phia, PA 19122, has been elected to the Board of Trustees of the American Film Institute. His appointment was announced by actor Charlton Heston, Chairman of the Board. The American Film Institute operates film school studios in Los Angeles. It operates the National Film Theater and maintains research, administrative and archival headquarters in Washington, D.C. Dr. Fielding is President of the Society for Cinema Studies and is a Past-President of the University Film Assn. and the Information Film Producers of America.

Carlo Anneke has been appointed Vice-President of Marketing for Video Cassette Industries of Los Angeles. He was formerly Vice-President and General Manager of KBHK in San Francisco, the TV station of Kaiser Broadcasting Corp. His experience in the broadcast field began in 1952 with WDSM TV and Radio in Duluth, Minn. In his new post he will supervise all sales and marketing operations for Video Cassette Industries. The firm was organized in 1972 to develop and utilize videotape cassettes and related TV equipment.

Robert C. Burton, Assistant General Manager of Eastman Chemicals Div., has been elected a Vice-President of Eastman Kodak Co. He has been with the Eastman Chemical Div. since 1930. Election of three Assistant Vice-Presidents was also announced. They are: Paul A. Barbee, General Manager of the newly formed Graphics Markets Div., Marketing Div., U.S. and Canadian Photographic Div.; Wendel W. Cook, Assistant General Manager of Kodak Park Div., U.S. and Canadian Photographic Div.; and Anthony Frothingham, General Manager, Kodak Park Div., U.S. and Canadian Photographic Div.

Eastman Kodak Co. has announced two appointments in the Marketing Div. of the U.S. and Canadian Photographic Div. Orville L. Potter has been appointed manager, Aerial Products Services, Government Markets Services. John J. Graham has been appointed Coordinator of Product Programs, Government Markets Services. Mr. Potter has been with Kodak since 1937. Mr. Graham joined Kodak in 1946 as a technician in the Phototechnology Div. at Kodak Park. Later he became Marketing Coordinator of Government Markets, Earth Resources, Oceanography, the post he held prior to his present appointment. In the new post he will continue the responsibility of coordinating within the marketing organization the government programs involving photographic products of more than one markets division.

Jack Phillips has been appointed head of customer relations and sales for Glen Glenn Sound Co., 6624 Romaine St., Hollywood, CA 90038, it was announced by Mel Sawelson, President. Mr. Phillips was formerly in charge of studio scheduling and staffing which has been taken over by Ray Taylor.

K. Ferrell Forehand has been appointed Technical Sales Manager for the Motion Picture Div. of Alan Gordon Enterprises Inc., 5362 N. Cahuenga Blvd., North Hollywood, CA 91601. He was formerly Sales Manager for the Dallas Div. of Victor Duncan Inc. Mr. Forehand's primary assignment will be in-the-field meetings with filmmakers, especially those engaged in television news and documentary film production.

Ed Cooperstein has announced his resignation as President and General Manager of Canyon Films, Phoenix, Ariz., to form a new Arizona company called ACE Communications & Entertainment Corp., which will devote itself to motion-picture, broadcasting and related mass communications arts fields. Mr. Cooperstein joined Canyon Films in 1970. He was elected President in 1971.

Richard E. Muller has been appointed Vice-President of Operations at Philips Broadcast Equipment Corp., One Philips Parkway, Montvale, NJ 07645. He was formerly Vice-President and General Manager of the Office Machines Div. of the Remington Rand Div. of Sperry Rand. In his new post he will be responsible for all operations of the Government Systems Div. and for the engineering and production operations in the Audio-Video Systems of Philips Broadcast.

Lester Bernstein has been elected Vice-President, RCA Corporate Communications by the RCA Board of Directors. He was formerly with *Newsweek* where he had been Managing Editor since 1969. In his new post he will report to Kenneth W. Bilby, Executive Vice-President, Public Affairs. He will be responsible for RCA's Editorial Services, Corporate Advertising, and Publications departments.

