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completely isolated, no outside noises could penetrate it during the recording time. The "church," the first equipment for combined photographic and phonographic film recording, was replaced before too long by a more refined model — the first noiselessly working studio camera.

The latter part of Dr. Vogt's book harshly recalls the economic realities of the time of the Triergon's efforts. The post-World War I depression created immense financial difficulties which threatened both the work of the Triergon as well as the livelihoods of their families. How much help could there be in the financial support of a few industrialists in a period of currency inflation?

Not only did *Village Life* turn out to be a popular success, but it was followed by other sound-film productions based on the Triergon's inventions. A number of unfortunate developments, such as the reluctance of the German film-producing industry to turn its back on the financially successful silent film boom of the time, kept the inventors from realizing the financial rewards of their efforts. In 1925, the Triergon disbanded

and Dr. Vogt established himself in the radio industry in Germany. Dr. Engl eventually came to the United States where he died in 1943. Dr. Massolle is now living in Berlin in virtual retirement.

In 1928, when the sound film industry in the United States really got underway, William Fox wisely acquired all the sound-on-film patents of the Triergon for his firm, where they appear in the technical footnote literature.

In addition to the illustrations, a 5- by 7-in. sheet of photographic "sheet film" is attached to the inside front cover of the book. On the left side of the film is a strip of the first sound film made by Dr. Vogt and his associates in 1921 (of Friedel Hintze singing). On the right side there is a strip made in 1925 of Reichsmister Stresemann talking — the last sound film made by the group. The center soundtrack is on 35mm film.

Since the book was first published in 1954, it has gone through six private printings.—*Ulrike Geginat*, Camera Industries of West Germany, 17 E. 45 St., New York, N.Y. 10017



BOSTON, March 15—"Optical Sound Recording With a Silicon Carbide Electroluminescent Diode," was the subject of a talk given by Dr. Allen Miller, Asst. Director of Research, Norton Exploratory Research, Cambridge, Mass., to the **Boston Section** at the Arrowhead Inn in Bedford. In spite of a ten-inch snowfall, 20 members and guests braved the weather to hear Dr. Miller's paper.

Dr. Miller discussed the use of a newly-developed silicon carbide diode for optical sound recording on ordinary films such as Plus X reversal and Kodacolor II A. During the recording process the diode is held in proximity to the film and requires no intervening optics.

A demonstration film was shown on which Dr. Miller and his associates had recorded various sounds such as music, speech and children playing in a swimming pool.

A lively question-and-answer session followed Dr. Miller's very enjoyable presentation. All present felt the struggle through one of the season's worst snowstorms was worth the effort.—*Glenn Lahman*, *Secretary-Treasurer*, WBZ-TV, Boston, Mass.

CHICAGO, Feb. 21—Dr. Hans C. Wohlrab, Director of Professional Product Planning, Professional Equipment Dept., Bell & Howell Co., Chicago, was the guest speaker at the **Chicago Section** meeting held at the Knickerbocker Hotel. Thirty persons attended.

The title of Wohlrab's paper was "The NTSC System: Basic Principle for Color TV." He discussed the basics of color television, stressing the importance of the

NTSC system and how the system works. The talk emphasized how various panels of the National Television Systems Committee formed and eventually developed a system that met the basic requirements of all groups.

Dr. Wohlrab's excellent presentation techniques, plus his experience and enthusiasm for this subject, were evident in his presentation.—*William A. Koch*, *Secretary-Treasurer*, Eastman Kodak Co., Chicago.

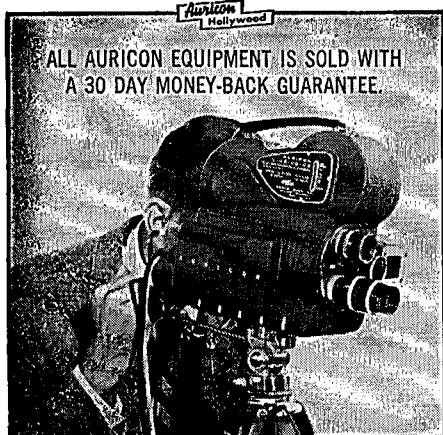
CHICAGO, March 14—"Recent Trends in Instrumentation and High-Speed Photography," was the topic of a talk given by William G. Hyzer, SMPTE Vice President for Instrumentation and High-Speed Photography Affairs, 205 Wall St., Janesville, Wis., before 41 persons attending the **Chicago Section** meeting. The meeting was held at the University of Chicago.

