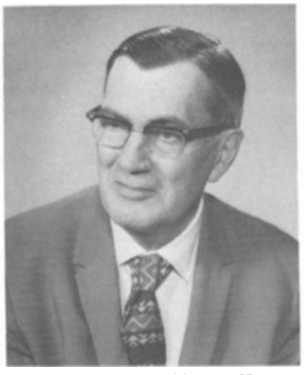
# Obituaries

**Clyde M. Hunt**

Clyde M. Hunt, a Life Member of the Society, died 25 June 1975 at his home in Arlington, Va., at the age of 70. Born in Jackson, Tenn., he moved to Washington, D.C., in 1926 where he began a long and distinguished career in radio and television. His first assignment was that of radio service technician and electrician with William P. Boyer Co., a firm specializing in radio broadcast station installations. In the early part of his career he was in technical charge of presidential broadcasts on the CBS network, traveling with Presidents Hoover, Roosevelt and Truman. During World War II he was in technical charge of presidential field broadcasts on all four American networks. This responsibility entailed his traveling through all 48 states and to Canada and Mexico.

In 1932 he became a technical supervisor for WJSW Radio (later WTOP) and in 1936 he became Chief Engineer of WTOP. Mr. Hunt helped design, construct and install the WTOP-AM 50,000-W transmitter in Wheaton in 1940. In 1953 he coordinated the planning and design and supervised construction of Broadcast House providing facilities for the WTOP-TV and WTOP-FM transmitters and studios. In 1951 he was made Vice-President of Engineering of the two Post-Newsweek stations (WTOP-TV in Washington and WJXT-TV in Jacksonville, Fla.) a post he held until his retirement in 1968.

He had been a member of the SMPTE since 1951. Other professional organizations of which he was a member included the National Association of Broadcasters, the Institute of Radio Engineers and the Broadcast Pioneers.



**John H. Waddell**

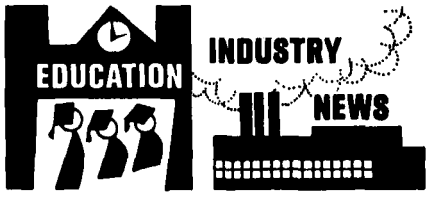
John H. Waddell, a Life Fellow of the Society, died 11 September 1975 at his home in Hemet, Calif. at the age of 69.

His main interest during his entire career was in the field of high-speed photography and instrumentation to which he made many important contributions including service as Chairman of the Society's first Committee on High-Speed Photography which was formed in January 1948. (A report on the (then) new committee's activities by John Waddell appears in the November 1949 issue of the *Journal of the SMPE*.) In 1952, Mr. Waddell organized for the Society's 72d Conference in Washington, D.C. an International Symposium on High-Speed Photography. The Symposium extended over seven sessions (including a High-Speed Photography Luncheon) and some 40 papers were presented. The Symposium is now considered the first International Congress on High-Speed Photography.

Educated at Pennsylvania State University with a major in Chemistry, Mr. Waddell spent two years with Du Pont (1928-29) before joining Bell Telephone Laboratories in 1929. Later affiliations before his retirement in 1970 included Wollensak Optical Co., McDonnell-Douglas Astronautics Co. and Fairchild Camera and Instrument Corp.

A member of the SMPTE since 1948, he was active in Society affairs, having served on the Papers Committee and on the Board of Editors in addition to his energetic and innovative activities in arousing interest in high-speed photography, including his efforts in rounding up high-speed papers for the Society's conferences. The history-making High-Speed Symposium at the Society's 72d Conference was brought about largely through Mr. Waddell's dedicated efforts.

A paper by John Waddell in the February 1946 *Journal of the SMPE* entitled "A Wide Angle 35mm High-Speed Motion Picture Camera" describes a camera which he had designed. The November 1949 *Journal*, a special issue devoted to High-Speed Photography, contained in addition to Mr. Waddell's Committee Report, a paper by him entitled "Design of Rotating Prisms for High-Speed Cameras," in which he set forth the principles of design for rotating prisms.




