speakers were Irwin L. Ross of WPVI-TV and Anthony Fiori of Spectra-Vision Corp. Mr. Ross presented a paper on "Parallel Remote Controlled TV Transmitters" and Mr. Fiori spoke on "A Hybrid Editing System Utilizing Super-8 Film and Videotape."

Mr. Ross discussed the evaluation of transmitting systems and the choice of a parallel remote controlled transmitter, the philosophy of choosing the manufacturers, and the installation and shakedown of the equipment and its performance.

Mr. Fiori described the marriage of inexpensive super-8 film pickups with a videotape transfer from film for final editing in a videotape format. He gave a demonstration of the quality of the resultant playback to show the feasibility of the system and the resultant image quality.

Both presentations were followed with lively question and answer periods. — Charles G. Perry III (Secretary-Treasurer), Jerrold Electronics Corp., 200 Witmer Rd., Horsham, PA 19044.

ROCHESTER, 11 Sept. —The meeting, held at the Rochester Memorial Art Gallery with an attendance of 38 members and guests, opened with a movie on the Bolex EL camera. There were three speakers, Joseph Flaherty of CBS, Dennis Donnelly of RCA Corp. and Hartwell Sweeney of Eastman Kodak. Mr. Flaherty's and Mr. Donnelly's presentations were on tape and Mr. Sweeney's presentation (a paper on "A Film for Television News") was given "live." Mr. Flaherty's paper, "An All Electronic News Gathering Station" and Mr. Donnelly's on "Automatic Film Handling and Color Correction in Broadcast and Television Environment" were presented using the Advent Videobeam Projector. — Richard W. Bauer (Secretary-Treasurer), 244 True Hickory Dr., Rochester, NY 14615.

SAN FRANCISCO, 29 July — The meeting was held at KRON-TV with an attendance of 80 members and guests. Subject of the meeting was the CMX System 40 with Stan Becker, Chief Engineer for CMX describing the system — a computer-assisted time code editing system for automated off-line videotape editing — and Peter Knight, CMX Videotape Editor, providing a demonstration. Mr. Becker's presentation was illustrated by videotape and slides. In demonstrating the equipment, Mr. Knight explained some of the methods he used for assembling and editing material. A computer keeps track of editing decisions and scenes and then recalls them in hard copy printout and punched paper tape which can then be used for automated cutting. Edit decisions are also displayed on the video monitor. Edits are recorded at a typewriter-style keyboard at an editing console. — Kay Kibby (Secretary-Treasurer), W. A. Palmer Films, Inc., 611 Howard St., San Francisco, CA 94105.

SAN FRANCISCO, 29 August — San Francisco's annual social meeting was held as it had been in previous years — aboard the former Coast Guard cutter, the Alert, owned by Barry Brose of Highland Laboratories. Sixty members and guests enjoyed the three-hour cruise of San Francisco Bay. The weather was good and the sailing was smooth. The cruise was preceded by a dinner at Castagnola's Restaurant at Fisherman's Wharf. — Kay Kibby (Secretary-Treasurer), W. A. Palmer Films, Inc., 611 Howard St., San Francisco, CA 94105.

SAN FRANCISCO, 10 Sept. — The meeting, held jointly with the Audio Engineering Society, took place at the Eastman Kodak Co. facilities in San Francisco with an attendance of 95 members and guests. The speakers were William A. Palmer of W. A. Palmer Films, Inc., Frank E. Pontius of Westrex Corp. and Joseph A. Semmelmayer of Eastman Kodak Co. Mr. Palmer presented a paper entitled "Optical Sound Review." Mr. Pontius spoke on "Color Photographic Soundtrack for Motion Pictures" and Mr. Semmelmayer's paper was on "The Kodak Stereo Optical System."

Mr. Palmer outlined the history of optical sound including a discussion of variable area and density soundtracks and some photographic considerations affecting them. His presentation, which was illustrated with slides and film examples, explained basic optical sound recording theory and showed how recording equipment had been designed and developed.

Mr. Pontius's paper dealt with the new color photographic soundtrack for motion pictures. A new type of stereo track utilizes the red and green layers of color film. The stored information is read out as a color ratio. Mr. Pontius illustrated his paper with slides showing the equipment used for recording and playback. The system has been built and it is said to give good results with an excellent signal-to-noise ratio.

Mr. Semmelmayer's paper described Eastman Kodak's stereo optical system. Each stereophonic channel is recorded in one-half the area of the normal variable-area soundtrack. The tracks can be recorded with Dolby Type A or Type B noise-reduction system. The method can also be used to produce bilingual tracks with one language on each channel. A stereophonic sound and motion-picture demonstration was presented. — Kay Kibby (Secretary-Treasurer), W. A. Palmer Films, Inc., 611 Howard St., San Francisco, CA 94105.

