



Exchanging Back Issues of the Journal:

The University of Southern California's Div. of Cinema has launched an exchange-of-extra-SMPTE Journals program with industrial and collegiate libraries. Anyone who wishes to exchange duplicates for missing copies or who wishes to donate Journals for this purpose should contact Herbert E. Farmer, Division of Cinema, University of Southern California, University Park, Los Angeles, CA 90007.

Film '73, organized by the British Kinematograph, Sound and Television Society, will be held June 25-29, 1973, at the Royal Lancaster Hotel in London, England. The theme of Film '73 will be the technology of motion-picture and sound reproduction from film and tape. Papers and discussions will cover the latest advances and the state of research into the integration of film and videotape, the synchronization of sound with picture and the use of film and tape in videocassette systems. New information on new equipment and techniques associated with film and tape in all dimensions will be presented. The wide spectrum of film and tape usage will be surveyed and areas of potential expansion and new development fields will be explored. Further information is available from the Papers Chairman, Phil Berkeley, Thames Television, Teddington, England.

A summer program offered by the University of Southern California Div. of Cinema and Universal Studios will be held June 19 - July 31 on USC campus and on the Universal lot. The program consists of three parts: A seminar in Motion Picture Business, conducted at Universal; an 8mm Film Workshop, wherein each student will make two films and will be graded solely on them, and a course in the History of Motion Pictures. Students must take all three courses to qualify for credit. For the Seminar in Motion Pictures Business, students, working under the direction of the USC faculty, will spend Tuesdays and Thursdays on the Universal lot. After a preliminary observation of sound stage procedures, students will participate with top-level Universal executives in discussion groups, seminar situations, lectures, film screenings and question-and-answer periods. This part of the program will cover script writing, story analysis, camera and sound techniques, set design and construction laboratory procedures, motion-picture production and studio management. The Film Workshop will enable each student to produce two complete films under the guidance of the USC faculty. The History and Criticism segment of the program will be a basic, historical introduction to the appreciation of motion pictures through the study of many kinds of film classics and their relationship to society. Additional information on the program is available from the Direc-

tor of the USC-Universal Studios Summer Cinema Program, Dept. of Cinema, University of Southern California, University Park, Los Angeles, CA 90007.

The AIC Colour 73, the second congress of the Association Internationale de la Couleur will be held July 2-6, 1973, at the University of York in England. General sessions will be held at which broad surveys on various aspects of color will be given by invited lecturers. There will also be specialist sessions at which contributed papers on more detailed aspects of color will be presented. Among the invited lecturers and their topics are: L. Gall (German Federal Republic), "Colorant Formulation"; R. W. G. Hunt (England), "Problems in Color Reproduction"; T. Indow (Japan), "Color Atlases and Color Scaling"; J. N. Lythgoe, "Colors Under Water"; E. F. MacNichol, (United States), "Color Discrimination Processes in the Retina"; M. Marre (German Democratic Republic), "The Investigation of Acquired Color Vision Deficiencies"; P. L. Walraven (Holland), "Theoretical Models of the Color Television Network"; and G. Wyszecki (Canada), "Current Developments in Colorimetry."

The sixth annual seminar on The Techniques and Applications of High-Speed Motion-Picture Photography will be held May 23-26 at the Ryerson Polytechnical Institute, Dept. of Photographic Arts, 50 Gould St., Toronto, Ont., Canada. The seminar is cosponsored by Photographic Analysis Ltd., 8 Brian Cliff Dr., Don Mills, Ont., Canada. Guest lecturers will be Charles A. Jantzen, of Photographic Analysis Co., Wayne, N.J., and Earl Quinn, of Eastman Kodak Co., Rochester, N.Y. A one-day workshop session will be held during which each participant can conduct an experiment of his choice, using any of the methods and equipments discussed. Participants will be encouraged to bring their own high-speed cameras and other equipment if they wish.

Among the topics to be discussed are: Types of Cameras, Film, Lighting, Oscillography With High-Speed Cameras, Microscopy With High-Speed Cameras, Equipments and Techniques of Analysis and techniques involving mirrors, interferometric patterns, shadowgraphing and schlieren.