**Timeliness of News**

For items in the Education, Industry News column we rely on information that comes to us, usually, in the form of letters or press releases. Some items unfortunately arrive too late to be of use, particularly announcements of coming events such as meetings, seminars, and the like. All material for the *Journal* must be sent to the printer about two months before the issue date and there is an additional two to three weeks in the mails before the *Journal* can reach the reader. (For example, an item reaching us in early to mid-August should get to the reader by mid-October.) Please keep this 2½ month's time lag in mind when sending us news of timely events.

**Electronic Photography Today: Techniques and Technology,** a fall seminar presented by the SMPTE Education Committee and the University of Southern California's Division of Cinema in cooperation with the Hollywood Chapter of the National Academy of Television Arts and Sciences began on 17 September 1975 and will extend through 21 January 1976, with classes meeting once each week. Guest lecturers at the 17-week course include some 96 top industry executives.

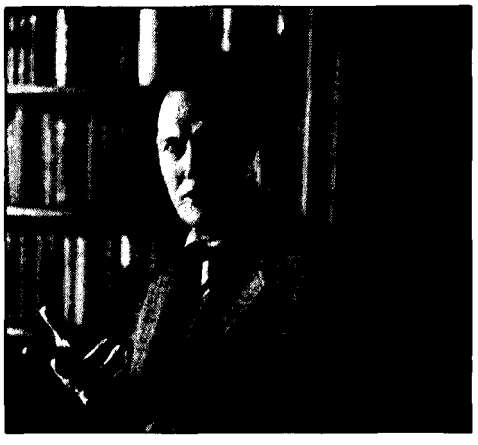
Topics discussed and to be discussed at the class meetings include: New Developments in Video Cameras; Camera Accessories and Lenses; The Newest in Broadcast Videotape Recorders; Film and Helical to Quadruplex Transfers; Specialty Services and Electronic Titling; Electronic Animation; Electronic Projection and Tape-to-Film Conversion; Electronic Computer-Assisted Editing; Newest Developments in Sound; Special Effects; Location Shooting and Electronic Journalism; Electronic Feature Films; Distribution and Syndication. The two final classes (14 Jan. and 21 Jan.) will be the Producers Seminar in which producers assess the financial future as affected by development and trends and the Directors Seminar in which directors discuss the creative implications of changing techniques.

**Photographic Science,** an intensive five-day program conducted by the Rochester Institute of Technology will be held 10-14 November, 22-26 March 1976 and 12-17 July 1976. The program (formerly called The Photographic Process as a Scientific Instrument) is designed to assist engineers, scientists and technicians in applying photographic technology to the acquisition of data and to provide the requisite information on the photographic process and image for the employment of photographic technology. Content of the program will include: Sensitometry; Statistics; Chemistry; Color; Image Evaluation; Non-Silver Image-Forming Systems; Recent Advances and Product Trends; and Photographic Apparatus and Instrumentation. Further information is available from Dr. Ronald Francis, Program Chairman, College of Graphic Arts and Photography, Rochester Institute of Technology, One Lomb Memorial Drive, Rochester, NY 14623.

**The SPSE** (Society of Photographic Scientists and Engineers) will hold its 15th Annual Fall Symposium 18-21 November in Washington, D.C. The subject will be Unconventional Photographic Systems IV. The symposium will be

*Ken Mason is an assistant vice president of Eastman Kodak Company, and general manager of the motion picture and audio visual markets division. In almost 40 years with Kodak, Ken has acquired extensive experience in research, manufacturing and marketing. He is also president of the Society of Motion Picture and Television Engineers, and an active member of the University Film Association; the Academy of TV Arts and Sciences; the Motion Picture Academy; the Variety Club and the American Society of Cinematographers.*

# KEN MASON



"Technology and service. I think these are primarily Eastman Kodak Company's claim to fame. Our major contribution to the art of film, without question, is the high quality of our product, and the people who stand behind that product.

