

Tiros IV, the final Tiros in the first series of NASA-sponsored, RCA-developed satellite weather-watchers, was launched February 15, 1962, less than two years after the first Tiros leaped into Space. Each Tiros, carrying television cameras and other equipment, differed in some respect from its predecessor. Tiros IV carries two TV cameras, one of which is fitted with a new, medium-angle Tegca lens, designed to take photographs with less distortion and covering an area of 450 miles on a side. The second camera is equipped with a wide-angle lens, covering an area approximately 700 miles on a side. Tiros I, during its 78 days, sent back more than 23,000 photographs. Tiros II was improved by a new system of orientation control based on the Earth's magnetic field. The second of the heavenly quadruplets stayed up one year and seven months and sent back 36,000 photographs. Tiros III was launched on July 12, 1961, and during five months of operation sent back more than 35,000 photographs. During January and March 1961, Tiros II watched the breakup of ice packs on the St. Lawrence Seaway. During the summer of 1961 Tiros III brooded over the hurricanes in the Atlantic, sending back photograph after photograph as it tracked them to their lair.

A second and third series of meteorological satellites, Nimbus, and Aeros, are planned by NASA.

Fourth UNIATEC Congress

The fourth Annual Meeting of UNIATEC (International Union of Motion-Picture Engineering Associations) was held in Turin, Italy, September 24-27, 1961, in conjunction with the 13th International Cinematography Conference of the Italian technical motion-picture association ATIC. Twenty nations were represented and the technical program was organized in the following five sections:

(1) *Influence of new scientific developments on the future of motion-picture technology* — the three paths of progress for cinematography; the immediate prospects (new light sources, magnetic recording, light intensifiers, semiconductors); prospects for further developments (new means for data recording); motion-picture applications in television practice.

(2) *Psycho-physiological elements in motion pictures* — picture perception (resolution, contrast); time effect (steadiness and movement, flicker, visual exhaustion); color rendition (colorimetry, matching factors, aesthetics); field of vision (visual tolerance in panoramic shots, the role of eye movement); optical phenomena (movement parallax, monocular effect, stationary effect).

(3) *Photochemistry and photophysics of information-recording processes* — historical review; definition of information carriers and their characteristics; production of cellulose carriers for motion-picture photography and for magnetic sound recording; chemical, physical and mechanical properties of

existing recording bases; new recording bases.

(4) *Problems of single and multichannel sound recording in relation to theater reproduction quality* — comparison of the dramatic uses of picture and sound in motion pictures; comparison of sound developments and picture format; characteristic factors in sound quality and distortion; sound mixing requirements; unsolved problems in multichannel sound reproduction.

(5) *Objective criteria for the development of photographic picture quality* — multiple-picture reproduction (quality changes, sound transmission, resolution losses); analysis of the reproduction process (objective physical characteristics, detail development, diffuse dispersion, grain structure, visual perception); physical properties of photochemical materials (the function of contrast, luminance variations); correspondence between objective physical characteristics and visual sensations.

Among the equipment shown at the Congress were an interchangeable magazine for use with tape recorders, a 15-track magnetic tape machine, and the Eastman Kodak rapid processing machine, the Viscomat.

Inquiries about any of the technical discussions at the Congress should be addressed to the Secretariat of UNIATEC, Att: Jean Vivié, 92 Ave. des Champs-Elysées, Paris 8. UNIATEC's membership of 20 organizations has recently been increased by the addition of government and private groups in Japan, Canada, North

Acceptance of the MOVIOLA CRAB DOLLY for motion picture and television cameras is world wide as evidenced by unsolicited testimonials.

Users have learned through experience that the Moviola Crab Dolly provides a mobile platform for their camera that can be precisely positioned with more facility and speed, and with greater accuracy than any other type of camera support.

Regardless of the shot — moving or static — all people engaged in the creative phases of the industry recognize that production values are enhanced by the use of the Moviola Crab Dolly.

PRODUCERS see additional set-ups and more fluid camera work resulting in a quality product even on a tight budget.

DIRECTORS can add the dimension of camera movement to their sequences and, through continuous composition, give dramatic force to their story.

CAMERAMEN are able to "roll-in" on tight shots, exploit lighting setups to greater advantage, match "takes" to rehearsals through faithful dolly tracking and re-position quickly by smooth precision adjustment.

