

Section Meetings

Pacific Coast

Approximately 300 members and guests attended the January 28, 1948, meeting of the Pacific Coast Section, which was held in the Electrical Research Products review room in Hollywood. Loren L. Ryder, president of the SMPE and head of the sound department of Paramount Pictures in Hollywood, presented the first paper of the evening on "Theater Television by the Paramount 35-Mm Film Method." He briefly described the system recently installed in the New York Paramount Theater whereby the received television image is photographed and relayed to the theater audience with a time lapse of 65 seconds. The technique was demonstrated in a 15-minute reel which included dramatic scenes and excerpts from the Louis-Walcott fight.

The second paper on "The Trichromatic System of Color Measurement and the Chromaticity Diagram" was presented by Alan M. Gundelfinger of the Cinecolor Corporation. In this first of a series of academic lectures by experts on various technical subjects planned for this year, Mr. Gundelfinger explained how any color can be matched by a suitable mixture of three selected radiations and how this fact is utilized in defining colors in the International Commission on Illumination system.

Added attractions were a three-color cartoon in Cinecolor, and a demonstration by Colonel George W. Goddard of the United States Air Forces of three-dimensional strip films made from the air by cameras using a slit aperture and film travel synchronized with the speed of the plane.

The February 10 meeting, held at the Republic Studios in North Hollywood, was attended by more than 650 members and guests. The subject of the evening was "Truecolor: An Integral Color Process for Printing from Bipack Negatives." Brief remarks about various phases of the process were made by Sam A. Cohen, color co-ordinator, Consolidated Film Industries; Jack Mara, cinematographer, Republic Productions; E. H. Reichard, chief engineer, Consolidated Film Industries; Carl Hauge, chief chemist, Consolidated Film Industries; and Dan Bloomberg, chief engineer and director of sound, Republic Productions.

Each of the speakers described that phase of the process with which he is concerned. The audience was particularly impressed by the sharpness of the image, the luminosity of the colors, and the excellent sound quality.

Truecolor was described as a print process using double-coated film having no color sensitivity but containing appropriate color couplers so that a single-color developer will produce a red-dye image on one side and a blue-dye image on the other.

The meeting opened with a two-reel documentary film entitled "Biography of the Motion Picture Camera," and closed with a feature picture in Truecolor.

Midwest

The February 12, 1948, meeting of the Midwest Section was attended by 125 members and guests. Robert Lewis described the method and techniques used in producing a sound color cartoon drawn on to the film which opened the meeting. This was followed by a color film in abstract patterns and motions.

R. Paul Ireland, of the Engineering Development Laboratories, presented the first paper on "A New 16-Mm Sound-Track Reader," which described a small self-contained unit $6 \times 6 \times 6$ inches, including amplifier and speaker which may be placed between a pair of rewinds to edit 16-mm sound film. Mr. Ireland's discussion was followed by a demonstration of the equipment.

"Comparison of Lead-Sulfide Photoconductive Cells with Photoemissive Cells Especially with Respect to Source Color Temperature," was then given by Norman Anderson, of the Continental Electric Company, Geneva, Illinois.

Ralph W. Engstrom, of the Gas-Tube and Phototube Division, Engineering Department, Radio Corporation of America, RCA Victor Division, Lancaster, Pennsylvania, presented a paper on what RCA is doing about the lead-sulfide cell for motion picture uses. He discussed proposed standards in tube design and characteristics.

Discussion from the floor followed these papers with Mr. Anderson and Mr. Engstrom answering the questions.

Current Literature

THE EDITORS present for convenient reference a list of articles dealing with subjects cognate to motion picture engineering published in a number of selected journals. Photostatic or microfilm copies of articles in magazines that are available may be obtained from The Library of Congress, Washington, D. C., or from the New York Public Library, New York, N. Y., at prevailing rates.

American Cinematographer

- 29, 2, February, 1948
 Photographic Highlights of 1947
 (p. 43) G. E. MATTHEWS
 New Services Launching 16-Mm
 Television Newsreels (p. 53)
 The Cinema Workshop. Pt. 20.
 Distributing Your Film (p. 58)
 C. LORING
 DeVry Introduces Lightweight 16-
 Mm Projector (p. 63)

British Kinematography

- 12, 1, January, 1948
 The Law of Copyright and the Film
 (p. 1) A. KRESTIN
 The Technical Design of the Pro-
 jector (p. 13) R. ROBERTSON

Electronics

- 21, 3, March, 1948
 Television Receiver Laboratory
 (p. 86) F. R. NORTON

La Cinématographie Française

- 30, 1239, December 27,
 1947
 Cinquante Ans de Cinéma Pathé
 (Fifty Years of the Pathé Cinema)
 (p. 33)
 TECHNIQUE ET MATÉRIEL
 Les futurs développements du cinéma
 en couleurs (Future developments
 of color motion pictures) (p. III)

International Projectionist

- 23, 2, February, 1948
 Black-and-White vs. Color Cinema-
 tography (p. 7) J. VALENTINE
 16-Mm Projection: from Purchase
 to Picture (p. 14)

PSA Journal

- 14, 2, February, 1948
 Photographic Reversal Effects
 (p. 107) E. P. WIGHTMAN