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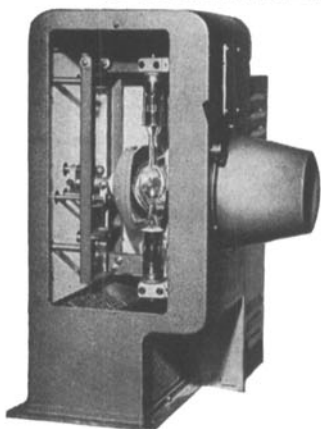
—feature—

XETRON

PRODUCTS

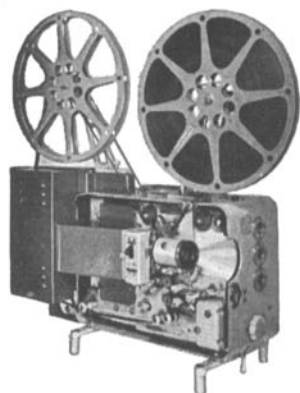
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XETRON LAMPHOUSES
XETRON POWER SUPPLIES



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CX-450 lamphouse for 16mm, 35mm movie projectors and small format slide projectors. Delivers 2,000 to 2,400 lumens and can be used with any standard 35mm projector. Also used to modify many heavy duty 16mm projectors for professional type use.



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mail. Rates for members of an AIP member society are \$5.00 (surface) and \$11.00 (air).

ETV Across Canada—1964-65 is a 44-page report published by the metropolitan Educational Television Association of Toronto, 84 Queen's Park Crescent, Toronto 5, Canada (Price, \$1.00). The report is based on reports received from about 20 Boards of Education in the larger cities of Canada and answers to a revised questionnaire on educational television received from more than 40 television stations. The report is intended to supply an insight into the state of ETV, both quantitatively and qualitatively, throughout Canada.

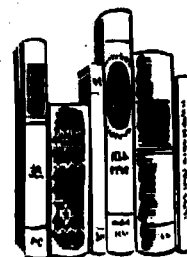
A Title Guide to the Talkies, by Richard Bertrand Dimmitt, is a two-volume bibliography which, in 2,133 pages, lists 16,000 titles of feature length films from October 1927 through December 1963. The listings include such information as from what book the film was adapted, or if it was an original script, when and by whom it was produced, and other information helpful to researchers and librarians. It is available from The Scarecrow Press, Inc., 257 Park Ave. South, New York, N.Y. 10010. It is priced at \$47.50.

The ColorTran 1966 General Catalog is available from ColorTran Industries, 1015 Chestnut St., Burbank, Calif. The loose-leaf catalog contains illustrations, descriptions, specifications and price list for the firm's quartz-iodine lights, dimming systems, and accessories. Systems for motion-picture, television and still photography are described.

The Ampex VR-7000 portable videotape recorder and Videotrainer system are described and illustrated in brochure VO22 and data sheet VO23 available from Ampex Corp., Mail Stop 7-14, 401 Broadway, Redwood City, Calif. Also available is Bulletin V-015 which describes the CC-323 vidicon camera for closed-circuit applications.

Test Data Booklet #110565, an 8-page booklet presenting data derived from tests on Type CY glass capacitors, is available from Westinghouse Electronic Capacitor Dept., Box 130, Irwin, Pa. Tests include shock, high-frequency vibration, temperature cycling, immersion, moisture resistance, solderability, temperature coefficient of capacitance, lead strength, capacitance drift, and length of life.

How to Succeed in the Business of Showing (VI-10), a brochure describing the Kodak Carousel Projection System, is available from Motion Picture and Education Markets Div., Eastman Kodak Co., 14650. In its simplest form, a Kodak Carousel AV-900 Projector can be used for silent showing of as many as 80 slides without interruption. By using two projectors linked by a Kodak Carousel Dissolve Control, special effects can be achieved, including lap dissolves from slide to slide.



books reviewed

Video Tape Recording: New Products and Markets

By Cris H. Schaefer, Cedric L. Suzman & Associates. Published (1965) by Hobbs, Dorman & Co., 441 Lexington Ave., New York, N.Y. 10017. 104 pp. Illus. Diagrams. 10 by 7½ in. Price \$12.00.