EDITORS welcome "dailies" that have an infinite variety of shots and added coverage. These values provided by the Moviola Crab Dolly eliminate "choppy" continuity caused by limited set-ups on ordinary camera supports.

WRITERS see that the Moviola Crab Dolly broadens their scope in its use for dramatic effects.

You can break the stalemate of production values versus cost with the help of the Moviola Crab Dolly. Call or write now for a free brochure.



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Korea, Sweden and Switzerland. The German society, Deutsche Kinotechnische Gesellschaft, was represented at the Congress by an official observer.

Highlighting the 31st Annual Meeting of the Inter-Society Color Council to be held March 12 and 13 at the Statler Hilton Hotel, New York (*Jour.*, p. 39, Jan. 1962), will be the Tuesday afternoon Symposium on Lighting for Color conducted by C. L. Crouch, Technical Director of the Illuminating Engineering Society. Discussion will center around four papers exploring different areas of the subject given by: (1) Ronald C. Allison, of T. Eaton Co., Ltd., Toronto; (2) Miss Dorothy Nickerson of

the Department of Agriculture; (3) Walter C. Granville, Industrial Color Consultant; and (4) Miss Gladys Miller, Editor of *New Homes Guide*. Guest speaker at the banquet to be held Tuesday evening will be Prof. Isay Balinkin, University of Cincinnati, who plans to speak on "Light Interaction With Light, Matter and Consciousness."

Program Chairmen are Charles Jerome and Warren Reese. Inquiries about the meeting or the Council should be addressed to Ralph M. Evans, Secretary, Inter-Society Color Council, c/o Color Technology Div., Building 65, Eastman Kodak Co., Rochester 4, N.Y.

The Audio Engineering Society will hold its Ninth Annual West Coast Spring Convention March 20-23 at the Ambassador Hotel, Los Angeles. Nine technical sessions are scheduled. Topics are Audio Applications and Acoustics; Recording and Reproduction; Speech Input Systems and Microphones; Language Laboratory and Audio Teaching Machines; Amplifier and Transistor Applications; Magnetic Tape Devices; FM Multiplex Broadcast and Reception; Architectural Acoustics and Electronics; and Transducers. The convention will be held in conjunction with the Institute of High Fidelity Manufacturers Music Show which extends through March 25. Convention Chairman is William H. Thomas of James B. Lansing Sound, Inc., 3249 Casitas Ave., Los Angeles 39.

Florman & Babb, Inc., 69 W. 45 St., New York, has offered its stock of surplus motion-picture equipment without charge to worthy nonprofit institutions (religious and philanthropic organizations, educational institutions, etc.) on a "first come, first served" basis. Interested organizations are invited to mail a list of their equipment requirements to Charles Lipow at Florman & Babb. The surplus stocks include motion-picture cameras, gun cameras, aerial cameras, lenses, film magazines, filters, wire sound recorders and supplies of wire, master recording discs, tripods, rewinds, and other equipment.

The fourth annual American Film Festival sponsored by the Educational Film Library Association, 250 W. 57 St., New York 19, will be held April 25-28, 1962, at the Hotel Biltmore, New York. One of the highlights of the program is expected to be the showing of a 16mm triptych film on the peaceful uses of atomic energy. The film was commissioned by the Atomic Energy Commission. The "triptych" (three-camera, three-projector) system was developed by Francis Thompson who produced the film and who will exhibit it at the Festival. The film has been shown in South America and in Mexico in an inflatable auditorium specially designed for three-projector screening. The program will also include demonstrations of the latest developments in 35mm filmstrip production. Panel discussions will be arranged. Filmstrips as well as 16mm films will be entered in the Awards competitions.

The Golden Gate Award, highest honor awarded by the San Francisco International Film Festival, which was held in November 1961, was presented to *Animas Trujana*, a feature film produced in Mexico. Directed by Ismael Rodriguez, the film also received the Best Picture prize, and an additional honor, a Special Jury Prize, was awarded Cameraman Gabriel Figueroa. Among films of feature length, entries from five different countries were chosen for special awards. Greece, Italy, Japan, Russia and the United States each produced an award-winning film. In the 16mm nontheatrical Film as Communication category, top honors were voted for *The Language of Faces*, a film made by John Korty for the American Friends Service Committee. The festival has been held annually in San Francisco since 1956. Festival Director is Irving M. Levin.