"Imagine the responsibility on a director's shoulders when making a picture. The things that must be settled before the first frame of film is ever exposed—script, casting, costumes, location, weather.

"Then comes acting, cinematography, cutting, editing, scoring, promotion. I mean, the task is almost beyond the endurance of the ordinary human. The last thing a director needs to worry about is the quality of the image on that screen. But believe me, nobody is more intensely concerned about the quality of that image than we are.

"Eastman color negative and print films are very, very good. I don't say that selfishly; it's true. And improvements in these two films are going to be small. The intermediate films can be improved, and we're working on that right now.

"However, I do visualize the day when color negative films are going to be considerably faster than they are today, with quality levels equal to what we now have. This will be a boon, because every time you increase the speed, the lights on the sets can be lowered. And lowering these lights not only cools tempers, but it helps in turn to reduce the overall costs of production.

"For example, we introduced Eastman color negative II film 5247 because it was a reachable evolutionary step of quality. It has provided a tool that motion-picture producers can use to provide a high-quality product.

"When the industry buys our film, they expect a lot more than just a can of film; I think it's this constant involvement and responsiveness that enable us to offer products increasingly suited to changing techniques.

"At the heart of all this are people—during the time a picture is shot, our people regularly visit the sets. True, not every set everyday, but they visit sets everyday and make contact with the camera crews, and then talk with the director or producer who may be on the set.

"Our contacts are mostly with the cinematographers and lab personnel; and they tend to look to Kodak for a lot of things. I'm proud of the caliber of people we have, too. You know, many have 20-30 years of experience in the field. It is their relationship with the industry which is so important—getting calls at night, or over weekends, is quite routine.

"I think we are very, very fortunate in having people like this staffing our regional offices both here and abroad. They are experts, and intensely concerned about every step in the cycle—from original photography to the quality of the final image on the screen.

"These regional offices are much more than convenient distribution points. They have come to be regarded rather as a hot line for service, particularly for technical service and counsel.

"It is this constant contact, and involvement in the day-to-day activities of the industry, that helps us to develop the products that are needed.

"Because motion pictures and television have become truly global, we also devote constant effort to supplying product which is consistently uniform, whether it is manufactured here or abroad. Believe me, we do all we can to have that product readily available and backed with the very best service we can provide. And when you realize that all film testing is "destructive testing," we are very proud whenever a producer tells us that he has operated for years and never lost a scene.

"This, to me, strikes right at the heart of the concept of quality and value. There is so much more to the bottom line than price."

*For a revealing look at people and ideas in the moving visuals industry, Kodak has combined this and other interviews into a fascinating and informative booklet. For a free copy write: Eastman Kodak Company, Dept. 640-F, Rochester, New York 14650.*

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New York: 212/262-7100/San Francisco: 415/776-6055/Washington: 202/554-5808.

mainly concerned with the progress since 1970 in Unconventional Photography. The area of interest subdivides into two very broad areas — Unconventional Silver Halide Photographic Systems and Non-Silver Halide Systems. Under Unconventional Silver Halide Systems session topics will include: Electronic Image Processing; Image Intensification Under Photon-Limited Conditions; Dry Silver Systems; and Other Systems.

Under Non-Silver Halide Systems session topics will include: Electrophotography; Free-Radical Photography; Thermochromic and Photochromic Systems; Photopolymerization, Resists; Diazo and Vesicular Systems; Other Organic-Based Imaging Systems; and Other Applicable Materials and Systems.

Further information is available from SPSE headquarters at 1330 Massachusetts Ave., N.W., Washington, DC 20005.

**An international conference** conducted by the newly formed SPSE Technical Section on Image Evaluation will be held 19-23 July 1976 in Toronto. The program will cover most aspects of image analysis and evaluation and will include papers on: Microdensitometry; Image Processing; Psychophysical Attributes of Images; Conventional Imaging Processes; Novel Imaging Processes; and Information — Theoretic Analysis. Other papers on relevant subjects will be given. A number of papers will be invited papers from leading authorities in the field. More information can be obtained from Mr. Robert Wood, Society of Photographic Scientists and Engineers, 1330 Massachusetts Ave., N.W. Room 204, Washington, DC 20005.

