

## books reviewed



### ..... The Art of the Film (2d ed.)

By Ernest Lindgren. Published (1970) by Collier Books, a division of The Macmillan Company, 866 Third Ave., New York, NY 10022. 340 pp. Illus. 5½ by 8 in. Paperbound. Price \$2.95.

Although this book contains little that does not appear in more extensive surveys of the art and craft of the production of motion pictures (e.g., *Film as Art* by Rudolf Arnheim and *The Moving Image* by Robert Gessner) it presents a large amount of basic information on motion-picture history, mechanics and techniques in easily read style.

The second edition of this book will doubtless have its greatest appeal (as did the first edition) for students and for the growing audience of serious readers who regard knowledge of and a regard for the techniques and art of motion pictures as

part of the equipment of a literate person.

The book is divided into three main sections: Mechanics, Technique, and Criticism; and its usefulness is also enhanced by a selected Bibliography and a Glossary. The thesis that "The foundation of film art is editing" (Pudovkin in *Film Technique*) is developed to a considerable extent, including a clearly expressed "how to and why" discussion, in Chapter 4, Editing: Basic Principles. The author also sets forth the thesis (in Chapter 7, The Art of the Cameraman) that "Of the assistant technicians in film production, none is more important than the cameraman," and proceeds to develop this thesis logically with a number of examples from various films. He also discusses lighting in this chapter. A brief but interesting historical survey (some four pages of text plus illustrations in Chapter 2, The Filmmaker's Tools) describes "early optical toys" such as the Zoetrope and mentions the work of Friese-Greene, Auguste and Louis Lumière and R. W. Paul as well as that of Edison.

Perhaps one of the book's chief virtues is the remarkable amount of information that has been condensed to fit in its 340 pages. Another virtue is the pellucid style that makes for pleasant reading for the student as well as for the well-informed reader who, although he may discover no unexplored areas of knowledge, may yet find satisfaction in a well-expressed and compact review of what he has pre-

viously gleaned from other sources. The book may also encourage the beginning student to go farther afield in adding to his store of information about the art of the film.—*Edit.*

### Fundamentals of Display System Design

By Solomon Sherr. Published (1970) by John Wiley & Sons, Inc., 605 Third Ave., New York, NY 10016. 484 + xii pp. Illus. Diagrams, 6 by 9 in. Price \$19.95.

The end product of a motion picture has always been a visual display—shared in later years with a sound reproduction. Displays are also used in many other arts, and the author has considered all these together and analyzed their characteristics. To increase his audience he starts with the elementary phenomena of vision, thus making himself intelligible to beginners.

The author thus presents an excellent summary of visual characteristics and experience. He extends this to include the perception of computer-generated symbolic presentation, and closes the chapter with a brief analysis of performance characteristics and parameters.

He then goes on to the study of devices and techniques of a wide variety of types, ranging from cathode-ray tubes, lasers and photographic methods to holography and other three-dimensional displays. With this is merged a good deal of discussion on problems of practical realization such as consoles, projection equipment, electronic

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circuits, etc. Sometimes converters are necessary to change the available material into a form suitable for displaying, such as digital data converters, image converters, etc.

The text closes with a study of measurements, such as photometry, resolving power, modulation transfer function, recognition measurements, etc. There are appended extended references and a general bibliography, together with a glossary of terms. Eyebrows may be arched at some of the definitions in the list, e.g., for "Optics," "The means whereby the distribution characteristics of the energy beam are controlled."

The book can serve as a ready reference for a great variety of material. However, some of it has to be quite condensed. For example all the colorimetry material and data cover only the 1931 CIE standards for the very small field and relatively weak light. There is no mention in the text of the 1964 data for larger fields and stronger light, although these are generally more applicable to display problems, and the reader has to go to the bibliography for it. — *Pierre Mertz*, Consultant, 66 Leamington St., Lido, Long Beach, NY 11561.

**The Anatomy of a Television Commercial: The Story of Eastman Kodak's "Yesterdays"**

Ed. (with Introduction) by Lincoln Diamant. Published (1970) by Hastings House Publishers, Inc., 10 E. 40 St., New York, NY 10016. 191 + v pp. Illus. 8 1/2 by 10 in. Price \$12.50.