You're next!

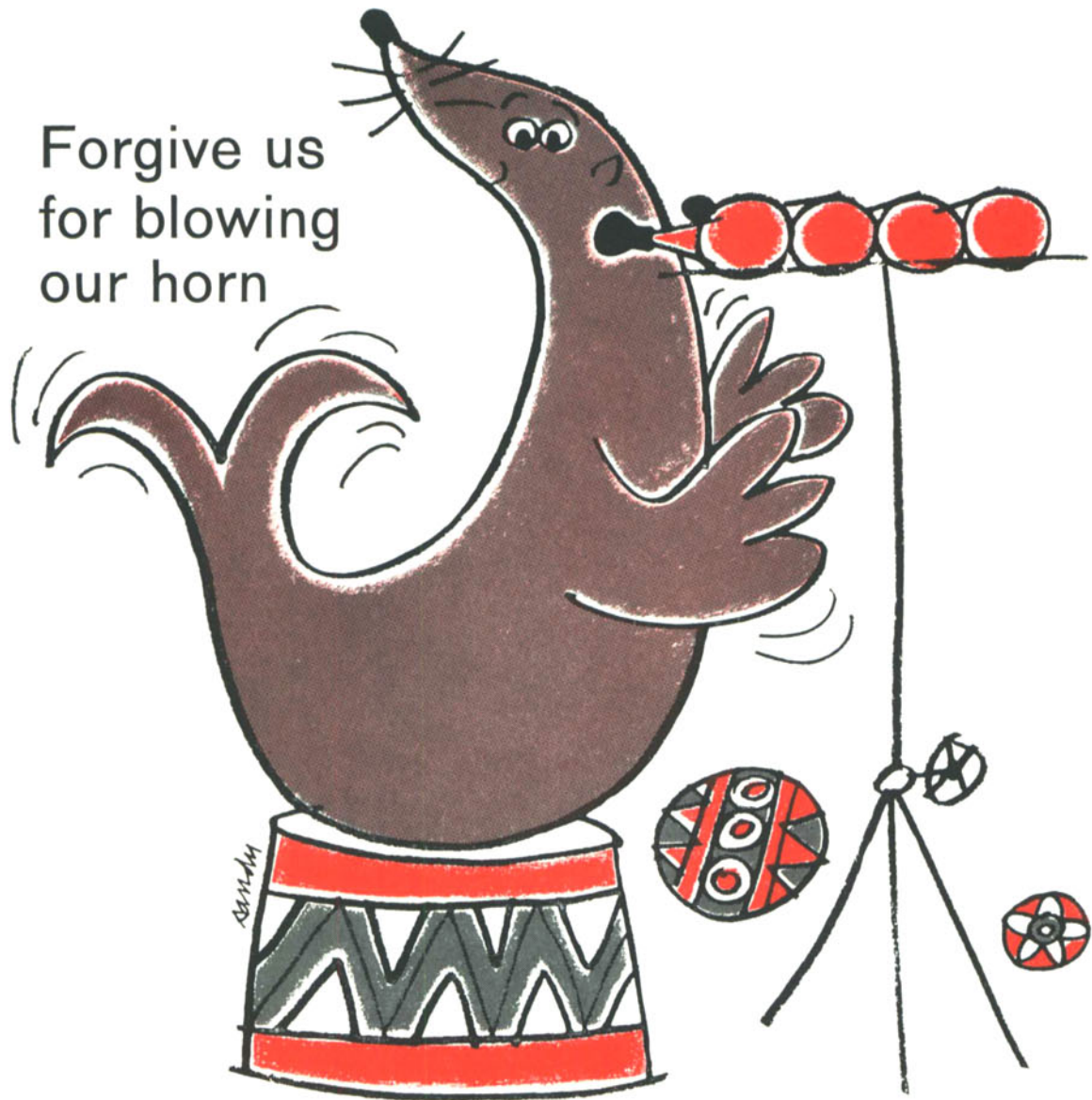
Come here my silent friend. You and I are about to perform a perfect marriage of picture and sound. Your card says "Rush job. For transmission 9 o'clock tonight". Well never mind. I'll tell you a secret. We've got one of those new Gaumont-Kalee '2000' Series recorders. It's going to wind you onto a bobbin ready to roll in just 3 minutes flat. Yes, all 2,400 feet of you. Of course, you wouldn't understand, but this '2000' Series has some jolly clever features. Pretty soon, an awful lot of TV and film studios will be clamouring for one just like ours. Yes, my friend, you're going to sound magnificent! Ready?