**Micrographics '76** will be the subject of a Winter Symposium to be conducted by the New Orleans Chapter of the Society of Photographic Scientists and Engineers 12-13 February 1976 at the Fairmont Roosevelt Hotel in New Orleans. Session topics will include: Information Storage and Retrieval; Micropublishing; and Future Directions in Micrographics. Further information is available from Dr. H. H. McGregor, Jr., Kalvar Corp., P.O. Box 13013, New Orleans, LA 70185.

**A conference on Laser and Electrooptical Systems** will be held 25-27 May 1976 in San Diego, Calif., sponsored jointly by the Optical Society of America and the Institute of Electrical and Electronics Engineers' Quantum Electronics Council. Presentations will include engineering and manufacturing developments in the fields of lasers, laser applications, electrooptic devices, and electrooptic systems. Further information is available from Ms. Leslie Hill, Electron Dynamics Div., Hughes Aircraft Co., 3100 West Lomita Blvd., Torrance, CA 90509.

**The International Science and Technology Tokyo Film Contest** will be held during February 1976 in Tokyo under the auspices of the Japan Science Foundation, the Japan Science Film Institution and the Japan Association of Cultural Film Producers, Inc. The contest aims at improving the level of film production techniques through international exchange of films on science and technology and diffusing and promoting academic knowledge by the use of films. The theme of the 1976 contest will embrace life sciences and concerns as well as general science. Further information is available from The Administrative Office of the International Science and Technology Tokyo Film Contest 76, c/o Japan Science Foundation, 2-1 Kitanomaru-Koen, Chiyoda-ku, Tokyo, Japan.

**The Virgin Islands International Film Festival** has signed mutual assistance pacts with the Moscow Film Festival, the Berlin Film Festival, the Alexandria Film Festival, the Teheran Film Festival and the Zagreb Film Festival to facilitate the exchange of films and information, it was announced by J. Hunter Todd, President of the Virgin Islands Festival.

The Virgin Islands International Film Festival, formerly in Georgia for seven seasons as the Atlanta Film Festival, will take place 7-16 November on the three U.S. Virgin Islands with headquarters on St. Thomas. It will be known as the Festival of the Americas.

The annual conference of the **Health Education Media Assn.** (HEMA) will be held 9-13 January 1976 in New Orleans concurrently with the National Audio-Visual Assn.'s (NAVA) annual convention and exhibit. Theme of the HEMA conference will be: Media Graffiti — Media Activities for the Health Sciences. Further information is available from Norman Tucker, Executive Director, HEMA, P.O. Drawer 54189, Atlanta, GA 30308.

**The German standards organization** formerly known as DNA (Deutscher Normenausschuss) is now known as DIN (Deutsches In-

stitut für Normung — German Institute for Standardization). The name was changed so that the acronym for the organization would correspond to the acronym which is recognized throughout the world for a German standard, DIN.

The new edition of **The American Film Institute Guide** to College Courses in Film and Television is available from the AFI Membership Dept., Kennedy Center for the Performing Arts, Washington, DC 20566, at a price of $6.95 ($4.50 for AFI members). The *Guide*, published by Acropolis Books, Ltd., of Washington, D.C., is the fifth in a series from AFI intended for students, parents, teachers, guidance counselors, librarians, film distributors — and for anyone interested in film and television studies in higher education. AFI Education Liaison, Sam L. Grogg, Jr., is the editor; Victoria A. Venker is associate editor. The editorial supervisor was Mel Konecoff, AFI Public Information Officer.

The new edition lists 791 institutions of higher learning offering 8225 courses on film and television — a noteworthy increase over the last edition which listed 613 schools and 5889 courses. The *Guide* lists schools by state and includes course titles; names of the faculty; information on scholarships and special programs; the philosophy, priorities and aims of each program; and the equipment and facilities available. Special appendices list the schools according to academic emphasis, special degree programs, and teacher training programs.

