Pro-600 Special; and Cine-Voice; are Trade-Marks of Bach Auricon, Inc.

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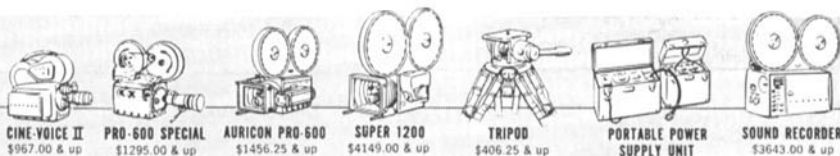
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covers, is not printed, but mineographed from typed stencils, with individual letters occasionally missing or blurred, and some faulty spacing and margins. These are, however, comparatively small details that do not detract for the overall worth of this valuable research and reference tool. —George L. George, Executive Secretary, Screen Directors International Guild, New York.

English-Russian Dictionary of Photography and Cinematography

By A. A. Sakharov. Edited by Prof. E. M. Goldovsky, Central Editorial Board, Foreign Language Scientific and Technical Dictionaries, Fizmatgiz, Moscow, 1960. (Obtainable in U.S., Barnes and Noble, 5th Ave. and 18th St., New York, N.Y.). 395 pages. Price 14 rubles 95.

The introduction to this dictionary states that it is the first to be published on the subject in the Soviet Union and that it contains about 10,000 words and expressions directly connected with the motion-picture and the photographic industries. It is intended not only for motion-picture engineers, but also for students learning cinema techniques, amateur movie makers and various specialists using photo and film in their daily work.

In preparing this dictionary the compiler has drawn widely on handbooks and periodicals published in the last twenty years (the ten volume encyclopedia "The Complete Photographer" and the "Encyclopedia" published by Focal Press in London are specially cited). Reference is also made to previously published multilingual dictionaries outside the Soviet Union—King, Elsevir (Clason), Gauda, etc.

The main part of this dictionary (287 pp.) is taken up by an English-Russian list but a very short list of English and American abbreviations is included and also an index of Russian words which might be useful to a person translating from Russian into English. A number is printed after each Russian word referring to the English word in the front part of the dictionary. Certain errors (such as Movicton, Grew, Cinemascope) and omissions (Akeley camera, script-girl, variable focal-length lens, etc.) are evident but this book will nevertheless be very useful in the United States.

(The dictionary is available in France, at a price of little more than 2 U.S. dollars, from a book shop which specializes in publications from Eastern European countries.) Finally, it is interesting to note that 8,000 copies of this dictionary have been printed in the first edition.—Alexis N. Vorontzoff, 10 Rue Mademoiselle, 10 Paris XV, France.

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current literature



The Editors present for convenient reference a list of articles dealing with subjects cognate to motion-picture engineering published in a number of selected journals. Photostatic or microfilm copies of articles in magazines that are available may be obtained from The Library of Congress, Washington, D.C., or from the New York Public Library, New York, N.Y., at prevailing rates.

American Cinematographer vol. 42, Sept. 1961
Kodak's New Reflex Special 16mm Camera (p. 534)

British Kinematography vol. 38, Apr. 1961
Past, Present and Future Trends in Sound Recording Techniques (p. 88) *F. W. Rennie*
Rapid Reversal Process and Special Projection System for Film Patrol (p. 96) *E. R. Townley*

Film Technikum vol. 12, June 1961
Tontechnik, Lautsprecher werden gemessen

International Photographer vol. 33, June 1961
Kodak Rapid Processor (p. 112)

Jour. Brit. IRE vol. 21, Apr. 1961
Television Anomalies—Past, Present and Future (p. 291) *L. H. Bedford*
On the Problem of Magnetic Focusing of a Beam of Electrons Emitted With Thermal Velocities (p. 337) *J. Vejvodova*

Jour. Phot. Sci. vol. 9, May/June 1961
Latent Image Reactions With Mercuric Chloride (p. 145) *D. M. Spracklen*
Role of Gelatin in Photographic Emulsions (p. 151) *H. W. Wood*

The Dual Mechanism of Latent-Image Formation in Photographic Emulsions (p. 157) *E. A. Sutherns* and *L. E. Loening*
Nanosecond Light Sources (p. 165) *G. Porter* and *E. R. Wooding*

Effect of Plate Making Conditions on the Tone Rendering Obtained Using Non-Dichromate Sensitized Lithographic Plates (p. 180) *S. D. Winn* and *L. E. Lawson*

Equivalent Quantum Efficiency and the Information Content of Photographic Images (p. 188) *E. H. Linfoot*

Solarization: Reversal Effects Arising From Variation of Developed-Grain Size With Exposure (p. 195) *G. C. Farnell* and *J. B. Chanter*

On Necessary Measurements for the Characterization and Optimum Use of Photographic Materials for Scientific Purposes (p. 201) *P. B. Fellgett*

Comparison of Flash Light Sources by the Open Shutter Method (p. 207) *George H. Lunn*
Estimation of Restrainers (p. 210) *P. S. Gordon* and *E. D. Swann*

vol. 9, July/Aug. 1961
Reliability of Bleaching Techniques for the Determination of Latent Image Distribution in Silver Bromide and Iodobromide Emulsions (p. 217) *E. A. Sutherns*

Electrokinetic Measurements on Silver, Silver Bromide and Silver Sulphide (p. 222) *J. Barr* and *H. O. Dickinson*

Jour. Radio Research Lab (Japan) vol. 8, Jan. 1961
Theory of Cross Relaxation in Maser Materials (p. 1) *M. Hirano*