This volume amounts to much less than is claimed for it on the dustcover: "A Comprehensive and Carefully Documented Report on Video Tape Recording..." Indeed, it is no more than is stated in the publisher's note on the copyright page: "This research report is the work of a group of students and was submitted in partial fulfillment of the requirements of the course in Manufacturing... of the Harvard Graduate School of Business Administration."

In the preface the authors disclaim any attempt to make the volume a technical treatise. They then proceed, in the second chapter, to present an error-filled, oversimplified exposition of "The Technology of Video Tape Recording." This is quite unfortunate, since the text shows very little real understanding of the mechanism of magnetic recording, of the signal processes of television systems or of the mode of operation of magnetic recorders themselves, either audio or video. For example, magnetic recording systems are analyzed from the point of view of frequency response rather than recorded signal wavelength, and a degree of confusion seems to exist in the minds of the authors concerning the characteristics of linear, fixed-head video recorders.

In analyzing the market aspects of the video magnetic recording industry, the authors do a creditable job of summarizing present and potential uses of the various types of recorders. However, they are faced with the problem that faces anyone attempting to keep abreast of the rapid technological advances made in the field, that of keeping current with the latest offerings of the various manufacturers. As a result, the tabulations of recorder availability and characteristics are badly outdated, since the data published here were obtained in 1964. It is apparent that the authors found the lack of standardization of specification terminology, especially among the manufacturers of helical scan recorders, quite frustrating and have seemingly discovered that it is often more important to find out what is *not* specified rather than to devote one's time solely to analysis of what is specified.

When examining the potential educational market for video magnetic recorders the authors seem not to appreciate fully the

SOS

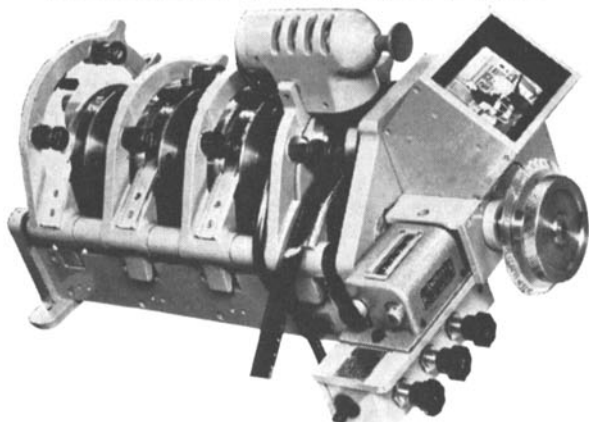
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MOTION PICTURE AND
TELEVISION INDUSTRY



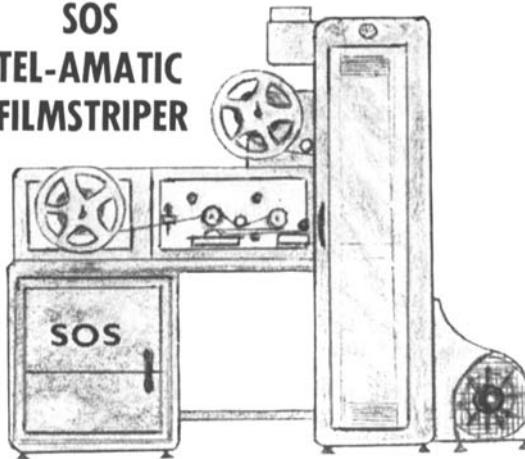
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present utilization of television facilities in educational surroundings. Although they point out that it is sometimes possible to reduce instructional costs by the use of television, and of television recorders, they neglect to state that it is often possible to improve instruction by such means at current costs. This is a vital point to consider when evaluating the educational potential of any instructional medium, since cost reduction per se is often less of a problem than finding qualified teachers to serve the large numbers of students now enrolled in our learning institutions.

The first appendix of the book is a more detailed explanation of the magnetic recording process. Here too, even though the material is basic textbook theory, many errors have crept into the text and this section is of very doubtful use to a serious student of magnetic recording. Later appendices describe two experimental recording systems, one magnetic and the other thermoplastic. The descriptions are elementary and can be found elsewhere in more detail.