The book consists of an almost verbatim transcript of the International Radio and Television Society's 1969 Commercial Production Workshop. According to the Editor's Foreword, "this had been traditionally a series of several weekly seminars where... interested broadcasting and advertising professionals could keep abreast of late developments in television spot production." (Mr. Diamant was Chairman of the Workshop.)

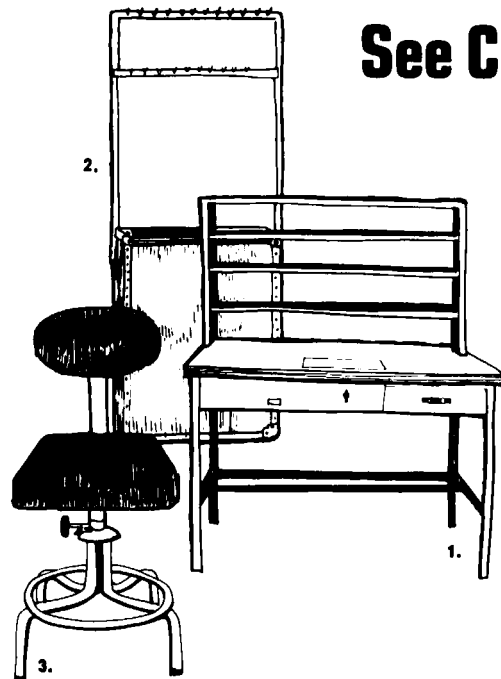
The Workshop was built around one commercial which was analyzed very conscientiously, being plucked apart and "anatomized," as Mr. Diamant states. The commercial, *Yesterdays*, filmed by MPO and produced by the J. Walter Thompson Agency for its client, Eastman Kodak Co., has won a considerable number of awards — 13 altogether.

The reader of the book should have a basic knowledge of motion-picture production and advertising agency practices, since it is an attempt at an exchange of knowledge and experience between experts in different areas of the same general field. As such, in this reviewer's opinion, the Workshop must have been a success and the book preserves the spirit and atmosphere of the Workshop for the reader.

The book follows, step by step the production of *Yesterdays*, but in a "backwards" direction. It begins with a chapter on Printing and Distribution and then goes through all the production steps, such as Soundtrack Completion, The Editing Process, Filming the Commercial, Pre-production and Casting, Agency Creation and Presentation and, finally, Market Planning, which is the first of all production steps.

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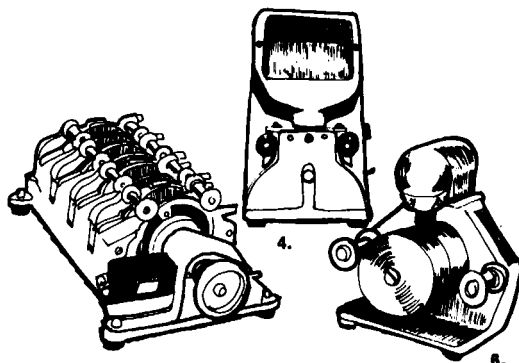
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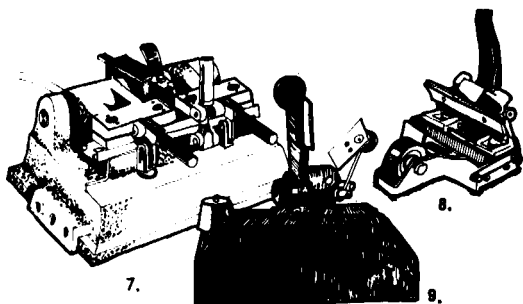
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One may question whether this order of presentation is the best way of explaining the intricacies of the production of a commercial; however, nothing prevents the reader from reading the chapters in reverse order since each chapter is complete in itself and comprehension of one chapter does not depend on facts given in the preceding chapter. Perhaps one advantage of this reverse presentation is that the organizational procedures are presented first and the more entertaining facts of artistic creation and planning are given later, and so the average reader's interest increases as he proceeds.

The usefulness of the book for the engineer lies in its providing a good insight into those areas of spot production, planning, marketing and distribution with which he may not necessarily be familiar.