Errata

OCTOBER 1975 *Journal*, p. 826

The first item under the heading **Booklets and Brochures,** "The Super8 Sound Recorder User's Manual" appears with an erroneous ampersand (&) after "Sound." The ampersand is incorrect and should be disregarded in reading the item.

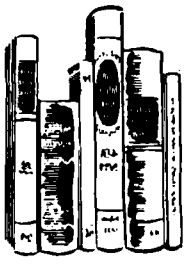
The second item under that heading is also erroneous. Instead of "The Super8 Sound Recorder User's Manual . . ." the second item should read as follows:

"The Super8 Sound™ Catalog listing more than 700 super-8 items is available from Super8 Sound, Inc., 95 Harvey St., Cambridge, MA 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."

Advertisement for Frezzolini Electronics Inc.

AUGUST 1975 *Journal*, p. 647

The picture of the Frezzolini LW-16 professional 16mm ciné camera in the advertisement for Frezzolini Electronics Inc. was printed improperly.



books reviewed

An Introduction to Electrooptic Devices

By Ivan P. Kaminow. Published (1974) by Academic Press Inc., 111 Fifth Ave., New York, NY 10003. 410 + xii pp. Diagrams. 6 by 9 in. Price $17.50.

There has been in recent years a considerable interest in solid-state conduction, and this has resulted in significant advances in electronic devices that formerly depended on conduction by electrons in a vacuum or near-vacuum. This trend has given substantial encouragement to the possibilities of extending the advantages of the solid-state conduction to cases of electrical interaction with light. Applications of gallium arsenide and other compounds have been used over small areas for display purposes, and there have been experiments with solid-state light charge-transfer sensors.

Generalized electrooptical interactions cover first the control (or generation) of light by electrons, and second the control of electrons by light. Obviously to keep his treatment within a reasonable compass, the author has limited his definition of "electrooptic effect" to "a change in the refractive index of a transparent substance induced by an applied electric field." The "devices" namely cover the use of effects essentially as a high-speed electrical light valve.

In the fields of concern to readers of the *SMPTE Journal*, the greatest interest would, presumably, lie in the various schemes utilized in high-speed and scientific photography. In television the interest would seem largely in communication links using lasers or the like. Although the broad title could conceivably suggest eventual camera and receiving screen possibilities, the present status of these and the restricted field would limit the interest here to a general scientific knowledge developed in the text and amplified in the reprints.

The author starts his text with a brief survey of crystal optics and crystallography. This is natural because the involvement of light depends significantly on the crystal structure of the light conducting medium. The author goes into a study of lattice types and their various dimensions and forms of symmetry — which takes some space as it is not simple. He outlines geometric properties of vectors and tensors of various ranks, and effects of rotations and other transformations. Then follow characteristics of light propagation in anisotropic crystals and wave vector surfaces, the optical indicatrix, birefringence and wave plates. He gets into group velocity for pulses and, finally, crystal optical activity. A second chapter considers non-linear dielectric effects, involving modulation and more complicated electrooptical phenomena. A substantial part of the book is then devoted to reprints of his more substantive citations. These constitute an unusual

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"To me, the true miracle of motion pictures is that a piece of 35 mm film with four sprocket holes per frame can be threaded up on any 35 mm projector in the world, and people will crowd together to watch it.

"But that is also a very sobering responsibility, and why, above all, I am interested in the *content* of the films that I make.

"We are based in San Francisco, but, of course, work everywhere.

"A small company, hoping to make entertaining, interesting and innovative films. But since it is the content of the films which is all-important, the company is involved in all areas of communicative and dramatic arts: live theatre, recording, radio and even publishing.

"We own *City Magazine* in San Francisco, and soon FM station KMPX; as well as *The Little Fox,* an experimental 300-seat live theatre.

"I feel that these varied media are all interrelated, and that by working in them, we will bring a richer, healthier, constantly changing input to the motion pictures that we make and that are shown throughout the world.

"So obviously, format is not as important to me as the ideas. I'm looking forward to the further improvement of film stocks mainly because I'm interested in going in simpler directions.

"So when Eastman makes an improvement, a technical innovation, something that makes the technical process simpler, I'm very pleased. It means we can shift the priority from the technology and move it to the ideas and acting in the film.

"I don't want to have 10 guys tell me I can't do this or I can't do that for technical reasons. I want my nonsense from actors, not technicians.

"I want the difficult problems to be solved, to be problems of content and acting, not of the machinery we have to deal with.

"In a lot of the films I plan to do, I hope to work on 16 mm. It's simpler and the technology associated with it is lighter and more mobile.

