

**Calhoun McKean** has been appointed Manager of the East Coast Division of the Alexander Film Co. of Colorado Springs, Colo., and **Richard C. Lewis** has been appointed Midwest Division Manager. The East Coast Division was recently moved to new offices at 6 E. 45 St., New York. Offices of the Midwest Division are located in the Wrigley Building, Chicago.

**Charles B. Wade, Sr.**, has been appointed to the new position of Western Area Supervisor, Photoinstrumentation Products, of the Revere-Wollensak division of 3M Company, 2501 Hudson Rd., St. Paul, Minn. 55119. In his new assignment, Mr.

Wade will be responsible for the sales development of photoinstrumentation products and agent training programs for "Fastax" brand products in the western half of the United States. Included in this line are high-speed cameras and photoinstrumentation equipment and accessories.

**Burton Grodin** has been appointed Sales Manager for Camera Service Center, Inc., 333 W. 52 St., New York, according to an announcement from H. "Scoop" Clapp, President of the firm. Mr. Grodin was formerly Sales Manager for Camera Equipment Co. In his new post he will be responsible for sales, marketing and advertising.



## books reviewed

### National Electrical Code Handbook, 11th Ed.

By Arthur L. Abbott. Revised by Frank Stetka. Published (1963) by McGraw-Hill Book Co., Inc., 330 W. 42 St., New York, N.Y. 10036. 688 pp. 8 by 5½ in. 385 illus. Price \$12.50.

As indicated by its title, this book is concerned with the application of the provisions of the National Electrical Code. It contains the complete Code and retains the same paragraph numbering used in the Code. This work, inaugurated by Arthur L. Abbott in 1932, has passed through eleven editions and has been a standard in its field. The present edition has been revised by Frank Stetka, who is Secretary of the National Electrical Code Committee and also is the Electrical Field Engineer of the National Fire Protection Association, so that the interpretative comment represents the official viewpoint.

The book is conveniently arranged. The interpretative, explanatory and informational material is printed in boldface type following the paragraph of the Code to which it applies. Where necessary, cross references to other pertinent comments are given. Photographs and drawings of many commercially available wiring devices and methods are included. There are a number of wiring diagrams and drawings of typical methods of installation which should prove helpful in particular cases.

Many individuals who have occasion to refer frequently to the Code may find the additional material in this book to be quite valuable. Others, whose primary interest is in the apparatus or appliance field, may not find too much of interest. Still others may prefer to use the paperback official edition of the National Electrical Code, which though greatly enlarged from previous editions, can still be carried in a pocket.—*W. R. Dohan*, Astro-Electronics Div., Defense Electronic Products, Radio Corp. of America, Princeton, N.J.

### Design for ETV: Planning for Schools With Television

Prepared by Dave Chapman, Inc. Published (1960) by Educational Facilities Laboratories, 477 Madison Ave., New York, N.Y. 10022. 96 pp. incl. glossary of ETV terms, list of references and sources. illus, 12 by 10 in. Paperbound. Available from publisher without charge.

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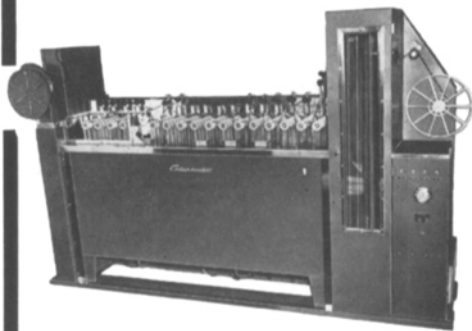
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**New Building on Campus: Six Designs for a College Communications Center**—Published (1963) by Educational Facilities Laboratories, 477 Madison Ave., New York, N.Y. 10022. Illus., diagrams, drawings, explanatory text. 11 by 8½ in. Paperbound. Available from publisher without charge.

**Bricks and Mortarboards: A Report on College Planning and Building**—Published (1964) by Educational Facilities Laboratories, 477 Madison Ave., New York, N.Y. 10022. 168 pp. Illus. 10 by 9 in. Paperbound. Available from publisher without charge.

Each of these reports is far above average in design and visual quality and each

admirably fulfils its purpose. The report on ETV is delightfully illustrated with color drawings, diagrams and charts. A happy arrangement of text and illustrations makes the assimilation of a great deal of practical information an easy task.