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Availability of film recording equipment especially suited for use by colleges and universities has been announced by the Educational Services of the Broadcast and Communication Division, Radio Corp. of America, Camden, N.J. The equipment includes 16mm optical recording channels; dual film magnetic reproducer and recorder/reproducer; single or dual film magnetic reproducer interlock motors; portable 16mm magnetic recording channels; variable audio compensators; bulk magnetic eraser for 35mm or TV tape; uni-directional and condenser microphones; tape and film interlock systems, and other items.

Statistics on the motion-picture industry compiled during the 1958 Census of Busi-

ness are summarized in a report prepared by the Department of Commerce. Results of surveys of motion-picture theaters shown in tabular form cover types of theaters, locations, admissions, showings, capacity, production, distribution, services, receipts, payroll and personnel and other data. The report is available from the Superintendent of Documents, U.S. Government Printing Office, Washington 25, D.C., or from field offices of the Department of Commerce. It is priced at 40 cents. Suggested identification for ordering is: U.S. Bureau of the Census, U.S. Census of Business: 1958; Selected Services, BC58-SS7. Motion Pictures; U.S. Government Printing Office, Washington, D.C., 1961.

A lens stop calculator and incident light table, measuring 2 by 3 in., has been reprinted from the *American Cinematographer Manual* by Natural Lighting Corp., 630 S. Flower St., Burbank, Calif., and is available without charge upon request. Designed as a durable and handy guide, one side is a conversion table showing lens openings to be used with film speeds available, based on the amount of foot-candles falling on the scene, and the other shows lens setting increases or decreases in increments of $\frac{1}{4}$ -stop to a full stop.

Ralph E. Lovell has been appointed Advisor to Precision Film Recording Services, newly organized by Bradley Kemp as an affiliate of Industrial Television and Microwave Co. Mr. Lovell, a well-known expert in film recording for television and related fields, will assist the new firm in its TV recording and tape transfer services. Offices and headquarters for the new firm's service activities are located at 5746 Sunset Blvd., Hollywood.

Presently serving as a Governor of the Society, Mr. Lovell has engaged in many Society activities including continuing service on the Board of Editors. Among other publications, he is the author of "Time-Zone Delay of Television Programs by Kinescope Recording," and (with Robert M. Fraser) "Kinescope Recording Film Exposure Control." Both papers were published in the March 1953 issue of the *Journal*.

Robert Troy has been appointed Resident Manager in charge of sales and service activities in the Western States and British Columbia for Oxberry film equipment. Headquarters of the expanded sales and service operation, recently established by Animation Equipment Corp., are located at 7445 $\frac{1}{2}$ Sunset Blvd., Hollywood. Oxberry equipment includes animation and filmstrip stands, optical printers, aerial image units, combination 35/16mm process cameras and other film studio equipments.

Six new appointments within Kodak Park Works have been announced by Eastman Kodak Co. Norman F. Beach has been appointed Assistant General Manager of Kodak Park Works. Lloyd A. Smith and Walter A. Fallon have been advanced to assistant managementships of film emulsion and plate manufacturing. Newly appointed Superintendent of the Film Emulsion Division is John W. Parker. Two Assistant Superintendent positions are now filled, one by Robert A. Chasey, the other by Harry R. Beilfuss. Mr. Smith has been with Eastman Kodak since 1930. He has held various positions in Kodak Park Works and prior to his present appointment he had served as Superintendent of the Film Emulsion Division.

Jack Goetz has been appointed West Coast Motion Picture Sales Representative for Gevaert Company of America. His previous activities in the motion-picture field included positions with Warner Brothers, Republic Pictures and Consolidated Film Industries where he was special consultant on laboratory and studio activities.



Comedian Jack Carson and singer Margaret Whiting watch Master Electrician Dave Melaney demonstrate the theatre's new SOLITROL "200" system.