We were pleased to have one of our SMPTE officers present this technical paper at one of our meetings.—*William A. Koch*, *Secretary-Treasurer*, Eastman Kodak Co., Chicago.

DETROIT, April 28—Clifford Wagoner, engineer with the Impact Analysis Group, Chrysler Corp., and his associates gave a splendid presentation covering quantitative film analysis as related to automotive safety research at the **Detroit Section** meeting at the Chrysler Corp. Training Center, Centerline, Mich. Forty-two persons attended the meeting.

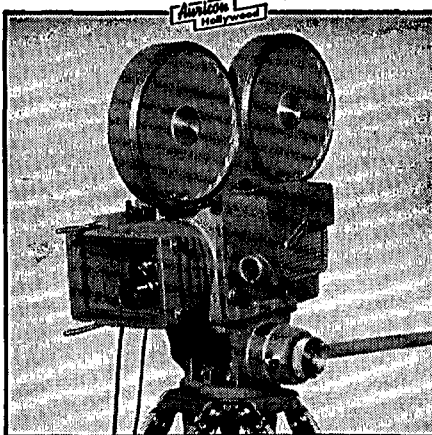
Using specially-prepared color slides, he provided a lucid explanation of the problem of analysis, and illustrated the equipment and tools used. The presentation included

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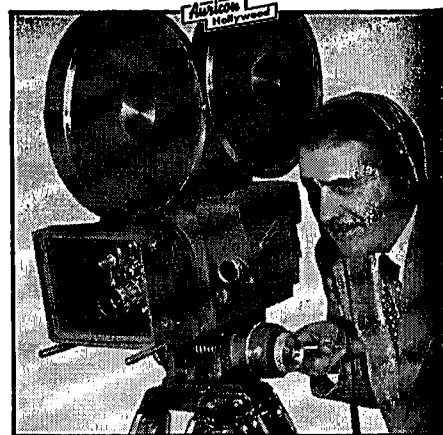


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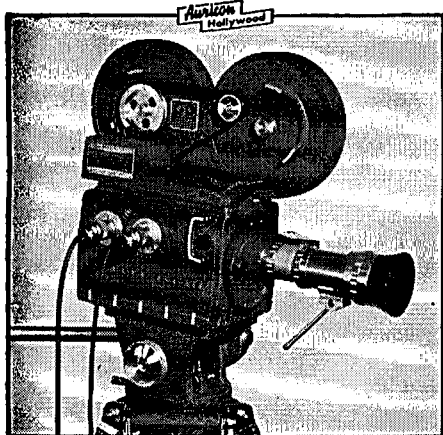
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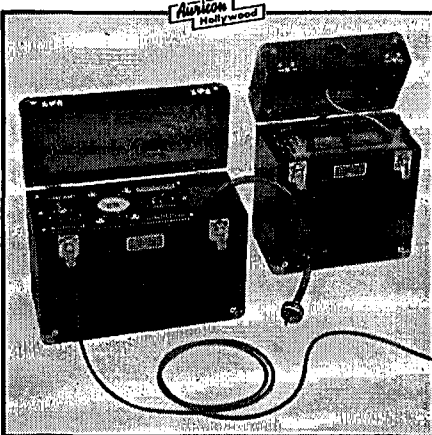
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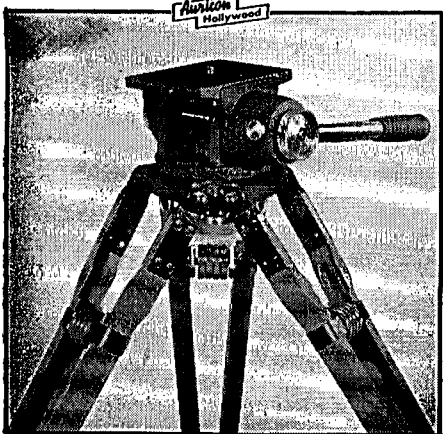
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descriptions of the high-speed motion-picture camera techniques, sealing methods and the special equipment for film analysis.

It was especially interesting for the audience to see the sophisticated motion-picture camera timing and control devices as well as the procedure of analysis of the 16mm motion-picture print which is the source of all data. Information from the color motion-picture is evaluated, scaled and computer tabulated most effectively.

Wagoner used a remote-controlled 2 X 2 slide projector and a 16mm time-analysis motion-picture projector in program sequence to effectively describe a situation and then immediately show the high-speed motion.—John A. Campbell, *Secretary-Treasurer*, The Jam Handy Organization, Detroit.