*New Building on Campus: Six Designs for a College Communications Center* is in the form of a portfolio. It presents the winning scheme by Chicago architects Perkins & Will, and five other entries in an architectural competition for the design of an instructional research and communications center at Rensselaer Polytechnic Institute, Troy, N.Y. The specific space requirements spelled out in the competition program were broken down into eight groups: General Public Spaces; Instructional

Space; Television Production; Motion Picture Materials Production; Communications Research; Administration; General Service Facilities; Maintenance Spaces. The designs entered in the competition represent interpretations of the physical requirements of the new educational techniques. The new techniques, making use of television, motion pictures, slides and other audio-visual materials, have raised the question of what kinds of spaces and facilities are needed to make the best use of the new teaching tools and the new teaching methods they demand. The portfolio is handsomely done with drawings, diagrams and artistic photographs of scale models of the buildings.

*Bricks and Mortarboards* is intended for "the people who make basic decisions affecting the future of American higher education—college trustees, corporation and foundation executives, lawmakers and potential donors." It is concerned mainly with the physical problems that beset American colleges and universities today and the immense problems that will arise in the future. Some alarming statistics are set forth, for example, "By 1970 — just seven years off — colleges and universities will have to make room for seven million students, almost 90 per cent more than they enroll now . . . Are the colleges prepared? By no means. Institutional expansion plans fall one million students (and \$700 million a year) behind government projections of enrollment and needed expansion." The changing pattern of instruction which includes more and more the "inanimate dispensers" of knowledge—books, films, tapes, television, and teaching machines—requires a new approach to campus planning, the report emphasizes. "Campus facilities, particularly the lecture hall and individual study spaces must be adaptable to these new technological carriers of knowledge," it states. This book, like the other two EFL books noted above, is stylishly illustrated and well designed.—*Ed.*

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### Indian Film

By Erik Barnouw and S. Krishnaswamy, Columbia University Press, New York and London, 1963. 6 × 9 in., 301 pp., bibliography, index, maps, photographs. Price, \$0.00.

The brothers Lumiere gave a public showing of motion pictures in India on July 7, 1896, when the *cinématographe* was but six months old. The Indians, who treated magic as an art, were fascinated. A Bombay photographer sent to London for a camera, shot the first motion picture made in India in 1897, and in 1901 shot the first newsreel footage. Meanwhile he also started exhibiting imported films at open-air showings, thus pointing the way to the "traveling cinemas" that still are an important feature of the Indian film industry to this day.

Today India is the second-largest producer of motion pictures in the world, led only by Japan, whose output is 40% higher. And within India, the cinema is the most important medium of communication—far more so than radio. (UNESCO figures for "around 1958" showed 4 radios per 1000 inhabitants in India. Japan had 158.)

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Theaters are crowded everywhere, giving four shows daily except on Saturdays and Sundays when five shows are given.

Erik Barnouw, Associate Professor of Dramatic Arts at Columbia University, and Subrahmanyam Krishnaswamy, who holds an M.A. from Columbia and is now a film producer in Madras, have produced a remarkable study of this remarkable industry. Combining the objectivity of an outsider and the insightfulness of an insider, Barnouw and Krishnaswamy have done a tremendous amount of research (they cite interviews with more than 120 individuals) and they have synthesized their material with humane intelligence. Their book will richly reward anyone interested in the

development of film industries, in the economics of film production, in education for the industry, in the relationship of governments to film production, in the problems of censorship, the relationship of a film industry to society, or just in India. Those looking for technical details, will find few here.

The authors give a history of Indian films by means of short biographies of the most important people in the industry, beginning with Dadasaheb Phalke, who produced the first Indian feature film in 1912. Obviously, there were no masters to instruct Phalke, who, inspired by seeing a Western film of the life of Christ, set out to make films on Indian religious and

mythological themes. He gave Indians something with which they could truly identify and established a genre that gave the domestic producers an enormous audience at home and in the neighboring countries which shared the same cultural history. Phalke's wife and family worked by his side, and in the early days his wife processed the film.

"Having determined the right timing for the printing of a sequence," the authors tell us, "[Phalke] set a metronome going to guide his wife: she turned the handle of the printer in time with the metronome." Phalke was, among other things, a magician, and he was especially skillful at special effects, which, however, he never used for their own sake. Phalke became enormously successful, and established a self-contained company where, as in many Indian industrial organizations, the workers lived much as one large family on the company property. But his success did not last, and when he died in 1944 he was forgotten and a pauper.

Silent films were particularly well-suited to India because of the great diversity of languages spoken. Films about common legends ("mythologicals") could be narrated by a man who stood in front of the screen and supplied the necessary words in the vernacular to the unlettered audiences. But the coming of sound presented tremendous problems, which the authors outline. Although each language group numbers tens of millions, the maker of a film in one of the half-dozen major tongues still faces a delimited audience.