James E. Headley has been appointed Manager of Photographic Services for Metro/Kalvar Inc., 745 Post Rd., Darien, CT 06820. He has been with the firm since 1963. In his new post he will be responsible for the Laboratory and Production Services Dept. and will coordinate expanded facilities for 35mm, 16mm and super-8 black-and-white and color printing and processing.

books reviewed

Underwater Photo-Optical Instrumentation Applications: Proceedings of the SPIE Seminar in Depth

Ed. S. Q. Duntley, Joe L. Lones and H. S. Weisbrod. Published (1972) by the Society of Photo-Optical Instrumentation Engineers, 119 Palos Verdes Blvd., Redondo Beach, CA 90277, 168 pp. Illus. Diagrams. 8½ by 11 in. Price $23 ($15 for SPIE members).

The book, contains the proceedings of a Seminar in Depth on Underwater Photo-Optical Instrumentation Applications held in March, 1971, in Honolulu, Hawaii. Included are 18 papers covering underwater imaging systems and underwater equipment applications.

Two especially important papers are; "Deep Submergence Windows for Optical Systems," by J. J. Lones and J. D. Stachiw which is a well-organized and well-documented report concerning the materials and papers used for ports in deep-submergence vessels, suggesting a future revival in the use of glass for window material, and "Acoustic Imaging," a very lucid presentation by F. N. Spiess concerning the value of underwater acoustic imaging when it is necessary to cover an area more than 10 to 20 meters from the observer. In this paper, six systems are described which convert acoustic pressure fluctuations into electrical signals as an intermediate step toward allowing the user to visualize the information that the sound field brings to him. The premise is presented that the major contribution that optical technology can contribute to these systems is in the area of the display function. The challenge is to present a three-dimensional display of the information with only a slight delay after its arrival at the hydrophones, taking advantage of the computerized nature of the outputs to generate the display.

Among other interesting papers is "A High-Speed Color Film for Underwater Photography" by Ira B. Current. This paper presents an interesting adaptation of a special-purpose aerial film to underwater photography. GAF 500 and GAF 1000 permit working at greater depths than heretofore. The absence of blue sensitization may be expected to reduce the effect of scattering which is greatest in the short-wavelength blue region, and the absence of a yellow record may be of only minor significance to photography under the narrow-band light conditions of the ocean's depths.

Two excellent tutorial papers are (1) "Coherent Optics," a tutorial review by Brian J. Thompson. This paper provides a very lucid and interesting review of the history of coherent optics. According to Dr. Thompson, the written version is intended as a supplement to the oral version, which was presented at the seminar. No attempt is made to assess the importance of coherent optics in underwater instrumentation. Also, no detailed discussion of haliography is presented because of coverage by other speakers. (2) "Underwater Photography" by G. T. McNeil is a tutorial presentation on the application of the photogrammetry process to underwater photography.

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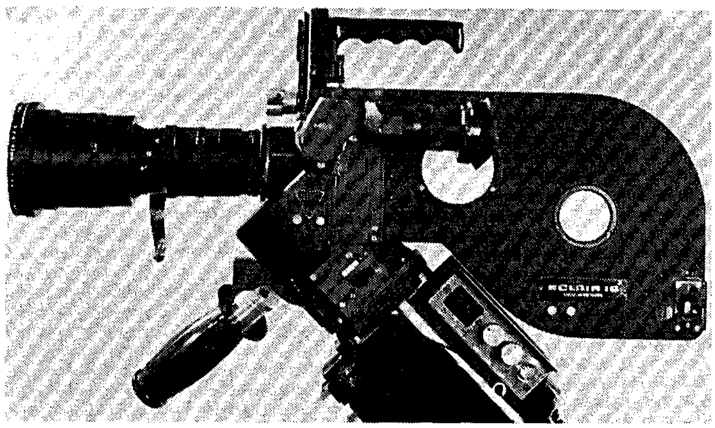

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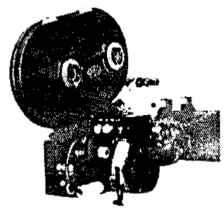