Although this volume is a contribution of doubtful long-term utility to the video magnetic recording industry, it does serve to point up the difficulty that anyone analyzing the market for such equipment does face. The proliferation of machine types, even within the product line of single manufacturers, makes selection difficult for the potential customers and makes standardization difficult for the industry at large.

One can only hope that the waters will clear in the years immediately ahead and that users of television will be able to make their choice of magnetic recorders on a more rational basis than usually is now possible.

—*F. M. Remley*, Television Center, Univ. of Michigan, 310 Maynard St., Ann Arbor, Mich.

Computers and the Human Mind

By Donald G. Fink. Published (1966) by Doubleday & Company, Inc., 277 Park Ave., New York, N.Y. 10017 (Anchor Science Study Series). 304 pp. incl. index. Paperbound 4 by 7 in. Price \$1.45.

Progress has come very fast with computers in recent times, and they have shown great flexibility in adapting themselves to solving a wide variety of problems — so much so that many comments have been made on their analogy with the brain, and their similar capacity for intelligent reasoning.

Donald Fink is an old hand in the electronics art, and here tries his skill at analyzing these speculations. He gives an extensive outline of the construction, operation and use of a computer. He carries this even to the point of sketching out how a computer can be used to translate Russian and Chinese into utilizable English. Then the author goes through as much of the same procedure as is possible, in the light of present knowledge, on the brain and the

mind, not only of man, but also of some other samples from the animal kingdom. It is remarkable how many similarities there are.

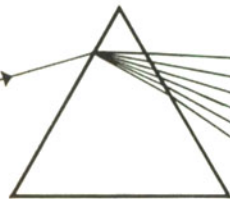
The author then notes the essential difference—so far, at least. Man has curiosity, and he can solve problems that not only go beyond what he has been taught, but that require techniques beyond those he has been taught. The computer (so far) has used only the techniques that it has been taught.

The concluding paragraphs of the book look to a possible future, and contain these thoughts. "We can visualize a machine and programs whose hierarchy of abstractions contains one echelon above the highest echelon of natural thought. It will be sufficient that the machine, dropping down to the level at which it can communicate with man, can reveal verifiable truths obtained in no other way. Such speculations, in the view of many computer experts, are at best idle, at worst irresponsible. But if we wish to share the excitement that permeates research in artificial intelligence today, we must not avoid the heady thought that man may indeed take hold of his own intellectual evolution, by devising tools and techniques that nature might otherwise withhold for thousands of centuries."—*Pierre Mertz*, Consultant, 66 Leamington St., Lido Beach, L.I., N.Y. 11561.

Reviews cont'd on p. 290

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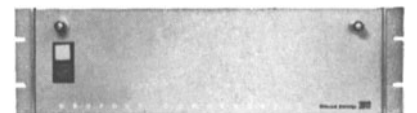
Due to the shorter wave length and lower tip projection employed in HI-band VTR, dropout problems are 5 or 6 times more prevalent than those encountered in low-band recording. These distracting white flashes destroy otherwise prime program content and good, clean video signals.

The Revere-Mincom Dropout Compensator restores the clarity and sparkle of Hi-band/Color VTR by detecting the dropouts as they occur and replacing the "lost" signal with stored information from the previous scan line of the same field.

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SMPTE test films for television



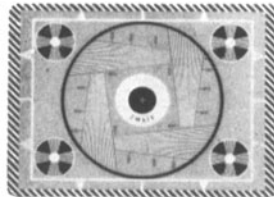
NETWORK, LOCAL, CCTV...

a test film library for
engineering and telecine

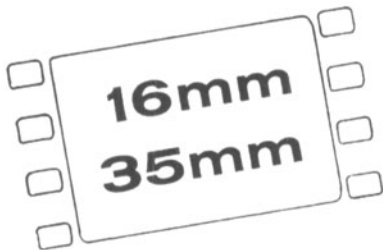
VIDEO TEST FILMS

TEST FUNCTIONS:

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- focus • linearity
- low and medium frequency response
- storage and transfer characteristics
- automatic brightness control
- qualitative picture analysis



FOR COLOR TELEVISION



Grey Scale—for setting-up and adjusting
signal generators

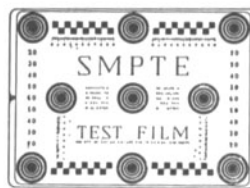
comparative and qualitative test of system's
ability to reproduce color

representative quality Technicolor and Eastman
color prints

PROJECTOR PERFORMANCE

Test and Adjust:

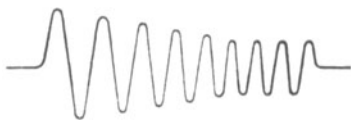
- picture steadiness • jump and weave
- shutter timing (travel ghost)
- framing • focusing
- aperture alignment



SOUND REPRODUCTION *optical / magnetic*

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- azimuth and focus of sound optical train
- signal level and balancing, output
- flutter
- scanning beam illumination



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The Five C's of Cinematography

By Joseph V. Mascelli, A.S.C. Published (1965) by Joseph V. Mascelli c/o Cine/Graphic Publications, P.O. Box 430, Hollywood, Calif. 90028. 251 pp. Index. Illus. 8½ by 11 in. Price \$12.50.

Every student of the motion picture, every school or university that has a course in film making, or attempts to make their own films and every in-plant cinematographer/director/editor should buy this book and keep it close at hand for reference. This reviewer is not noted for hyperbole; in fact, he has been accused of taking a rather dour view of many books and articles about film and film production. However, when a book like *The Five C's* comes along we break with tradition and salute the author.

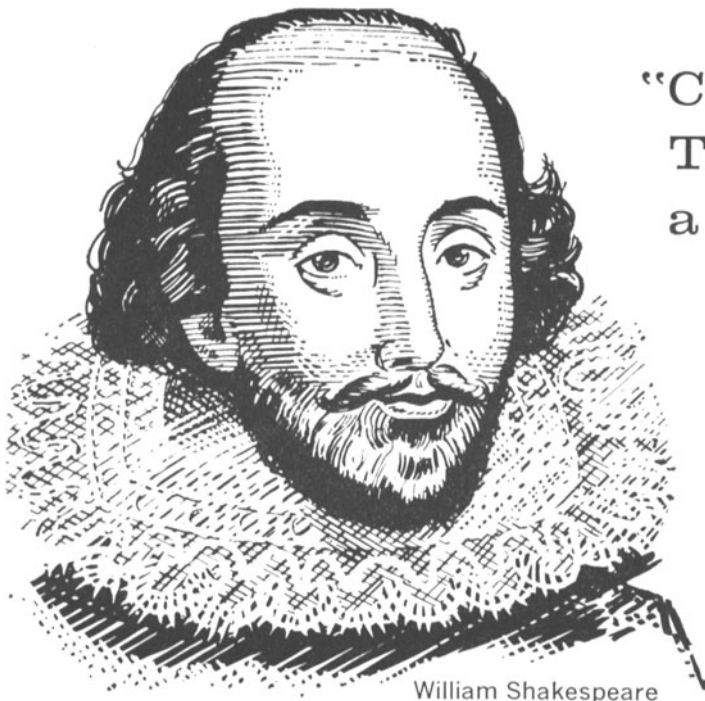
A great amount of useful information is presented in a concise and clear treatment of an extremely complicated subject. This book encompasses thousands of detailed facts that are well known to competent film and television commercial film directors and cameramen, but these knowledgeable people acquired this information the hard way by years of work in the industry, by trial and error, and observation and experience. Had such a book been available to these "old pros" when they began, a great amount of time could have been saved.

The esthetics of film production, of story-telling and presentation are covered in five major chapters: Camera Angles, Continuity, Cutting, Close-Ups, and Composition. Many technical hints are given, which, if followed, almost guarantee that any student or in-plant photographer or director can tremendously improve his film making.

This is not a book to be read once, and then placed upon a shelf to gather dust. It is a reference book that should be read and reread. It can be used over and over as a refresher until the methods are so thoroughly learned that production decisions can be made almost by instinct. The style is readable, informative and free of unnecessary verbiage. A profusion of photographs and diagrams underscore the salient points under discussion.