Film Education Resources Corp. has announced a second Filmmakers Screening Holiday for professional filmmakers to be held May 20-21 at the FERC Film Farm near Spring Green, Wis. The Film Farm is a specially designed and equipped facility in a picturesque rural setting. Each filmmaker will have the opportunity to introduce his own film. After the film is shown there will be a general discussion among all the filmmakers. Participation will be by invitation only and will be limited to filmmakers who are considered "professional" and who, by temperament, experience and education should be able to contribute materially to the screenings. Further information from Mr. Henk Newenhouse, Film Education Resources Corp., 1825 Willow Rd., Northfield, IL 60093.

A Workshop in Holography was held at the Motion Picture Dept. of Columbia College, 540 North Lake Shore Dr., Chicago, IL 60611, in February. The Workshop, which offered intensive instruction in holography — the craft of making three-dimensional images with laser beams — was conducted by Dr. Tung H. Jeong, internationally known nuclear physicist and authority on laser holography. Dr. Jeong is a visiting consultant to Columbia. The Workshop was open to the public as well as to Columbia students.

An historic color film, the 12-min experimental *Flute of Krishna* made in 1923 by Eastman Kodak Co., has been presented to the New York Library and Museum at Lincoln Center. Presentation was made by Earl W. Kage, Research Associate in charge of Kodak Research Laboratories photographic studios, to Genevieve Oswald, Curator and Custodian of the Library and Museum. The film is a documentation of the choreography of Martha Graham and was made with dancers at the Eastman Theater in Rochester. The film was produced to test the capabilities of the (then) new two-color-process Eastman panchromatic type 2 hypersensitized film. A special camera simultaneously exposed two frames of the film negative through lenses passing green and red portions of the spectrum. Emulsions coated on both sides of the film made it possible to record a wide range of colors although without the fidelity achieved in the next decade. Mr. Kage, a dance enthusiast who once studied under Martha Graham, discovered the experimental movie while reviewing materials in Eastman's film archives. Recognizing the film's historical value he combined six separate segments of the original film to make the presentation copy.

The Film Students Handbook, now being compiled by Austin Lamont, Editor, and Sayre Maxfield, Researcher, is planned as a reference book that will be a definitive source of information for a film student, or prospective student, on schools, festivals, distributors, jobs, research facilities and other relevant matters. To make the *handbook* as complete as possible, Miss Maxfield has requested that anyone with information that will enable evaluations of schools, festivals, and the like to write to her (Miss Sayre Maxfield) at The Film Students Handbook, 26 Waverly St., #105, Boston, MA 02135.

A change to metric standards for weights and measures will be made by the British Government in 1975, according to news reports. The change will be accomplished gradually, in contrast to the change to a decimal monetary system which was made in one day (Feb. 15, 1971). The change to the metric standards will conform with a European Common Market directive that all member companies should use the metric system of systems of weights and measures by the beginning of 1978. Great Britain recently joined the Common Market.

DeLuxe General, Inc., has terminated its manufacturing operations at 850 Tenth Ave., New York, NY 10019, it was an-

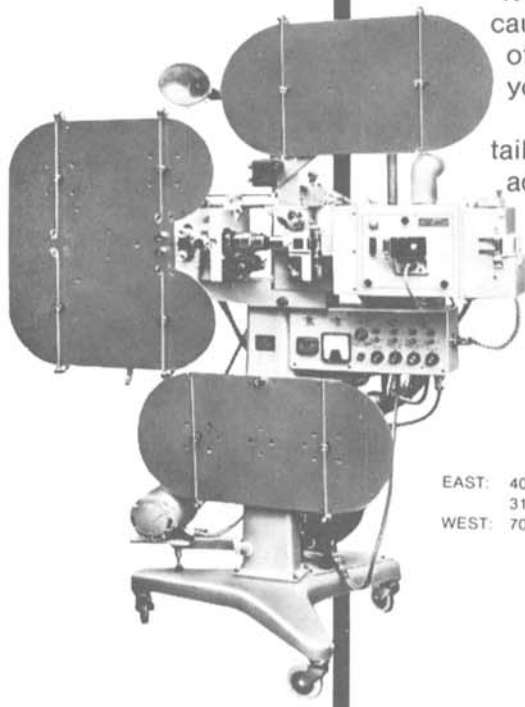
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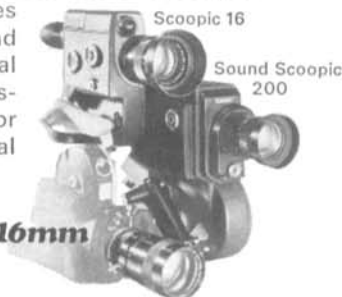