SOLITROL lighting control opens at Circle Arts Theatre



Circle Arts Theatre, San Diego.

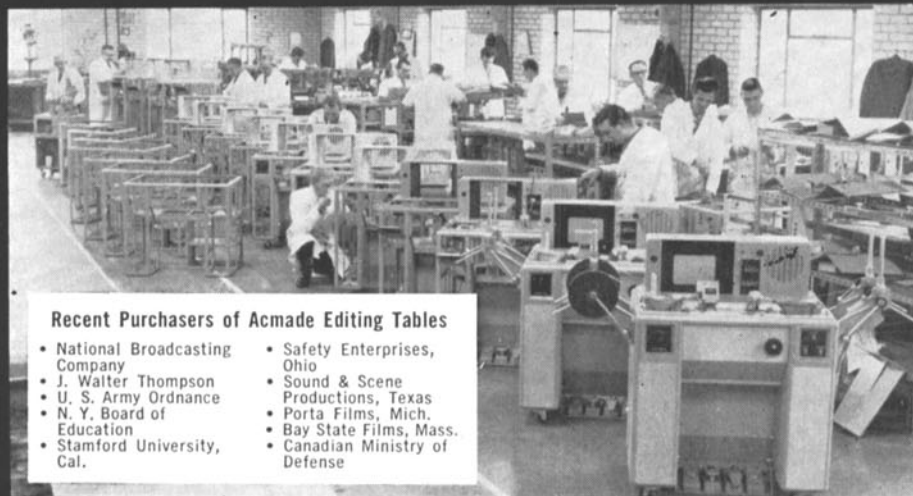
Billed as "America's newest and most unique theatre-in-the-round," San Diego's Circle Arts Theatre is truly a colorful approach to live big-name theatre. A thin cement, dome shaped, circular building covering 22,000 square feet, the theatre seats 1853 persons in 15 concentric rows centered about the 36 foot stage.

Circle Arts is just one of the smart new theatres to install SOLITROL silicon controlled rectifier dimming systems. There's a SOLITROL of capacity and versatility to fit every theatre or TV requirement. Write for information. Ward Leonard Electric Co., 69 South Street, Mount Vernon, N. Y. (In Canada: Ward Leonard of Canada, Ltd., Toronto, Ontario.)

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Heavy volume of sales has resulted in stepped-up production and increased production facilities by the Acmade plant in England.

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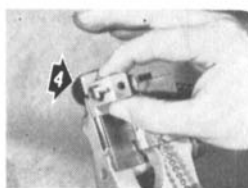
exclusive western hemisphere distributor, is now stocking all models for immediate delivery.

NEW FROM ACMADE ACMADE TUNGSTEN PRECISION SPLICER

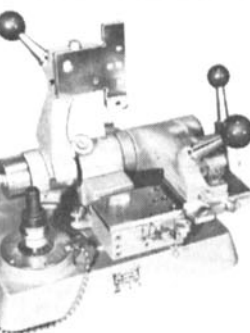
This moderately priced splicer incorporates new precision features which insure absolute accuracy and safety in splicing. Three models are available: Model 16-16mm., Model 35-35mm., Model 35-16 combination 35mm. and 16mm.



1. The combination 35mm.-16mm. Model features retractable 35mm. and 16mm. pins. This permits center placement of the 16mm. pins for A and B roll splicing.



4. Specially designed right-hand pressure block permits easy and accurate back-scraping on all models.



5. Tempered steel springs provide perfect pressure, positioning film firmly during scraping and splicing processes.

6. Thermostatically controlled heater maintains constant 100° temperature.

Model 16 — \$299

Model 35 — \$299

Model 35-16 — \$399

2. Stainless steel blocks are precision fitted with Tungsten-Carbide inserts for cutting. Cutting edges will remain sharp and last forever.

3. Attached scraper adjustable for depth — fitting jig incorporated on splicer base.

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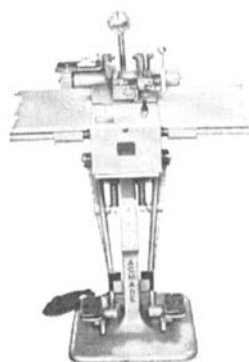
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Operation of this simple, efficient editing machine can be mastered in minutes. Continuous (non-intermittent) movement provides absolute protection for your film. Instant controls and declutching allows up to 50% greater speed for pic & sound editing. All combinations of 16mm and/or 35mm channels, plus magnetic and optical sound available.