The book is well designed and there is especially good correlation between the text and the illustrations which are arranged on a wide margin at the side of the related text. The discussions relating to each chapter (or session) form a separate part of the book, and at the end there is a script of *Yesterdays* production with good-sized illustrations of each camera angle.

The readers must get used to a good deal of "professional" language (such as media buy, answer print, scratch track) which are used frequently throughout the book. However, a glossary at the end of the book helps the reader learn the meaning of unaccustomed terms (although footnotes in some cases might have been more convenient).

It may astonish the average reader to learn of the huge amount of production time and effort that go into a commercial to be seen for two minutes or less on the screen and eventually with very few showings.

It was explained by Alfred R. Tennyson, Commercial Production Administrator and Business Manager for J. Walter Thompson Agency, that the 15 months production time for *Yesterdays* did not mean that it was continually worked on during that time. "There were many decisions to make," Mr. Tennyson said.

All in all, the book will give the reader a good insight into the great technical effort and the multiple production techniques which go into the realization of a commercial spot. It will be clear that production techniques for a commercial spot are at least as fully developed as those for a full-length feature film and at least as much technical know-how is required.—*Pablo Weinschenk-Taberner*, 98-17 Horace Harding Expwy., Apt. 12M, Flushing, NY 11368.

### In-Water Photography: Theory and Practice

By Lawrence E. Mertens. Published (1970) by John Wiley & Sons, Inc., 605 Third Ave., New York, NY 10016. 395 + xiii pp. Illus. Diagrams. 7 by 10 in. Price \$19.95.

At long last, a complete text has been published on underwater photography. In spite of the large number of books on underwater photography, there has been no

detailed treatment of all aspects of this somewhat complex subject. Most previous books reflected the author's specialty or interest, i.e., skin diving, geology, etc., and lack depth, and, in fact, in most cases lack adequate technical information.

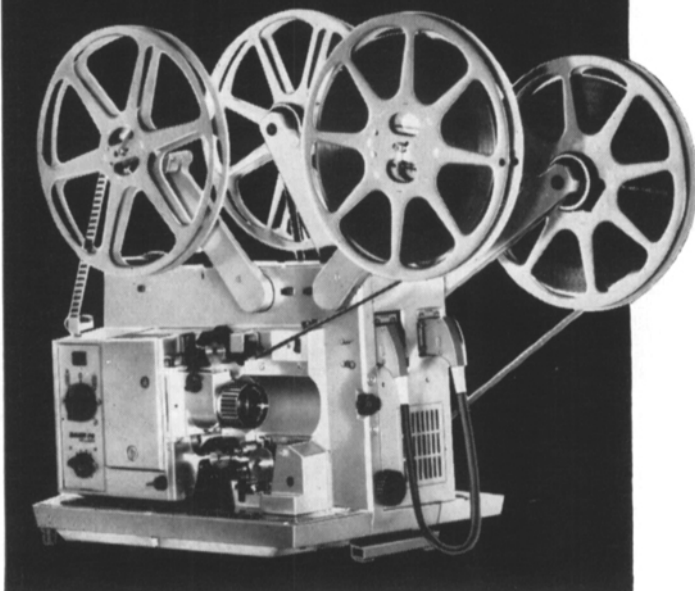
Dr. Mertens has obviously researched — in detail — nearly every aspect of in-water photography. It is evident from reading the book that he thoroughly understands all aspects of the subject and, because of this, is able to deliver the subject matter in a clear, concise form. *In-Water Photography* is written in such a form that is useful at all levels of technical competence from, perhaps, high school to the advanced scientist. Most of the theoretical aspects are developed verbally in equations. For those unfamiliar with mathematics, most of the results are plotted in graph form.

The book is divided into twelve chapters dealing with light transmission in water, image contrast, use of filters, use of supplemental lighting, discussion of lenses and cameras, as well as chapters on diving and allied systems. In addition to providing a guide to the amateur photographer, there is adequate theoretical information to enable the scientist or systems engineer to design a system. Rather than being a "cookbook" guide to underwater photography made easy, the book presents the restraints and technical problems of underwater photography. Many of the state-of-the-art advancements are presented, such as laser range gating.