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nounced by G. Carleton Hunt, President. A full service organization under the supervision of Norman Stein, Executive Vice-President, will continue to service the New York market at that address. Services will include shipping and receiving, sales, customer service, the vaulting of negatives and screening facilities. Special arrangements for film processing in New York have been made by DeLuxe with Radiant Laboratories for color and with Precision Film Laboratories for black-and-white. DeLuxe will continue its operations in Los Angeles on an expanded basis.

Century Projector Corp., 165 W. 46 St., New York, NY 10036, has been issued U.S. Patent No. 364 7157, covering the Magazine Safety Control (MSC). The control can stop a projector and cut off the arc lamp in case of a film break or at the end of a reel. It can be used in automation systems and can also be used without automation. The control is a rate of speed change device which can detect if the takeup reel spindle of a magazine starts to change speed as it would if the film becomes discontinuous for any reason. Nothing touches the film, so film mutilation is eliminated. The Magazine Control is described and illustrated on p. 596 of the July 1971 issue of the *Journal*.

Permafilm International Corp. is the new corporate name of the firm formerly known as Permafilm Inc. The newly named firm will remain at 305 E. 46 St., New York, NY 10017. Its cable address is Permafilms New York. The firm's services include Perma Film Protection, Perma New Rejuvenation, and the distribution of certain audio-visual products.

Telegen, Inc., 4015 Fabian Way, Palo Alto, CA 94303, has appointed two distributors for the Secam/60 closed-circuit color TV system. Lake Systems Corp., Newton, Mass., will handle Secam/60 in New England and Applied Electronics, Toronto, Canada, will cover the Canadian market. Both distributors design and install closed-circuit TV systems. Secam/60 is the United States version of a color system used for color TV broadcasting in Europe.

The EVR cassette rental plan announced by Guild Sound and Vision Ltd., Kingston Rd., London SW 19, England has immediately available 72 educational titles with several hundred more due quite soon. The titles now available are rights-cleared for United Kingdom distribution. Additional titles being cleared are in education and management training areas. The EVR cassettes will be distributed by mail. Two-day rental periods will cost from £2.5 to £5.5. Seven-day rentals will cost double the two-day fee.

The new Louisiana Superdome, an 80,000-seat dome stadium under construction in New Orleans, will use TNT Super-Vision, a closed-circuit color TV system, to provide instant replays for spectators in the stadium simultaneously with the action on the field, it was announced by TNT Communications Inc., 575 Madison Ave., New York, NY 10022. Six screens, each measuring up to 40 ft wide, will be suspended from the Superdome ceiling to provide clear

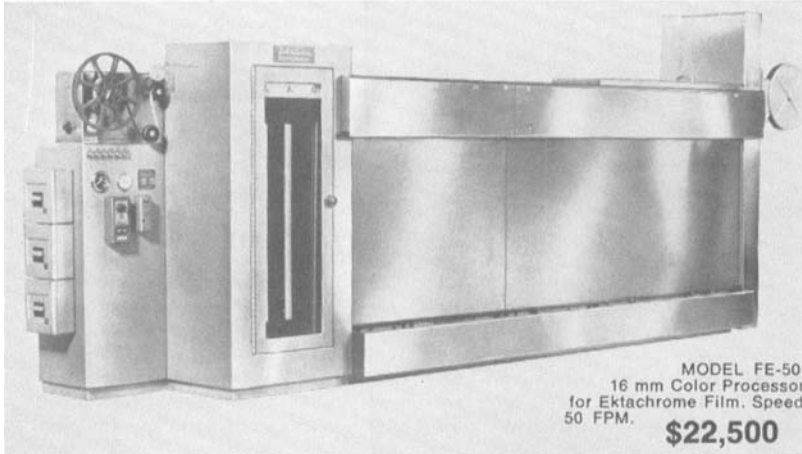
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FE-50 models as standard equipment. Don't settle for less!