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Acmade Foot-Operated Splicer with Tungsten Tipped Blades



Combination
16 mm-35 mm
Model . . .
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This splicer is constructed, as is usual with ACMADE products, of the finest materials and workmanship. All castings are of the best quality and the top body and cutter arms are seasoned to prevent distortion after machining. The machining is carried out to limits of $\pm .0005$ " in order that the cutter blades shall close in a dead parallel manner. The cutter blades are made from stainless steel with Tungsten Carbide inserts, and afterwards ground lapped and polished to a limit of $\pm .0002$ " thickness and the cutting edges relieved by 1°. The Tungsten Carbide inserts will have

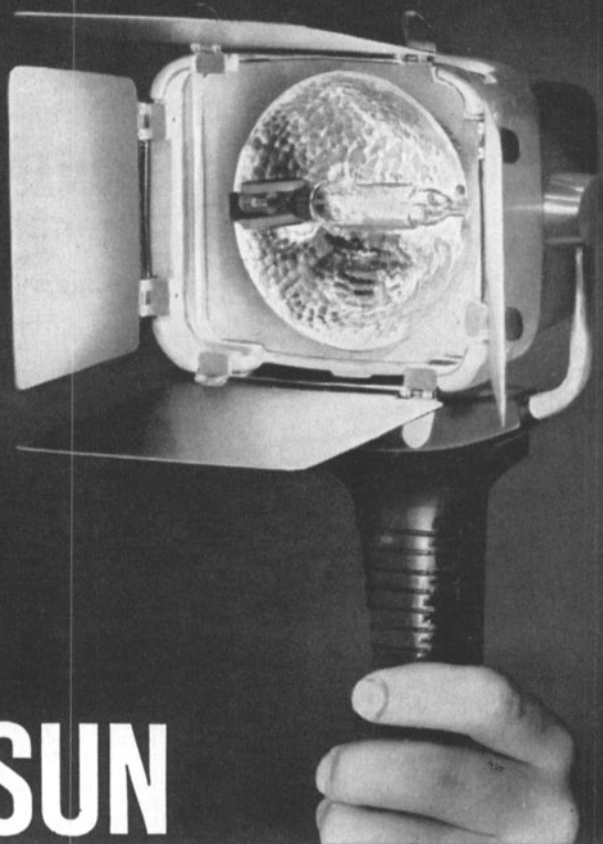
indefinite life and will not require sharpening as with other types. A heater unit is installed in the top body of the machine. The top light in a well glass fitting is attached to the body of the machine and also an inspection light in the waste bin together with cement bottle and brush. A scraper block is supplied and also a scraper block setting jig and support shelf rubber-covered. The whole machine is finished in first quality grey hammer and all metal parts other than cutter blades are hard flash chromed.