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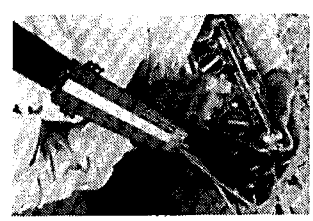

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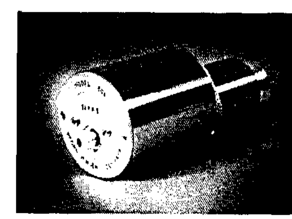

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A quick look

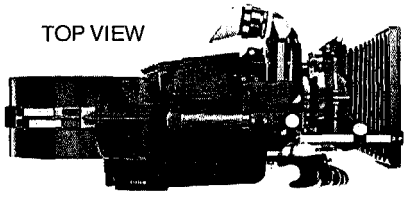
A silent-running
35mm camera that weighs
26 lbs and changes
magazines in seconds.

at the features of the 35BL

This is obviously a tool that you'll need to be familiar with. So here's a summary of its salient features:

Dimensions and weight

With a 50mm lens and a 400 foot magazine, the 35BL weighs 26 lbs and measures 20 inches from front to back, including matte box. You can see its low profile and shoulder-resting format in the photo at right.



Running noise level

Three feet from the lens blimp, the 35BL measures 31½ dBs, with film running. At close quarters on a sound stage, you may need a Barney over the magazine. On most locations, the 35BL is effectively inaudible, even with unblimped zooms.

Quick-change magazine

Changing the 35BL's co-axial magazine takes about 30 seconds. The empty one slides off; and the full one slides into place and locks at the rear of the camera body. No sprockets. Apart from putting the film on a guide pin in the gate, no threading. That's all done when you *load* the magazine. 400 foot loads now. 1000 foot magazines early next year.

Lens mount and housing

There's a standard Arri steel bayonet mount and a support rod for long lenses. The universal lens blimp lets you use fixed focal length lenses from 16mm to 85mm.

Universal DC motor

A 12 volt battery weighing 5½ lbs. drives 2400 feet of film through the 35BL on a single charge. A red warning light shows in the viewfinder if you're not on speed. There's also a large tachometer.

The standard motor built into the 35BL gives you 50Hz and 60Hz crystal-control sync at 24 and 25 fps. Plug-in variable speed attachments let you run at up to 100 fps.

Rotating reflex finder

The Arri mirror-shutter and new Zeiss optics deliver a finder image that's the brightest you'll find on a portable camera. The viewfinder rotates 90 degrees above and 30 below horizontal; and the image stays upright.

The entire silent aperture is visible on the groundglass. You can see the microphone *before* it gets into the shot. And when the camera stops, the shutter is always open to the viewfinder. No more inching.

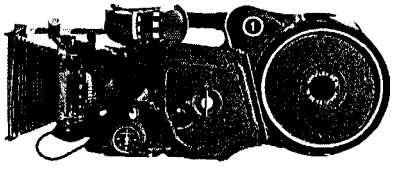
Pin-registered movement

For quiet running, the 35BL's movement uses a solid camshaft that is dynamically balanced to eliminate vibration. The film travels through a fixed film channel — no side or rear pressure plates, except right at the aperture.

Film is advanced by four claws and registered by two pins — one for vertical, one for horizontal registration. 35BL image steadiness is well within optical printer standards.

Many more features

This is just a quick survey, of course. We'd like to show you more! Write, or give us a call. No obligation.



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This paper is followed by a capability status report; "Capabilities of Underwater Photogrammetry" by Donald G. Polvani which presents the advantages and disadvantages of the Photogrammetry process in underwater photography and suggests some applications.

It appears from the *Proceedings* that the seminar presented in Honolulu in conjunction with the University of Hawaii, Marine Technology Society, had a well-balanced program composed of reports of engineering investigations, equipment applications, and tutorial papers. The proceedings are important in their present time reference, but because of the rapidly changing nature of this subject, this book will probably not become a classic reference on underwater applications of photography. — *Roderick T. Ryan,* 4501 Hayvenhurst Ave., Encino, CA 91316.