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Partial listing of Filmline Color Installations: — NBC- New York, NBC- Washington, NBC- Cleveland, NBC- Chicago, CBS & ABC Networks, Eastman Kodak, Rochester.

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TV Stations: WAPI-TV, WHP-TV, WMAL-TV, WXYZ-TV, WWL-TV, WMAR-TV, WJXT-TV, KETV-TV, WTOP-TV, WEAT-TV, WCKT-TV, WAVE-TV, WAVY-TV, KTVI-TV, WCPQ-TV, KTAR-TV, WSYR-TV.

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visibility for every spectator. The Super-Vision system is based upon specially designed Eidophor TV projectors of 7000 lm. The Louisiana Superdome installation will include six Eidophors. The six huge screens will be attached to a 65-ton gondola suspended from the Superdome ceiling. The gondola can be raised or lowered depending on the event and the size of the audience.

John A. Leermakers, Vice-President and Director of Kodak Research Laboratories, will retire May 1. His successor will be Wesley T. Hanson, who is presently Associate Director of the Research Laboratories.

Dr. Leermakers, was appointed Director of the Research Laboratories in 1964, the third in the company's 92-year history. He is also a member of the Operations Committee. Dr. Hanson has been elected a Vice-President and will also succeed Dr. Leermakers on the Operations Committee.

Dr. Leermakers has been associated with Kodak's scientific research for 38 years. Under his leadership the Research Laboratories contributed to the development of many innovative photographic products, including the super-8 film format. Dr. Hanson has been with Eastman Kodak Co. since 1934.

Paul D. McGurk, Secretary of the British Kinematograph, Sound and Television Society arrived in China on April 3 for a 16-day visit at the invitation of the Light Sensitive Materials Committee of China. The Vice-Chairman, Pien Ke-Chiang was the leader of the delegation which traveled from China to attend Film '71 held in London in June 1971. The invitation to Mr. McGurk is the result of this visit and the relationship established between BKSTS and the Office of the Chinese Commercial Counsellor in London. During his stay in China, Mr. McGurk will invite the Chinese film and television industries to present papers at Film '73, which will be held June 25-29, 1973, at the Royal Lancaster Hotel in London.

Charles A. Palmer is the recipient of the 1972 Distinguished Citizen Award presented by the United States Civil Service Commission in recognition of his production of the film, *The Supervisor and Equal Employment Opportunity*. The film, which is concerned with employment opportunities of minorities, including women, is widely used in American industry and government. Mr. Palmer is a producer-writer with Parthenon Pictures in Los Angeles.

Warren Charles has been appointed Director of Sales for the Audio-Video Systems Div. of Philips Broadcast Equipment Corp., One Philips Parkway, Montvale, NJ 07645. He was formerly with RCA Corp. in various sales and managerial positions. In his new post Mr. Charles will direct sales activities for Philips broadcast and closed-circuit TV and audio equipment marketed under the trade name of Norelco.

John P. Bilello has joined The Camera Mart, Inc., as Manager of the Lighting and Grip Dept. He was formerly Production



books reviewed

The Technique of Editing 16mm Films (Revised Ed.)

By John Burder. Published (1971) by Hastings House, Publishers, 10 E. 40 St., New York, NY 10016. 152 pp. incl. index. Illus. 5½ by 8½ in. Price \$10.00.

The first edition of this book was reviewed by Frank Lewin (*Journal*, pp. 216, 218, March 1969). With the exception of noting some revisions of the text there is little to add to Mr. Lewin's perceptive review. In the revised edition footage and duration charts are included and references are made to the latest film stocks and equipment developments.