"I am looking to improvement and development not only in the technical and artistic areas, but the commercial and business areas as well.

"We are now about to self-finance our next films, and supervise their distribution in association with Cinema Five, an affiliated company which distributes high-quality films, and which owns some of the best theatres in New York.

"One of these films will make the feature-film debut of director Carroll Ballard, *'The Black Stallion Returns'* from the best-selling novel by Walter Farley.

"Another is *'Apocalypse Now,'* by John Milius; and *'Tucker'* which I plan to write and direct myself.

"The point of all this is that we want the same expertise and artistry and enthusiasm that goes into making a piece of film stock or into making a motion picture to go into the distribution and marketing of that film.

"I am not always convinced that the men who are entrusted with the distribution and merchandising of our films actually 'like' movies. Maybe this can change, maybe not; but we are going to try."

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.

boon to readers in relieving them from the usual chore of having to look up the frequently relatively inaccessible mass of references.

This book will be of obvious importance to all involved with devices using solid-state phenomena together with light to become acquainted with present knowledge of the phenomena — with some handicap from the earlier noted restriction of field. This is with the realization that of course much more needs to be known beyond what we have at present for most of the practical applications that have been suggested earlier. — *Pierre Mertz,* Meadow Lakes 9-01, Hightstown, NJ 08520

Mascelli's Cine Workbook

By Joseph V. Mascelli, A.S.C. Published (1973) Cine/Grafic Publications, P.O. Box 430, Hollywood, CA 90028. Two 5½ × 8½-in books encased in a vinyl notebook. Price $20.

A learned scientific tome it is not; however, for the active cameraman, producer or director, *Mascelli's Cine Workbook* probably soon will become quite dog-eared and scarred from constant use. Not that its plastic-bound cover and heavy cardboard table inserts will not withstand considerable abuse, but this book is filled with so many pieces of information valuable to a cameraman on location that the book probably right now is being carried along with the cameras of many motion-picture cameramen.

There is a surprise when first opening the *Cine Workbook*. First noticed is a plastic pocket containing a pocket magnifying glass, a plastic ruler, lens tissue, and an orange stick. The back cover contains a grease pencil. The outside book cover itself can be used as a slate. The next surprise is that actually two spiral bound books may be separated and removed from the outer cover. One book is labeled *Text* and the other *Tools*. Both make good reading but are different in content direction.

The *Text* section discusses technical factors in language familiar to cameramen. The introduction states that this is a "shooting" book intended primarily for the small crew, location-oriented combination cameraman/director/editor. While technical terms are used, they are explained in everyday language, devoid of strictly scientific nomenclature. Items like cine exposure, cine camera shutters, film characteristics, aspect ratios, lenses, color balance, etc., are discussed. Also included are many useful conversion tables applicable to shooting use.

The *Tools* book is just what it says. Included in it are heavy, plastic-coated workable items such as cine exposure calculators, an 18% gray card, a one-page color chart and gray scale large enough to be photographed, a color contrast viewing filter, lens and focus test charts, a registration test card, and other nomograms and charts. These tools are intended to be used in actual production test situations. The heavy weight paper used, along with a good spiral binding, allow these charts to lie flat and stay that way even outdoors in the wind.

The workmanship on the books is quite well done, and the information included seems to be accurate in all respects. Although the language may strike some as abrupt or too direct, it certainly is well to the point. The *Text* would be most informative to a learning cameraman or director. The *Tools* would provide much handy assistance to those more experienced. The combined book is well done and certainly should be quite valuable to anyone actually engaged in motion-picture cinematography.

All technical data in the *Cine Workbook* is given in both the English and metric systems of measurement. Film speeds are in both ASA and DIN and light values are given in both footcandles and lux to make the book useful internationally. — *William D. Hedden,* Calvin Communications, Inc., 1105 Truman Rd., Kansas City, MO 64106.

Basic TV Staging

By Gerald Millerson. Published (1974) by Hastings House, Publishers, Inc., 10 E. 40 St., New York, NY 10016. 174 pp. Illus. Diagrams. 5½ by 8½ in. Price $10.95 (Paperbound, $5.95).

Gerald Millerson's *Basic T.V. Staging* is an encyclopedia of staging practices, procedures and materials. It covers television scenery design and construction, set dressing, properties, and effects of all types, relating them to camera requirements and lighting. Special attention is devoted to effective use of space in the studio. For the less experienced reader, there are countless tips on how to use staging for the enhancement of the program subject matter. Easily readable, and with every point cleverly illustrated, this is a top quality handbook for the large or small facility. It is quite obvious throughout that the author speaks from practical experience rather than theory. — *E. Carlton Winckler,* Imero Fiorentino Associates, Inc., 10 W. 66 St., New York, NY 10023.