Robert W. Wagner, Director of Graduate Studies, Department of Photography and Cinema, The Ohio State University, provided a Foreword on Film, and Erik Barnouw, Professor Emeritus, Columbia University, and author of *The Image Empire* provided a Foreword on Television.

**American Film Institute,** The John F. Kennedy Center for the Performing Arts, Washington, DC 20566 has announced publication of *American Film*, a new monthly magazine. Hollis Alpert, who has been appointed to the newly created post of National Director of Publications will be the Editor of *American Film*. James Powers, Director of Publications at the Institute's Center for Advanced Film Studies, will continue in that post at AFI's California office.

The appointment of Mr. Alpert is in line with a plan to expand AFI's publication program in the areas of film and television, according to George Stevens, Jr., AFI Director. Mr. Alpert's headquarters will be in the AFI Washington, D.C., offices. A distinguished writer and editor, his most recent association was with the *Saturday Review* where he was Lively Arts Editor and Film Critic.

Publication of **New Trends in Cable Television:** *A Market Analysis* has been announced by ComQuest Corp., 1000 Elwell Ct., Palo Alto, CA 94303. It is available at a price of $375. The report provides a comprehensive assessment of the current status of the industry and future trends. According to the findings of the analysis, the cable television industry is making a strong recovery after battling high interest costs, inflation, regulatory delays and increased competition. More than $6 billion in construction is planned by the CATV industry in the next decade. "A prime concern is the availability of sufficient new capital to implement these plans," the report notes. The report provides complete market projections for CATV equipment markets in the United States and for international markets from 1975 through 1984. Technological changes in equipment are examined and trends are forecast. Basic subscriber fees will continue to be the largest source of CATV revenues rising from $544 million in 1974 to approximately $4.3 billion in 1984, the report forecasts. A complete competitive lineup of both major CATV operators and equipment manufacturers is provided in the ComQuest study.

**Lighting for Television,** a 22-page, 8- by 12-in brochure, a publication of Rank Film Equipment, P.O. Box 70, Great West Rd., Brentford, Middlesex, TW8 9HR, England, provides extremely practical, easily followed guidelines to the most effective use of lighting equipment for television. Various aspects of television lighting discussed in the illustrated brochure include: General Lighting; Operation of Lighting; Cyclorama Lighting; Special Studio Luminaires; Profile Spots and Follow Spots; Luminaires and Grids; Studio Lighting Power Outlets; Lighting Control Systems; Studio Layouts; Lamps; Studio Layouts ranging in size from 250 $m^2$ to 750 $m^2$; and an Equipment Schedule plus a list of Terms and Definitions.

**Cinema Perspectives Winter 1975,** a 24-page color-illustrated publication containing articles on news/documentary and studio-type

Now, in the great tradition of Hazeltine Color Film Analyzers used by motion picture film laboratories throughout the world, a new Color Film Analyzer for 16 mm film...

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filmmaking is available from Cinema Products Corp., 2037 Granville Ave., Los Angeles, CA 20025, without charge if a request is made on company letterhead.

The publication contains an informative and well-illustrated section called "News in Brief" followed by 10 well written and excellently illustrated articles — "The Very Features That Make the CP-16R/A an Outstanding TV-News Camera Make It an Even Better Documentary and Production Camera" authored by Jer Reeves; "The CP-16R Makes Its Studio Debut" (the bicentennial television series, *Sandburg's Lincoln*); "How We Boosted the Efficiency of Our TV-Newsfilm Operation" by Steve Tello; "A Baptism of Water" by Bert Brohman; "The Filming of *Hey Good Lookin'* " by Ruhama Auerbach; "A Return to Creative News/Documentary Filming" by Dave Hamer; "A New Camera is a Joy to Have" by Ian Wilson; "A Conversation With Harry L. Wolf, A.S.C."; "Standardizing on the CP-16 Camera System" by Tom O'Rourke; and "On Location With the XR35."