Bibliography of the History of Electronics

By George Shiers assisted by May Shiers. Published (1972) by The Scarecrow Press, Inc., Div. Grolier Educational Corp., 52 Liberty St., P.O. Box 656, Metuchen, NJ 08840. 323 + xiii pp. 5½ by 8 in. Price $8.50.

The bibliography is annotated and contains more than 1800 listings of articles, books and other printed materials associated with the historical aspects of electronics and telecommunications. The entries cover more than 100 years, beginning with articles published about 1860. Although the approach is international, the contents are limited to works in English. Translations and English versions of foreign works are also given.

Full bibliographic citations with notations of special features and illustrations are included. Annotations are descriptive of the contents, specifying topics, period, treatment, coverage level and limitations.

Subjects covered include the histories of physics and electrical science, development of electron tubes, cathode-ray tubes and semiconductors; histories of technology and engineering with special reference to electronics, computers and radar; and the progress of the main fields of communications — telegraphy, telephone, radio and television.

The section on Electroacoustics includes Sound Motion Pictures in which a number of references are given to the *Journal of the SMPTE.* References to the *Journal* are also given under the subject heading of Television.

The section on Television and Facsimile notes in a brief foreword that "Television, like radio, has been well treated in general literature since the mid-1920s." Articles are listed as well as a few noteworthy biographies, including biographies of Baird, Farnsworth, Ives, Jenkins, Korn, Swinton and Zworykin.

Entries for this *Bibliography* seem to have been chosen with great care to provide the researcher with a comprehensive list of significant books and articles during a particularly prolific century. It is a book that should certainly be on the shelf of students and researchers, but it is a book that would be of special usefulness to the interested layman. — *Edit.*

D. W. Griffith's The Battle at Elderbush Gulch

By Kemp R. Niver. Edited by Bebe Bergsten. Distributed by Historical Films, Box 46505, Los Angeles, CA 90046. 65 pp. Illus. profusely. Index. 8½ by 11 in. Price $5.95.

This book is a study of the film that Griffith called his third best film after *Birth of a Nation* and *Judith of Bethulia.* From the history of its release in 1913 and rerelease in 1914 to the actual innovations Griffith used in the film, such as his use of subtitles, Mr. Niver gives a clear idea of the mechanics of the film. The subtitles were used to inform the viewer what was going to happen. Mr. Niver goes through the film, subtitle by subtitle, showing Griffith's sense of structure in building up drama.

Another innovation Mr. Niver points out is the use of the iris diaphragm. This enabled Griffith's cameraman to cut out light that reached the lens, causing the screen to go black before the next scene. As Mr. Niver shows all through the book, the iris diaphragm and other ideas helped make the movie flow, creating the drama that makes this a battle picture.

Journal readers will recall particularly author Niver's paper "Motion-Picture Film Widths" in the August 1968 *Journal,*

pp. 814–818. Also in the *Journal* was a reprint of his "Paper Prints of Early Motion Pictures," pp. 1186–1187 in December 1966. — *Edit.*

Creating a PIP Production

By Don L. Mullins. Published (1972) by North American Philips Corp., Norelco Training and Education Systems Div., 35 Abbett Ave., Morristown, NJ 07960. 96 pp. Illus. 5½ by 8½ in. Ringbound. Price $16.95 (including supplements).

The book is a comprehensive "how to" manual for the creation and production of software for the Norelco PIP Audio and Visual Cassette System. The manual is intended mainly for the beginner, but five sections of the manual — Filming, Editing, Sound, Pulsing and Production Sequence, and Highlights are especially for professionals.

The manual covers all facets of production including planning and programing; script and storyboard; artwork; pre-production; filming; production; production sequence; and equipment and materials. The manual also contains a Glossary and an Index.