In summary, *In-Water Photography* is an outstanding text — one that fills nearly

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every requirement. It is thorough and detailed, yet concise. Some sections are detailed theory and require much study; others, particularly the descriptions of equipment and technique, read smoothly and hold the reader's fascination — *J. W. Harford*. Oceanographic Instrumentation and Systems, 2645 South 2nd West, Salt Lake City, UT 84115.

## Film and TV Festival World-Wide Directory

Shirley Zwerdling, ed. Published (1971) by Back Stage Publications, Inc., 165 West 46 St., New York, NY 10036. 174 pp. 11½ by 8½ in. Price \$10.00.

The proliferation of festivals and other award-bestowing events makes this directory a valuable addition to the reference shelf. It is the first compilation in book form that deals with an international

phenomenon which has evolved from its early intent of singling out exceptional contributions to the cinema — such as the first Academy Awards held in 1929 — to the many current functions whose promotional aspects sometimes overshadow their professional purpose.

The directory is a well-organized volume, listing a total of over 400 festivals held in some 50 countries. It is divided in two main sections, festivals held in the U.S. and those taking place abroad. The domestic festivals are listed separately by categories, namely award festivals, award presentations, amateur and independent film festivals, college and university festivals, and exhibits, conventions and conferences. The festivals abroad are grouped by host countries only.

Each festival listing contains information about the sponsor, director, location, year established, month when held, categories of participants, types of entries to be sub-

mitted, awards bestowed (honorary or financial), methods, fee and deadline for entry, and statement of purpose. In some instances not all these details were available.

The volume is thoroughly cross-indexed, listing 43 categories from advertising to westerns. A monthly calendar for festivals abroad offers a convenient time-table. Additional cross-indexing lists U.S. and foreign amateur film festivals and international film and television awards.

A first compilation of this broad scope contains some inevitable omissions and inconsistencies which will no doubt be corrected in future issues. Under any circumstances, this directory is a highly useful tool for all potential festival participants of every conceivable (and sometimes a rather surprising) category.—*George L. George*, Directors Guild of America, 110 W. 57 St., New York, NY 10019).

## New Members

The following members have been added to the Society's rolls since the April 1971 *Journal*. Also listed are those regretfully reported as deceased since then. The designations of grades are shown below. An up-to-date list of the Sustaining Members appears on the outside back cover of each month's *Journal*. The members listed below complete the Society's roll as of May 5.

The Directory for Members, Part II of the July 1970 *Journal*, shows the geographic membership distribution by states included in the Sections.

Honorary (H)	Life Fellow (LF)	Life Member (LM)	Fellow (F)
Active (M)	Associate (A)	Junior Associate (JA)	Student (S)

### Deceased:

Don M. Alexander (LF)	Sherman M. Fairchild (F)	Philo T. Farnsworth (F)
Stanley G. Fitch (A)	Wilmore C. Harcus (LF)	C. G. Mayer (F)
John F. Scales (M)	Ben Schlanger (LF)	