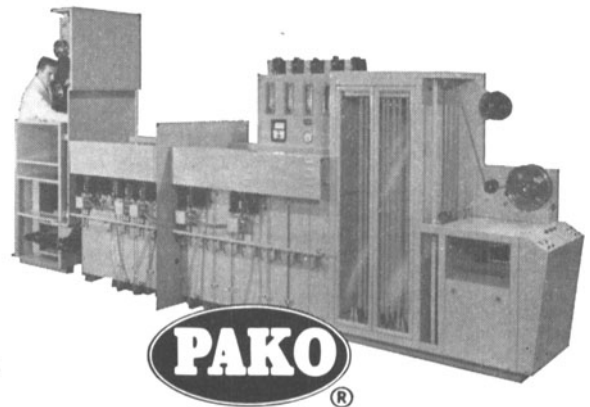
In the past, other books have lightly touched upon these filming techniques. In various books there are chapters on camera angles and placement, the reasons for choosing a lens of given focal length, directorial directions, etc., but bundling all of them together would make a cumbersome and incomplete documentation of the actual facts that are required. Mr. Mascelli's excellent book does a complete job of guiding the filmmaker through the intricacies of where to set the camera, how to set it, what lenses to use, how to build a sequence, the pitfalls to avoid in shooting individual or groups of related scenes, how to give the editor the necessary film material to work with, and how to please the viewer's eye as well as present subject matter on the screen in the strongest possible way.

The experienced cinematographer, director or editor would do well to possess a copy of this book to jog his memory or simply to read it for its extremely interesting contents.—*Ernest M. Pittaro*, Pittaro Productions Inc., 33 W. 60 St. New York, N.Y. 10023.



William Shakespeare

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	75 K-12	K-12	16
	80 K-12	K-12	8
Ektachrome	56EK	ME-4	16
	75EK	ME-4 & ECO-2	16
	40EK	ME-4 & ECO-2	35
Anscochrome	48AN	AR-2	16
	52AN	AR-2	35
	40AN	AR-1	35
	10AN	AR-1	70
Eastman Color	78ECP	ECP	16
	26ECN	ECN	16
Kodacolor	7KO	C-22	70
	13KO	C-22	35
Black & White	95 B/W-R	Reversal	16
	48 B/W-R	Reversal	16
	75 B/W	Neg. or Pos.	16
	40 B/W	Neg. or Pos.	35
	27 B/W	Neg.	70

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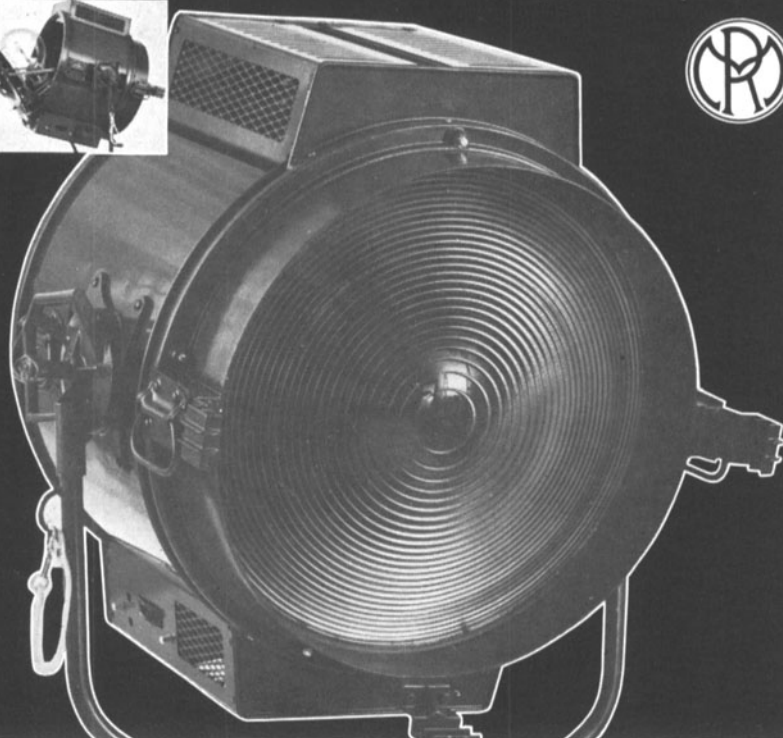
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**Technical Speller & Definition
Finder**

By Aetna Miles. Published (1965) by Howard W. Sams & Co., 4300 W. 62 St., Indianapolis, Ind. 46206. 288 pp. 6 by 9 in. Price (hardbound) \$5.95 (paperbound) \$4.95.