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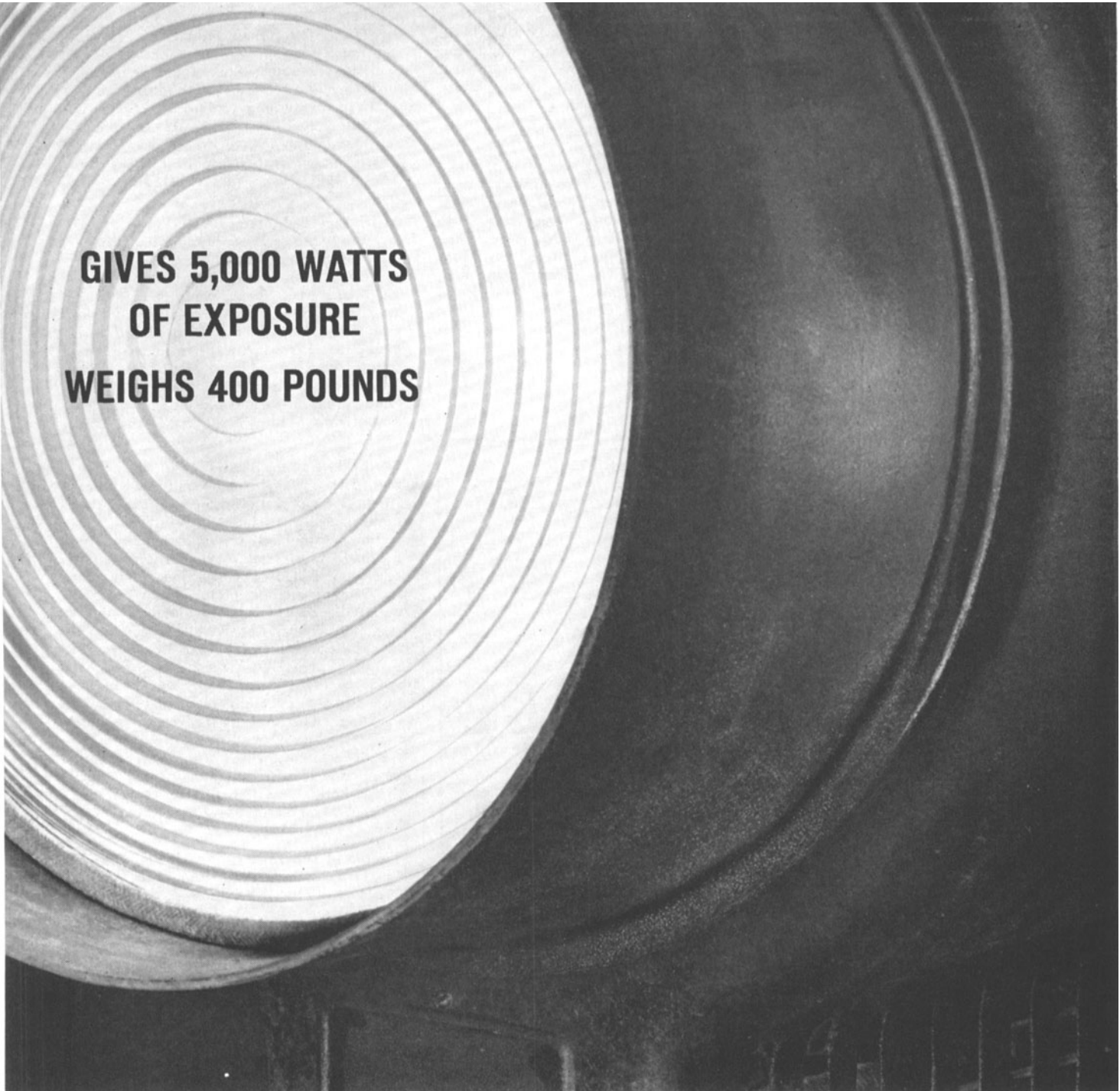
This is the compact new photo light that has started a revolution in studio lighting. It's the PROFESSIONAL version of the amazing SUN GUN home movie light, invented by Sylvania, that has been proved in use for over a year at top Hollywood and TV studios.

The new Sylvania SUN GUN PROFESSIONAL is remarkably light in weight...and small enough to fit in the palm of your hand. Yet it actually produces 5,000 watts of exposure at only 1,000 watts electrical cost. It's amazingly

versatile, too. SUN GUN PROFESSIONAL does the job of most studio lighting equipment...and does it better!

Unlike regular studio equipment, SUN GUN PROFESSIONAL is inexpensive to buy, maintain, and ship on location. It also keeps its original brightness and color temperature for the entire life of the lamp... without reducing lamp life.

The fantastic brilliance of SUN GUN PROFESSIONAL comes from a powerful little 1000-watt High Silica Halogen lamp with 65,000 center beam candlepower... plus a specially designed reflector with more than 750 light-intensifying surfaces. The result is an intensely bright light that floods the



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SUN GUN PROFESSIONAL comes complete with portrait lens, flood lens, metal barn doors and 12-foot cord. It's completely adjustable, too. Head can be aimed in any direction. Instantly replaceable bulb has 12 hours average life. For more details and free literature, write Sylvania at the address below.

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SUN GUN PROFESSIONAL has a full range of optional accessories for every studio lighting need! Optional equipment includes Accessory Holder, Large Barn Doors, Daylight Filter, Special 3200° K Filter, Diffusing Filter, Snoots, Super-Spread Lens and Carrying Case.