As Mr. Lewin pointed out, since the book was written (and first published) in England many of its technical terms differ from American practice. However, in the revised edition the author has attempted to supply American terms as footnotes where a reader might be confused because of the disparity in terminology.—*Edit.*

Carl Theodor Dreyer: Four Screen Plays

(Trans.) Oliver Stallybrass. Published (1971) by Indiana University Press, 10th and Morton Sts., Bloomington, IN 47401. 312 pp. Illus. 6 by 9 in. Paperbound. Price \$3.95.

The scripts of four of Carl Theodor Dreyer's films — *The Passion of Joan of Arc*;

Manager of Oysters & Clams, a post-production house he co-founded. He has also been a United Nations staff photographer.

Two new appointments have been announced by Movielab, Inc., 165 W. 46 St., New York, NY 10036. Frank Hauser has been appointed Special Projects Engineer at the New York Laboratory and William Bickford has been appointed manager of the Hollywood laboratory. Mr. Hauser was formerly with DuArt Laboratory in various supervisory capacities. Mr. Bickford was formerly with Technicolor. In 1954 he joined Pathe, which was acquired by Movielab in 1969.

William L. Kacin has been appointed General Manager of Technology Inc.'s HF Photo Systems in Los Angeles, it was an-

nounced by Maurice F. Krug, President of Technology Inc., 1108 Talbott Tower, Dayton, OH 45402. Mr. Kacin was formerly Vice-President, General Manager and a director of the Photomechanisms Div. of Logetronics, Inc., in New York. In his present post he will be responsible for all operations of the division.

Vampire; *Day of Wrath* and *The Word* — have been translated by Oliver Stallybrass. Dreyer says in the Foreword, "The editor has . . . selected the scripts which I myself like best and rate highest — partly because they were difficult to make and partly because they gave me unusual opportunities for stylistic experiment."

The Dreyer films have been described as "realistic" and so they are in one sense. The realism is that of the camera work — the photography — which requires the viewer to become a part of the scene in the same way that he is present in a room in Holland when looking at a Vermeer painting. But everything in a Dreyer film in some way heightens the tension of the drama. The atmosphere is one of brooding intensity. The air is heavy with doom.

A study of the scripts reveals an obsession with the murky depths of the human mind. The heavily symbolic *Vampire*, based on one of the earliest, and most frightening of the vampire stories (*Carmilla* by Sheridan Le Fanu), is the most explicitly uncanny of the scripts, although *Ordet* (*The Word*) requires considerable suspension of disbelief. Probably *La Passion de Jeanne d'Arc* (*The Passion of Joan of Arc*) with its skillful use of the historical documents on which it is based, and *Verdens Dag* (*Day of Wrath*) will have a more continuing appeal to modern audiences.

(This reviewer saw *Day of Wrath* more than 15 years ago and it is one of the few films that cannot be forgotten. It is not one of the carefully researched "historical" films with authentic costumes and interiors which are, for the viewer, a spectacle rather than an experience. *Day of Wrath* is a film which demands that the viewer become totally involved and which elicits the responses of pity and terror.)

All four of the screen plays were based on earlier literary works which were rewritten and adapted by Dreyer to fit his remarkable requirements for the screen. He believed that the film director should prepare his own scenario. He felt so strongly about it that he said, "Allowing others to prepare a scenario for a director is like giving a finished drawing to a painter and asking him to put in the colors."

These scripts will be of special interest to the serious student of film who may gain an important insight into the mind and the working habits of the great director.—*Edit.*

Louis L. Behrmann has been appointed Assistant Manager of Sales Administration for Berkey Colortran, 1015 Chestnut St., Burbank, CA 91502. He has been with the firm since 1969. He was formerly Supervisor of Photographic Services for Marquardt Corp., in Van Nuys, Calif. During World War II he was a Chief Photographers Mate in the U.S. Navy and later became head of the Motion Picture Unit of the Naval Research Laboratory.

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