In a section entitled Guide for the Amateur, the beginner is told: "If you have never held a camera before, you will most likely desire some assistance on your first film sequences, but do not be afraid to try it alone. Use the book as your guide and you will find that it is really relatively simple and uncomplicated."

Although the professional is warned that the book was "written for the novice," and that he will find the production of a PIP program "to be very easy," he is encouraged by being told that, "To your delight it will probably be easier and more fun than any other medium to which you have been exposed. PIP is so flexible that it is impossible to keep your imagination from constantly churning up new ideas . . . "

PIP, a multi-media system offering in one self-contained viewing unit, stationary information, animation and live motion to match the program requirements, is described in the October 1972 *Journal* in a paper by Edward D. Baars entitled "A Variable-Speed Audio-Visual Cassette System." — *Edit.*

Pavilion

Ed. Billy Klüver, Barbara Rose and Julie Martin. Published (1972) by E. P. Dutton, 201 Park Ave. South, New York, NY 10003. 346 pp. incl. Index, Bibliographies, Biographical Notes. Illus. 5½ by 8 in. Paperbound. Price $6.95 ($8.35 in Canada).

The story of the creation of the Pepsi-Cola Pavilion at Expo '70 in Osaka, Japan, has been told in this book by 12 of the artists, engineers, technicians and architects who collaborated in the development of this remarkable structure, a project of Experiments in Art and Technology (E.A.T.) participated in by more than 75 individuals and industries.

E.A.T. was founded in 1966 by a group of artists and engineers "to develop collaboration between groups unrealistically developing in isolation." According to Billy Klüver, E.A.T. President, "One of E.A.T's objectives in relation to the Pavilion was to demonstrate physically the variety and multiplicity of experiences that the new technology can provide for the individual."

The book is divided into three parts, each containing several chapters — I: History; II: Hardware; III: Live Programing. The introduction, by Mr. Klüver notes that "The initial concern of the artists who designed the Pavilion was that the quality of the experience of the visitor should involve choice, responsibility, freedom and participation. . . . The visitor would be encouraged as an individual to explore the environment and compose his own experience . . . "

The technical problems involved in creating the sound system — for example, the problem of producing sounds that would move around and over the top of the dome, are described in detail. Considerable attention was given to providing a complete description of the fog that permanently enshrouded the exterior of the Pavilion. The exterior of the Pavilion was not subject to design changes. The artists found the design "boring and ugly," so the plan to cover it with a cloud of fog ("fog sculpture") was welcomed. Cloud physicist Tom Mee and the artist, Fujiko Nakaya, worked together on the production of the fog sculpture. Miss Nakaya wanted a "dense bubbling-out fog as close as possible to natural fog, a pure water fog . . . a fog to walk in, to feel and smell and disappear in . . . "