This valuable reference book gives the correct spelling plus source locations for additional information for more than 50,000 technical terms. The references refer to publications where the definition and additional information on the subject can be found. Trademarks are identified and acronyms are included. About 150 sources including 12 dictionaries were searched in the compilation of the book. Other sources included encyclopedias, handbooks, glossaries and brochures. The book also includes a list of about 200 words that are frequently misspelled. The author was employed in a secretarial capacity by General Electric Co. for more than 34 years. During that time she compiled various lists of technical terms. Following her retirement, some of the engineers with whom she had been associated suggested that she enlarge the list and publish it. As a result of this suggestion she spent three years adding to the original list and bringing it up to date.—*Edit.*

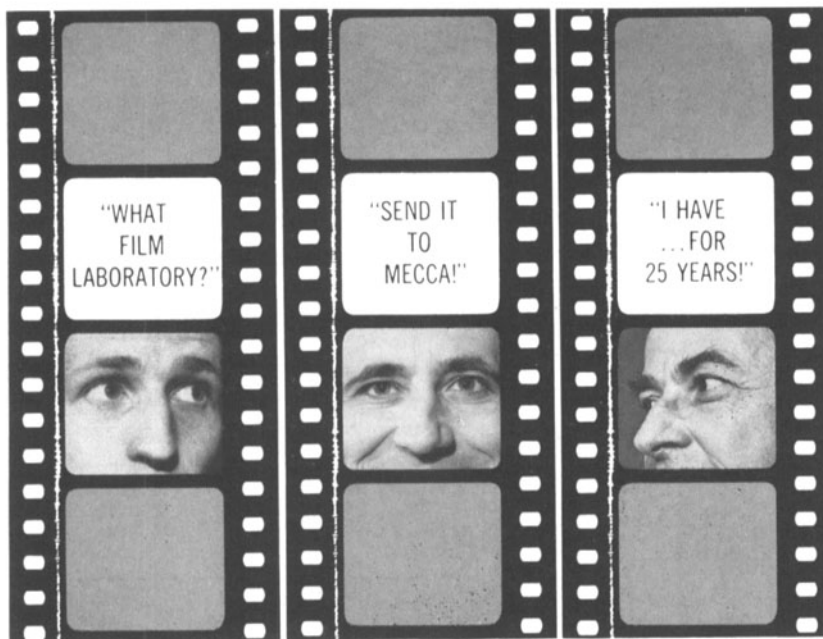
**Standards and Specifications
Information Sources**

Ed. by Erasmus J. Struglia. Published (1965) by Gale Research Co., 2200 Book Tower, Detroit, Mich. 48226 (Management Information Guide Series, Ed. Paul Wasserman, Dean, Graduate Library School, Univ. of Maryland). 187 pp. incl. index. 6 X 9 in. Price \$8.75.

With the rapidly expanding complexity of management processes the need for a comprehensive inventory of resources available for fact finding has increased proportionately especially in the field of standards. Although the American Standards Association serves as the clearing house for the development and application of standards, it handles but a small percentage of standards and specifications produced by some 1700 organizations now involved in the preparation of standards. Mr. Struglia in compiling this book has provided a much needed guide for both the man in management and the man involved directly in standardization.

The book, divided into 7 sections, provides quite a complete history of general sources, directories, bibliographies, indexes to periodicals, and catalogs and indexes of standards. Section 4 lists some 16 agencies within the Federal Government such as the National Bureau of Standards, National Academy of Science, Bureau of Mines and Interstate Commerce Commission.

In the section on Associations and Societies over 250 organizations are described giving the publication each has available. International standardization is quite fully covered through a listing of every major organization working in the international field such as the ISO, IEC, OECD, CCIR and many others. These are also briefly described giving their publications and addresses.



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The section on Periodicals lists many hundreds of technical and trade journals in the United States giving their publishers and a brief description of content.

This book should prove exceptionally useful to management and industrial supervisors in achieving a clear understanding of the importance and significance of standardization.—*A. E. Alden*

Mass Media and Communication

Charles S. Steinberg (Ed.). Published (1966) by Hastings House Publishers, Inc., 151 E. 50 St., New York, N. Y. 10022. 530 pp. 6 by 9½ in. Price \$11.50.

