

by means of a probe at the end of the terminal resistor. The reference frequency is  $10^8$  c/sec.

The method described above for opening a Kerr cell by means of a traveling wave offers the following advantages:

(a) The capacitance of the cell has no influence on the pulse form. It is merely necessary that the characteristic impedance of the system (including any number of cells) be kept constant.

(b) One could arrange two cells in series both optically and electrically. Both cells would be opened by the same pulse practically simultaneously. It is advantageous to put two cells optically in series if a very high density is required in the closed position.

(c) If two cells are interconnected by means of a delay cable, the cells can be opened with an exactly defined interval. This arrangement is preferred for the accurate measurement of velocities.

(d) A large cell could be designed (with more complicated electrodes), and the pulse guided through this cell along a meander-shaped path. It would thus be possible to construct large-sized cells without the need for modifying any of the other parts of the system.

Figure 6 illustrates the performance of these Kerr-cell shutters. The six pictures were all taken within an interval of  $100 \mu\text{sec}$ . They show stages of the explosion of a wire.

*Ed. Note:* The Fifth International Congress on High-Speed Photography was sponsored by the SMPTE and supported in part by the Departments of Army, Navy and Air Force through a grant administered by the Chief Signal Officer of the Army. Congress papers and related discussion were published in the *Proceedings* of the Congress early in 1962. This paper appeared on pp. 138-140 of the *Proceedings*.

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## Letter to the Editor: The Colonial Williamsburg Theaters for a Wide-Screen Participation Film

I am impelled to a mild criticism of the paper on the Colonial Williamsburg theaters, appearing in the September 1961 *Journal*.

Understand, though, this is in no way intended as a derogation of the substance of these two articles, nor to the very bold and well carried out concept of a theater and a film designed especially for each other. Only praise is due to Mr. Schlanger and Mr. Smith for this project.

What I object to is purely a matter of terminology; specifically, the use of the term "participation"—meaning, I assume "audience participation." Now, there is a good deal of doubt among psychologists and others as to whether the members of the audience actually identify with the actors in a film to any real extent; there is much evidence that this is pure superstition on the part of film writers and producers.

As for "participation" in any sense of the word, since the audience can have no influence whatever on the course of events in a film, one cannot say that the audience actually participates in the performance in the manner that it might, for example, in any sort of live show.

I fear that we have, in this case, fallen for a piece of rather shopworn television talk. Television is a melding of the arts and advertising, and it takes a good deal of its terminology from advertising, where euphemism reigns supreme. We all know that "DeLuxe" is the cheapest model, that "Jumbo" is the smallest size, etc. We should, by now, have learned that a "situation comedy" is an ad agency term for a show which is *not* a comedy, acted by people who are *not* comedians. And most of all, we should have learned years ago, that "audience participation" was simply Madison Avenue doubletalk for a *giveaway show*.

As engineers and scientists, I say we should be careful to eschew all such hucksterisms. We have real accomplishments, and we don't need doubletalk to explain them.

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