### ATLANTA SECTION

**Burrows, Jeffrey L.**, Sls. & Engrg. Rep., Eastman Kodak Co. Mail: 2947 Tilton La., Doraville, Ga. 30340 (M)

**Coxon, Gary R.**, Engr., Tech. Services, Eastman Kodak Co. Mail: 5083 Chestnut Forest Ct., Doraville, Ga. 30340 (M)

**Gill, Jr., Joseph P.**, Dir. of Engrg., Cosmos Broadcasting Corp. Mail: 3926 Rockbridge Rd., Columbia, S.C. 29206 (M)

**Groszmann, R. Byron**, Student, Univ. of Georgia. Mail: 505 Lyons Apts., Athens, Ga. 30601 (S)

**Palmer, T. A.**, Pilot Engrg. Mgr., Ampex Corp., Opelika, Ala. 36801 (A)

**Mueller, L. F.**, Self Empl., National Cinema Service, 510 1 Ave., N., Minneapolis, Minn. 55403 (M)

**Nielson, Rex A.**, TV Engr., WMVS/WMVT TV. Mail: 1808 S. 64 St., West Allis, Wis. 53214 (A)

**Ragan, George A.**, Supvr., TV Engrg., Univ. of Nebraska. Mail: 814 N. 76 St., Omaha, Neb. 68114 (A)

**Shertzer, Wayne E.**, Gen. Mgr., Allied Film Laboratory, Inc., 1322 W. Belmont Ave., Chicago, Ill. 60657 (A)

**Weiss, Robert**, VTR Engr., Midwest Program for Airborne TV. Mail: 817 N. 8 St., Lafayette, Ind. 47904 (JA)

**Walker, Michael**, Student, Columbia College. Mail: 335 W. 92 St., Chicago, Ill. 60620 (S)

**Wicinski, Edward T.**, Student, Purdue Univ. Mail: 217-1 Nimitz Dr., West Lafayette, Ind. 47906 (S)

### BOSTON SECTION

**Cajuste, Raymond**, 20 Auna Dr., Apt. 3, Brockton, Mass. 02401 (A)

**Cook, Russell P.**, Scientist, Polaroid Corp., 730 Main St., Cambridge, Mass. 02139 (M)

### CHICAGO SECTION

**Cuccia, Andrew J.** Mot. Pic. Machine Operator, Gulf States Theaters. Mail: 6217 Pasteur Blvd., New Orleans, La. 70122 (JA)

**Goodman, Peter**, Student, Columbia College. Mail: 6646 N. Glenwood, Chicago, Ill. 60626 (S)

**Heffon, Charles B.**, Sec. Head, Advanced Dev. Color TV, Magnavox. Mail: 3226 Delray Dr., Ft. Wayne, Ind. 46805 (M)

**Hoffman, Sherwood W.**, A/V Splst., Honeywell. Mail: Rt. 3—Box 529, Excelsior, Minn. 55331 (A)

**Knapp, Jr., Merton H.**, Animation Cameraman, Goldsholl Design Assoc. Mail: 908 S. Knight, Park Ridge, Ill. 60068 (A)

**Marlow, James J.**, Engrg. Supvr., Evans Broadcasting Corp. Mail: 4 Country La., Florissant, Mo. 63033 (A)

### DALLAS-FT. WORTH SECTION

**Barrett, Lloyd**, Independent Cameraman & Soundman Mot. Pic., Self Empl. Mail: 224 W. 23 St., Houston, Texas 77008 (M)

**Barth, John D.**, Chf. Engr., KTEW TV. Mail: Box 3002, Tulsa, Okla. 74101 (A)

**Cambiaso, Jose L.**, Mot. Pic. Tech. Advisor Maint. & Processing, National Film Co., 10302 Kings Point, Houston, Texas 77034 (M)

**Conrad, Jr., Arvin C.**, 1201 Banks #2, Houston, Texas 77006 (JA)

**Cusack, Michael F.**, Pres., MFC Film Productions, Inc., 5915 Star La., Houston, Texas 77027 (M)

**Davidson, James R.**, Pres., A.I.E. Studios, Inc. 3905 Braxton, Houston, Texas 77042 (M)

**Echols, Paul L.**, Photographer, 24403 Pine Canyon Dr., Rt. 4, Spring, Texas 77373 (M)

**Fraze, Charles C.**, Lab. Mgr., AIE Studios, Mail: 9908 Westview, Houston, Texas 77055 (M)

### DENVER SECTION

**Anderson, Dr. Glenn P.**, Consltg. Veterinarian, Self Empl., 4535 Lakeridge Rd., Denver, Colo. 80219 (M)

**Elliot, Thomas G.**, Western Tele-Communications, 474 S. Holland Ct., Lakewood, Colo. 80226 (M)

**Killgore, Joseph R.**, Sr. Communications Techn., Colorado State Univ. Mail: 1704 W. Lake, Ft. Collins, Colo. 80521 (M)

**Knowles, Robert E.**, Sr. Sales Engr., Ampex Corp. Mail: P.O. Box 427, Indian Hills, Colo. 80454 (M)

**Orlin, James**, Student, Denver Univ. Mail: 1546 S. Syracuse, Denver, Colo. 80210 (S)

**Potter, George E.**, Student, Univ. of Denver. Mail: 2369 S. Gaylord, #106, Denver, Colo. 80210 (S)