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A two-story addition to the main laboratory building of General Film Laboratories, 1546 North Argyle Ave., Hollywood 28, is nearing completion and is expected to be ready for business in January. Construction of the new wing is part of a major expansion program announced by William E. Gephart, Jr., GFL President. New color printers and processing machines will be housed in the new wing, which also will contain additional cutting rooms and a glass-enclosed customer entrance and lounge.

Installation of equipment for testing image orthicons manufactured by English Electric Valve Co. has been announced

by Visual Electronics Corp., 356 W. 40 St., New York. The factory test set for testing both 3-in. and 4½-in. tubes was installed to enable 24-hour claim adjustment service, the announcement stated.

Charles E. Spicer was recently appointed to the staff of Visual Electronics Corp., New York, as General Manager, TV Automation Systems Division. Prior to this appointment he was Manager of the Industrial Television Dept. of Du Mont Laboratories. Earlier experience included service as field engineer for broadcast equipment with General Electric Co. and service with the U.S. Navy as a mem-

ber of the staff of the Commander, Alaskan Section. In his present post his activities will include supervision of the designing, installing and servicing of the firm's automatic programming systems. Mr. Spicer is the author (with F. Cecil Grace) of a paper on "Automatic-Sequencing Equipment for Television Operation" published in the March 1961 *Journal* (pp. 151-155).

Miss Jackie Martin, Vice-President of Norwood Studios, Washington, D.C., producers of documentary films, holds the Order of the Southern Cross rank of Cavaliro, presented during ceremonies at the Brazilian Embassy by Ambassador Roberto Campos. The honor was bestowed because of Miss Martin's thorough photographic coverage of Brazil and her sensitive approach to the special qualities of the country. President and Executive Producer of Norwood Studios is Philip Martin, Jr.

Medical Communications is a newly named section of the University of Kansas Medical Center. Established in 1954, the new name was chosen to indicate the section's expanded academic activities in medical illustration, photography and television. Aided by two grants, plans for the section include postgraduate courses and fellowships for professionally trained personnel. The W. K. Kellogg Foundation has made a grant of \$175,000 covering a five-year period, the second such grant made to the department by this Foundation for the encouragement of television teaching. The Abbott Laboratories has made a three-year production grant to the department, which will undertake to produce at least one major film a year for the Laboratories. The first series will be entitled "The Natural History of Measles."

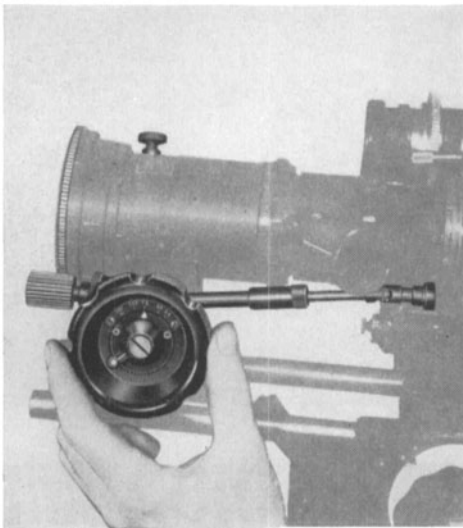
Theme of the 1962 convention of DAVI (the Department of Audiovisual Instruction of the National Education Assn.) to be held in Kansas City, Mo., during the week of March 25, will be "Our Educational Challenge in the Face of Current World Forces." Plans for the convention include two special workshop sessions for convention delegates conducted by Calvin Productions, Inc. Scheduled for March 26 and 30, the first workshop will deal with scripts, photography and sound recording; and the second with editing, film materials, laboratory printing and distribution. Another feature of the convention is a special arrangement of "professional day" observance on March 27. The schools will be closed and convention proceedings will be broadcast over closed-circuit to an audience of about 3000 teachers seated in their own classrooms. This special session will present a survey of changing patterns of education at both elementary and secondary school levels. DAVI headquarters are located at 1201 Sixteenth St. N.W., Washington 6, D.C.

Moviola has moved to a new location at 5539 Riverton Ave., North Hollywood. Formerly located on Gordon Street in Hollywood, the firm's new plant provides 27,000 sq ft of space for factories and offices. Off-street parking is provided for employees and customers.

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