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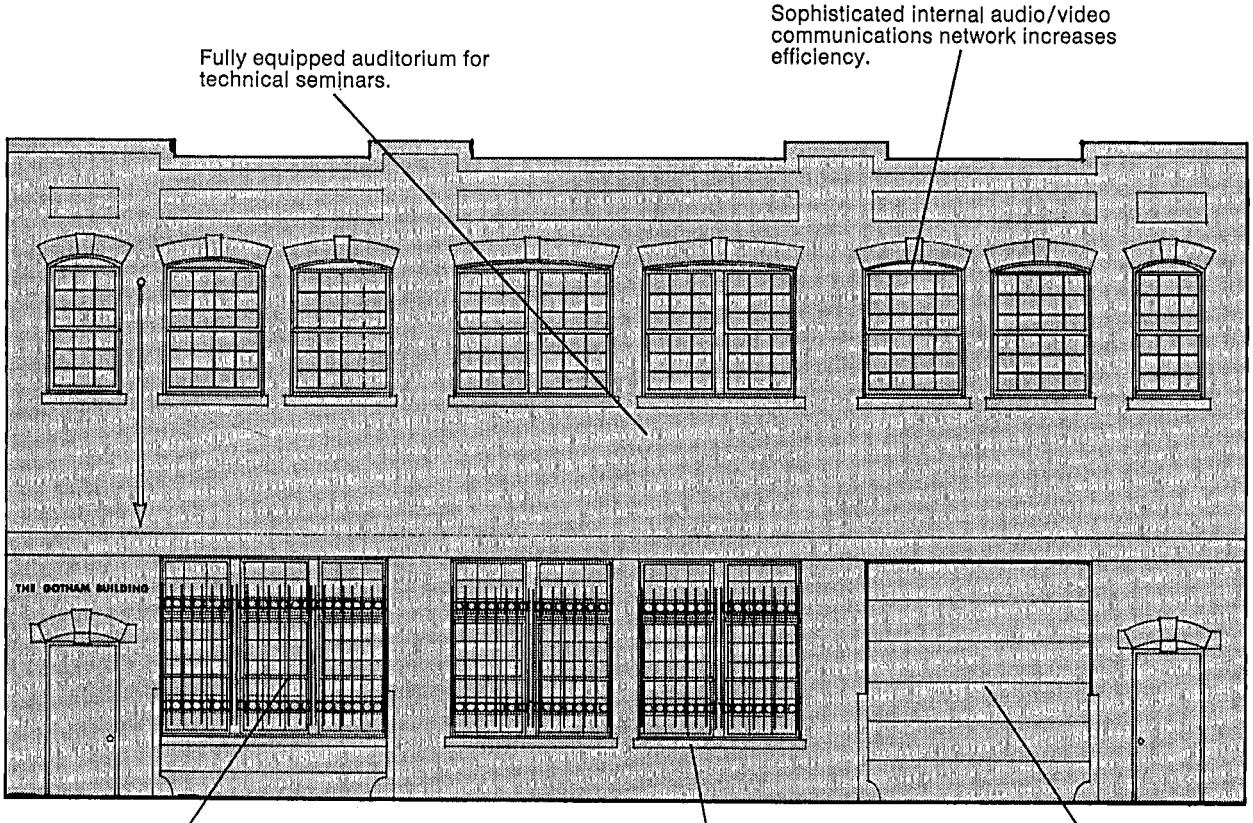

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The book ranges from the purely technical "how to," or rather "how it was done," descriptions to the philosophical aspects of the E.A.T. approach, relating the movement historically to the Dadaists, Constructivists and surrealists. The 12 authors (Billy Klüver, Nilo Lindgren, Barbara Rose, Calvin Tomkins, Elsa Garmire, Fujiko Nakaya, Thomas R. Mee, Marlow Pichel, Niels O. Young, Lowell Cross, Gordon Mumma and John Pearce) convey an intimate and very pleasant impression of group activity among practitioners of widely divergent disciplines who were united by a common goal.

Part III (Live Programing) is especially interesting with its exciting and original proposals for live programing within the Pavilion.

The illustrations (several in color) add considerably to the interest of the book. —*Edit.*

Multimedia Storyboard Manual

A publication (1972) of 3M Company, Mincom Div., St. Paul, MN 55101. 20 + ii pp. (Introduction) + 24 multimedia planning sheets. Illus. 8½ by 11 in. Looseleaf binder. Price $14.95.

The main purpose of the *Multimedia Storyboard Manual* is to show, step by step, the process of getting multi-imagery from idea to screen in an orderly, logical fashion. The key to multimedia programing, according to the *Manual,* is a storyboard, which is the master plan for putting everything together. It shows how visuals are assigned to screen areas; how the audio relates to the visuals; which visuals are used; and how the programer is cued to operate the projectors in the proper sequence.

The Introduction notes that: "Attempting to build a multi-screen, multi-projector presentation without a storyboard spells disaster. Conversely a good storyboard makes the transition from idea to screen an easy-to-follow logical process."