The article by Reeves, a Cinematographer-Producer, Special Projects for KIRO-TV in Seattle, Wash., describes his experiences with CP-16 cameras which, he said, received "straight A's for holding up so well in the face of daily abuse." On an assignment in December on which he used a CP-16R, a reflex equipped with a Crystalink wireless receiver, he reported that in spite of freezing weather and a wind chill factor of below zero he had no problem in operating the camera. (The Crystalink wireless receiver was designed by Cinema Products in cooperation with Vega Electronics for use with the CP-16 reflex and non-reflex cameras. Extremely sensitive and powerful, the Crystalink wireless receiver makes use of helical resonators to block interference from adjacent frequencies. It is also available with interchangeable, low-profile, flexible spiral antennas.)

The article on "The CP-16R Makes Its Studio Debut" contains a number of excellent photographs. One of the most interesting shows the CP-16R displayed with its "older sibling" the XR35 lightweight 35mm studio camera at the Cinema Products plant. The CP-16R is shown mounted on a riser block which carries matte box rods. The rods support a follow-focus mechanism fully adjustable to accommodate both zoom and fixed focal length lenses, and a full production matte box capable of carrying an assortment of square or round filters, rotating pola screen, etc. Also shown supported from the rods is a J-4 zoom motor which is coupled to the lens through a belt drive system for maximum sound isolation.

**The Directory of Federal Technology Transfer** published by the Federal Council for Science and Technology, Committee on Domestic Technology Transfer, Washington, DC 20590, is "intended as a practical step in the process of assuring that Federal research and development results are made known and available for application to the challenges facing the nation." The 208-page paperbound book brings together in one volume an index of the programs, resources and contact points at the Federal level which can be drawn upon in achieving transfer of technology and knowledge. The term "technology transfer" is defined in the Introduction as "the process of employing a technology for purposes other than that for which it was developed." In addition to its specific intent, the book provides some insight into the vast and complicated workings of government departments and agencies with guidelines as to where and to whom to go for information on many and varied technologies. A total of 51 government departments, agencies, administrations and offices are covered. The *Directory* is available from the Government Printing Office at a price of $4.30.

**Kodak Ektachrome EF Film** (tungsten) is now available in 200-ft super-8 cartridges with or without magnetic stripe according to an announcement from Eastman Kodak. The cartridges containing the magnetic-striped film will permit single-system, picture/sound recording in cameras designed to accept these formats, such as the Kodak Supermatic 200 Sound Camera. A high-speed reversal color film, it is suited to low-level illumination — indoors with existing available light or with movie lights — as well as outdoors in daylight with appropriate filters. Applications include color newsreel photography, nighttime sports coverage, and industrial and documentary film production. Price of the magnetic-striped 200-ft super-8 cartridge is $15.50; the 200-ft cartridge without the magnetic stripe is priced at $12.30.

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Your camera, of whatever make, is no stronger than its weakest link. In battery operated cameras using D.C. motors, the electrical brushes or rotating electrical contacts are usually this "weakest link," consuming up to 40% of the power, by friction, and sooner or later wearing out (or burning out!) and calling for service or rebuilding of the motor. With D.C. motor brushes, this sometimes happens "far from home" or at a most inconvenient time, in the middle of an important "take"! Why take this chance? Now you can have the dependability of the Auricon-Pro 400, with the new Soundrive-XTL D.C. motor!



Large production with precision tooling makes these Bach Auricon Camera prices possible! Specializing for over 40 years in producing 16mm Professional Sound-On-Film Cameras, counts! Because of this, you cannot judge the Bach Auricon "Talking Picture" Camera by its price—but rather by its exceptionally high merit and the position the Auricon Camera occupies with owners and cameramen around the world.