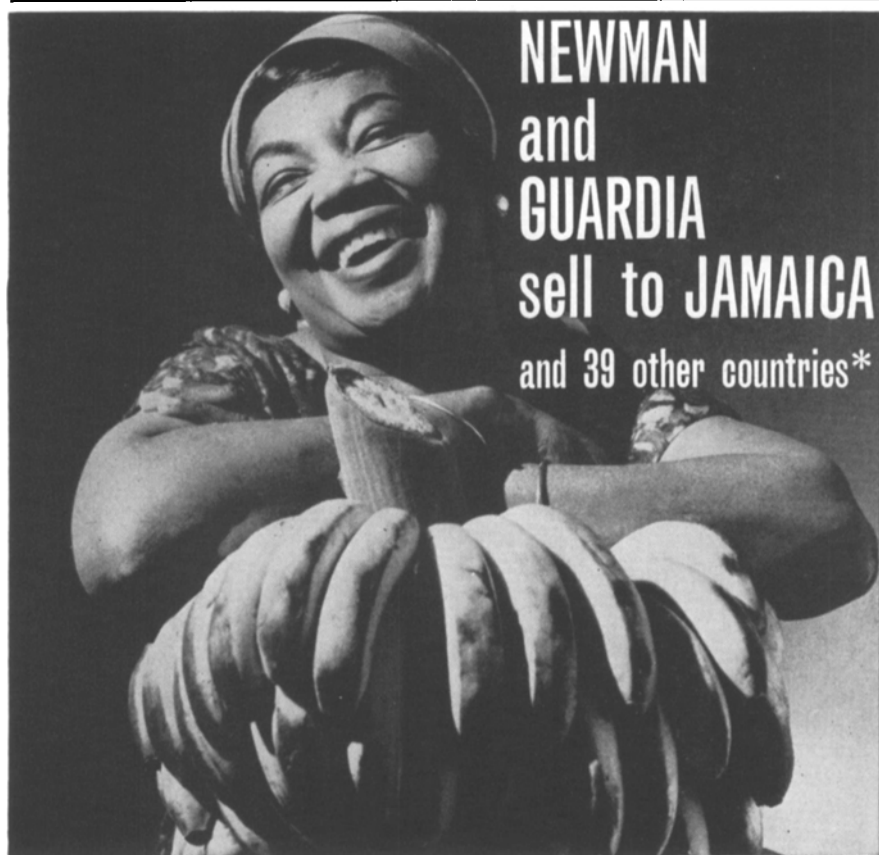
One result is that sound pictures in India have, from the first, featured songs and dances—one early sound film, *Drama of Krishna*, had 62 songs and three dances. Film music has become the most popular music in India. "Mythologicals" have continued to have wide appeal, and "socials" are also shown extensively.

The authors offer a critical evaluation of the role of government in film-making. In India, the government is in the business of making short informational films, which are required to be shown. Satyajit Ray's masterpiece, *Pather Panchali*, was partially underwritten with government money. Censorship, which began under the British, is carried on at present under constitutional sanctions. The government offers training at the Film Institute of India, founded in 1961. Acute problems in procurement of raw stock and equipment and in the area of export-import have been created for the industry by the shortage of capital in the new nation.

Keeping in mind that their audience may not have the facts at its fingertips, the authors supply enough historical background material to give their Indian film story a three-dimensional setting. The only aspect missing is a technological history, but this would, obviously, be slight.

This attractively produced book should give great pleasure and serve as a valuable reference.—Ed.

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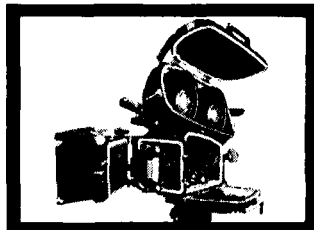
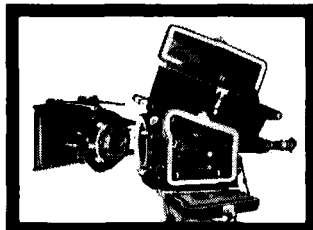
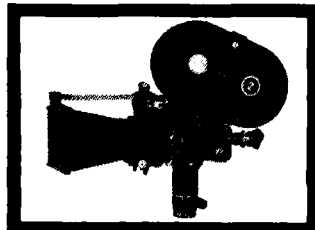
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