The *Manual* offers practical help, especially to someone inexperienced in multimedia presentations; however, it is also a useful guide for those at any level of experience who are involved in multimedia programing. — *Edit.*

Cartridge TV: Billboard/ VIDCA Conference Report

Series of nine booklets published (1971) by Billboard Publications, 515 Broadway, New York, NY 10036. 218 pp. (entire series). 6 by 8 in (each booklet). Price $9.00 for the series or $1.25 for each booklet purchased separately.

The series of nine booklets contains 46 papers presented at the first international cartridge TV, videocassette and videodisc conference held April 19-23, 1971, in Cannes, France, under the auspices of Billboard Publications and VIDCA. The report has been published in nine separate booklets for the convenience of readers with special and limited interests. The booklets are listed below.

1. The Principle Systems, Pt. I. The papers in this booklet present evaluations of

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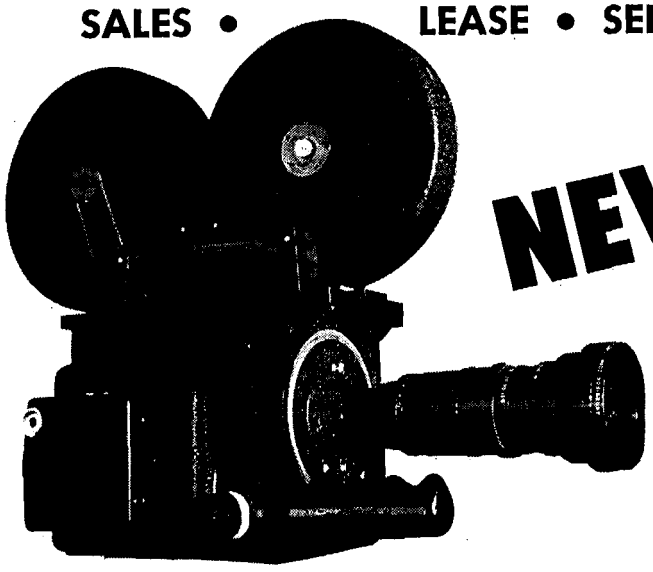

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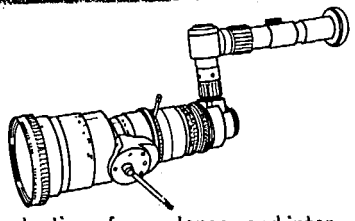

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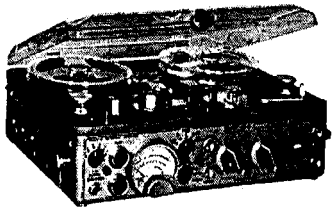

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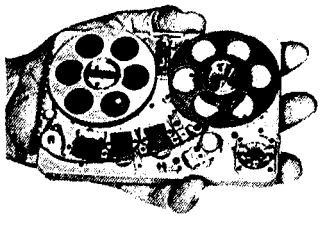

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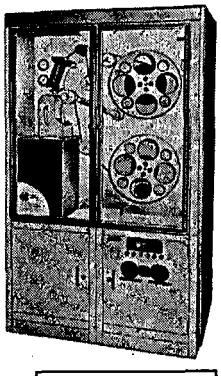

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the development and characteristics of EVR, Matsushita Videacassette, Ampex Instavideo and Sony Videocassette.

2. The Principle Systems, Pt. II. Papers in this booklet evaluate Philips Videocassette, Teldec Videodisc and the Kodak-Pathe super-8 system.

3. Japanese Developments. Papers in this booklet comprise a survey of Japan's interest in the cartridge TV industry.

4. The Cartridge TV Market. This booklet discusses potential markets for videocassette and the role of cartridge television compared with other media.

5. Creative Programing. Executives in television and educational organizations duscuss the creative aspects of cartridge TV.

6. The Educational and Industrial Training Markets. Authors represented in this booklet discuss the potential of cartridge TV as a teaching aid.

7. Proprietary Rights, Residual Rights and Copyright in Cartridge TV. Well known attorneys examine the complex and confusing copyright situation facing software producers and distributors.