- *Cine Voice 400 Camera Head weighs less than 7 pounds, built of Alumisteel™... will not crack if given hard use that would split Magnesium!*
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formed, multi-discipline communications company intended to provide videotapes, cassettes, films, multi-media presentations, closed-circuit telecasts and even permanent communications systems. The new firm's production and engineering services include consultation, supervision, implementation and analysis. President of TeleConcepts in Communications is James W. Johnson. Robert A. Bleyer is Executive Producer and Chairman of the Board. The company is presently producing several medical communications packages combining film, tape and other elements.

**Camera Mart Inc.,** 456 W. 55 St., New York, NY 10019, has been appointed exclusive distributor for Matthews Studio Lighting and Grip Equipment in 22 eastern states, Puerto Rico and the Caribbean. Matthews produces some 50 different lighting products ranging from tiny lighting diffusers to various sizes and types of stands, sunlight reflectors and grip hardware.

**The R. A. Neilson Co.,** 3378 Oak Glen Dr., Los Angeles, CA 90068, is a new firm formed to serve manufacturers and sales/service organizations in the professional audio and video industries. The firm offers marketing services in research, advertising, sales promotion, industrial design and technical writing. It also provides a personnel search and placement service specializing in creative and technical personnel exclusively for the audio/video industry. President of the firm is Ron Neilson who was formerly Marketing Manager for Quad/Eight Electronics.



## Booklets and Brochures

**The Super8 Sound&™ Recorder User's Manual,** a 28-page illustrated booklet explaining the proper use and basic applications of the Super8 Sound Recorder, is available from Super8 Sound, Inc., 95 Harvey St., Cambridge, MA 02140, at a price of $1.00. The booklet is illustrated with photographs and diagrams and contains explicit and detailed instructions for super-8 sync filmmaking. It tells how to transfer sync sound from a magnetic tape recorder to super-8 fullcoat, how to transfer sync sound from the magnetic edge stripe of a single-system film to fullcoat for professional double-system editing, how to transfer edited fullcoat soundtracks back to the edge stripe of multiple release prints, and other applications for the Super8 Sound Recorder.

**The Super8 Sound™ Recorder User's Manual,** a 28-page illustrated booklet explaining the proper use and basic applications of the 02140. The 72-page illustrated catalog lists such items as recorders, cameras, editing equipment, equipment for transferring super-8 films to video and other systems and accessories for use in super-8 filming.

**Over a hundred** incandescent lamps used in lighting TV and motion-picture studios are listed in Booklet A-8835, a comprehensive new manual available upon request from Westinghouse Electric Corp., One Westinghouse Plaza, Bloomfield, NJ 07003. The manual contains photographs of various lamp types including tungsten halogen, PAR Krypton and Low-Temp.

**The 1975 ECG Semiconductor Guide,** published by the Electric Components Group of GTE Sylvania Inc., cross references 106,000 industry part numbers to the company's line of ECG semiconductors. Designed as a quick reference for service technicians and hobbyists, the 215-page illustrated *Guide* has an extensive product directory and index. Every semiconductor type in each product category is briefly characterized. Cross-reference listings are alpha-numerics. The *Guide* (Bulletin ECG212-F) is available from Sylvania Advertising Services Center, 70 Empire Dr., West Seneca, NY 14224 at a price of $2.95.

**Bebell, Inc.'s** Motion Picture Lab Division, 416 W. 45 St., New York, NY 10036, has made available upon request the 1975 edition of the *Professional Motion Picture Laboratory Services and Prices Book.* Together with other informative material the publication includes a page of Exposure Indexes by film type and number of 16mm Kodak color motion-picture stocks for normal developing; under-exposure for forced one to four stops developing; and overexposure for retarded developing.

**Table Talk,** a series of brochures on various topics of interest to motion-picture technicians, is available from Motion Picture Laboratories, Inc., 781 South Main St., Memphis, TN 38101. *Table Talk* No. 7 entitled "What Happens to Your Film at the Lab" gives a detailed description of the trial print — with illustrations of equipment and procedures. The brochure contains 10 pages and 14 illustrations.