Mass Media and Communication is first in a series, Studies in Public Communication, to be published by Hastings House. A. William Bluem, General Editor of the series, states in the Introduction, "... the Studies in Public Communication series will encompass the empirical knowledge we have of the effects of the media, the philosophic insights required for their purposeful shaping, and the practical problems which govern their internal control and direction. . . . What we hope to accomplish in this series of anthologies and individually authored volumes is a total view of the media as physical systems, as social and cultural forces, and as outlets for man's creative energies. . . . Charles S. Steinberg has provided the most valid point of departure for the series in this cogently edited first volume. . . ."

The book is divided into ten sections: The Structure and Development of Mass Communication; Public Opinion; The Newspaper; The American Magazine; The Motion Picture; Broadcasting Media; Book Publishing; International Communication; The Motivation of Assent; and The Effects of Mass Media. Twenty-five authors—each an established authority in his particular field—are anthologized in this volume. Appendixes provide Canons of Journalism (American Society of Newspaper Editors), Production Code (Motion Pictures), Television Code (National Association of Broadcasters).

If this first book is indicative of what may be expected from the other books in the series, the project is certainly one of the most significant of its kind—the more so that the book is for the average reader as well as for the specialist or the student. It is made happily evident that clarity and profundity are by no means mutually exclusive.

Each section includes an introductory essay by the editor. The scope and extent of the book preclude a detailed examination of the contributions of individual authors or of the various sections. However, it should be noted that there are many excellencies to be found in the sections on Motion Picture and Broadcasting Media.

The Motion Picture Section includes a discussion of "The Social Role of the Screen," by Ruth Inglis, and "Hollywood and the U.S.A.," by Hortense Powdermaker. Miss Inglis surveys the ethics and social responsibility of filmmakers with some slight optimism. "Filmmakers themselves," she states, "are coming to realize their international responsibilities." Her examination of changes in motion-picture morality (in the wider, social sense) begins with 1889 when the kinetoscope was invented and

indicates the underlying reasons for many of the less admirable Hollywood traditions.

In the Broadcasting Media section, the essay by Sydney W. Head, "Some Inter-Media Relationships," is especially interesting. Mr. Head gives a readable and well documented survey of the impact of television on the film industry and the relationship of radio technology and the sound film. He states, "In the long run, and generally speaking, competition among the media seems to have resulted in mutual gains for all." Specifically, he notes that, "Television has tremendously stimulated the nontheatrical side of the motion-picture industry, since it uses far more film footage than the total output of Hollywood feature films. . . . During the late 1940s the number of nontheatrical film producers more than doubled."

All in all, this is a highly readable anthology that gives considerable insight into the human implications of the burgeoning field of mass communications.—*Edit.*

Movies:

The History of an Art and an Institution

By Richard Schickel. Published (1964) by Basic Books, Inc., Publishers, 404 Park Avenue South, New York, N.Y. 10016. 208 pp., index, a bibliographical note of 4 pp., photographs, 5 7/8 by 8 1/2 in. Price, \$4.95.

Richard Schickel has been a senior editor of both *Look* and *Show* magazines, and his *Movies* is a slickly produced book, entertaining but not particularly unusual. His thumbnail sketch of the beginnings of the motion picture, giving credit where credit is deemed due (not to Edison), is excellent, but on the whole the book offers nothing new except some rather bland critical opinions.—*Edit.*

I Lost It at the Movies:

The films of a decade, praised and deplored

By Pauline Kael. Published (1965) by Little, Brown & Company in association with The Atlantic Monthly Press, 34 Beacon St., Boston 6, Mass. 356 pp., index, 5 7/8 by 8 1/2 in. Price, \$6.00.

Pauline Kael is a cinematophile who has made documentary and experimental shorts, owned and operated two art-film houses, written film criticism, lectured at universities. *I Lost It at the Movies* (her illusions, presumably) is a collection of her critical pieces, and if they have nothing to offer technically, they have plenty of Pow! Socko! Bang! She has a deadly sting, but she has her enthusiasms too, and is as amusing as she is irritating.—*Edit.*

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