NASHVILLE, April 22—Herbert E. Farmer, Dept. of Cinema, University of Southern California, Los Angeles, spoke on "Motion-Picture Technology and Training in the USSR," before eight members of the Nashville Section monthly meeting held at Trafco.

Farmer told of his latest trip to Russia where he spent most of his time learning about the development of technology in the motion-picture and television fields. Farmer visited many studios, laboratories and film-processing plants during his visit. His travel was well documented with excellent color slides. The program was well received by those in attendance.—

William C. Hunter, *Secretary-Treasurer*, WHAS, Inc., 10310 Foxboro Dr., Louisville, Ky.

ROCHESTER, April 13—The Rochester Section meeting was opened with a film, *Seven Keys to Greater Creativity*, sponsored by Johnson Wax. The meeting was held at the Dryden Theater where 500 persons attended.

R. M. Evans, Eastman Kodak Co., spoke on "The Perception of Color." He said two colors may be seen to differ from each other in five fundamental ways: hue, saturation, brightness, lightness and gray content. It is partly because these variables change as we look from one object to another, that we can distinguish objects in the work around us.

Evans discussed these five variables and through the use of numerous slides, enabled his audience to gain a clearer appreciation of the colors that we see in everyday life.—Robert O. Gale, *Secretary-Treasurer*, Eastman Kodak Co., Rochester.

ROCHESTER, April 27—Linwood Dunn, President, Film Effects of Hollywood, was guest speaker at the Rochester Section meeting held at the Dryden Theater where 500 persons attended. Dunn's topic was "Special Effects in Cinematography."

Dunn described his activities in special effects work over the last 30 years. The program included reels from many of the pictures on which he worked in addition to reels to illustrate special effects techniques.

Special effects were shown from *Androcles and the Lion*, *West Side Story*, *It's A Mad, Mad, Mad, Mad World*, *Hawaii*, *The Great Race*, *The Bible*, and others.—Robert O. Gale, *Secretary-Treasurer*, Eastman Kodak Co., Rochester.

SAN FRANCISCO, Feb. 24—The February combined meeting of the San Francisco Section, IFPA, SPIE, SPSE and BPA held at the Canessa Building was one of the most unusual field trips the groups have enjoyed in a long time. This joint meeting was attended by 100 persons and terms like "high-intensity environment," "audio explosions," "inter-media and programmed light," were common throughout the entertaining and information-packed evening.

The specific "Mod" or "Hippie" (or whatever) generation continues to contribute innumerable new techniques and devices using film, slides, overhead projectors and multi-tracked audio effects, to the audio-video media. The meeting's program was an excursion into some of these techniques.

Emphasis on film as an educational communications medium, using many new devices was explained by Joan McIntyre of Osborne and Stewart, architects, who use audio-visual materials as an integral part of their commercial and public service presentations. Some of their equipment was demonstrated. The architects' presentations have previously been shown at such places as the San Francisco Museum.

The method of presentation was controversial and a lively discussion period lasted at least an hour after the meeting was adjourned. Dan Osborne and Zach Stewart, of Osborne and Stewart, also participated in the meeting.—John Corso, Jr., *Secretary-Treasurer*, W. A. Palmer Films, Inc., 611 Howard St., San Francisco.

SAN FRANCISCO, March 21—The San Francisco Section meeting, held at KGO-TV, was attended by 38 persons. The NASA film, *Universe*, was shown. It explored, by animation and special effects, the solar system, Mars, the moon, Mercury, Earth, Saturn and the galaxies beyond the Milky Way.

The subject of "Electron Beam Recording of Motion Pictures From a Television Source," was discussed by G. Nels Johnson, Product Marketing Manager of the Revere-Mincom Div., 3M Co., and Richard F. Dubbe, Research Manager of 3M.

Using direct electron exposure, photographic film recordings exhibiting high resolution, broad gray scale, and very low noise can be obtained from an electronic signal. Electron beam recording of 16mm motion-picture film is accomplished in a new recorder that employs a three-stage vacuum chamber, an intermittent phase-locked film advance mechanism, a servo-controlled electron beam current stabilizing system, and means for accurately controlling film exposure. The presentation was illustrated with slides and film.

Robert Solak, Sol-Lux Co., described a new silent 16mm sound camera that he designed. This is an extremely quiet camera using 400 ft daylight-loading spools. The camera was demonstrated.—John Corso, Jr., *Secretary-Treasurer*, W. A. Palmer Films, Inc., 611 Howard St., San Francisco.

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