8. Distribution Patterns. Marketing problems facing both hardware and software manufacturers are discussed by six authors.

9. Conference Summary and Conclusions. Six authors from the United States, France and Holland discuss the conference and offer further evaluations of the industry's problems.—*Edit.*

DETROIT, Oct. 17 — The meeting was held at Ford World headquarters in Dearborn, Mich., with an attendance of 220 members and guests. The speakers were Tom Wagner, of Ford Motor Co., James Bostwick, of General Motors, and Maury Arim, of Ross Roy, Inc. Theme of the program was "New Video and Film Systems in Use by the Major Automobile Manufacturers." Mr. Wagner described Ford's videotape network. Mr. Bostwick gave an illustrated presentation on the Technicolor Mini-Theatre Program in use by General Motors. Mr. Arim gave an illustrated presentation of the Chrysler Theatre Program using the Eastman Kodak Supermatic 60 System. Following the presentations there was a lively question-and-answer period. A tour of Ford Motor Co.'s television facilities followed. The tour was conducted by John Mayberry, Manager of Photomedia Dept. of Ford Motor Co., and Ken Bungee. Refreshments were served by courtesy of the Ford Motor Co. — R. L. Renaud, *Secretary-Treasurer,* (Browne Renaud Associates, Inc.), 2820 Maple Rd., Troy, MI 48084.

ATLANTA, Oct. 19 — The meeting was held at Southern Film Lab in Atlanta with an attendance of 20 members and guests. The speakers were Charlie R. Cannon, Jr., and Jim E. Miller, Jr., both of Southern Film Labs, who explained laboratory procedures. Members and guests were conducted on a tour of the laboratories and equipment and procedures used were shown and described. A roundtable discussion over refreshments resulted in a better understanding of film laboratory procedures and problems for those present, including representatives of advertising agencies and film producers. — Gerald M. Crowder, *Secretary-Treasurer,* Provence Productions, Inc., 477 Armour Circle, N.E., Atlanta, GA 30324.

NASHVILLE, Oct. 28 — The meeting was held at the Mississippi ETV facility in Jackson, Miss., with an attendance of 10 members and guests. David Wilson and the engineering staff of the Mississippi ETV facility presented an excellent orogram describing the activities of their state's public broadcasting network. Mr. Wilson's talk ranged from the original concept of the system to a demonstration of the completed facility. There was also an interesting demonstration of the facility's film to videotape transfer system followed by a discussion, pro and con, of 5400 K and 3200 K prints as they pertained to the transfer system — John F. Swanson, *Secretary-Treasurer,* (WLAC-TV), 2601 Lincoya Dr., Nashville, TN 37214.

ROCHESTER, Nov. 9 — The meeting was held at Channel 21 Educational Television facilities with an attendance of 51 members and guests. The speakers were William Haley and Walter Harrison, both of Channel 21. Mr. Haley, who is Program Manager, discussed programing and compared public broadcasting and commercial television in such areas as facilities, costs, personnel, equipment and services. Mr. Harrison discussed the equipment used for educational television. The discussion took place during a tour of Channel 21's studios and technical facilities. — John R. Hester, *Secretary-Treasurer,* (Eastman Kodak Co.), 274 Churchill Dr., Rochester, NY 14617.

DALLAS/FORT WORTH, Nov 10 — The meeting was held in the Marketing Education Center of Eastman Kodak Co. in Dallas with an attendance of 30 members and guests. The speakers were Frank Reinking, of Eastman Kodak, and Gary W. Jones, of WFAA Productions. The meeting began with a screening of *The Soundman,* a film produced by Universal City Studios. Mr. Reinking presented a paper on "Improved Emulsion and Processing Technology for a Motion Picture Color Negative Film," describing the new Eastman Color Negative II film. Mr. Jones gave a Sony videocassette presentation of *Film/Tape Horizons,* a production featuring a demonstration of the latest electronic editing techniques. — Gary Jones, *Secretary-Treasurer,* (WFAA