

## Section Meetings

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Original photography is 35-mm on Ansco Type 735 camera film with appropriate filters. This original is processed at the Houston Laboratory in Los Angeles and a "daily" is printed on all footage using an average printer light and average color filter balance on 732 print stock. After editing the final picture a scene-by-scene color-corrected and density-balanced print is made. When this is approved the 35-mm release prints are made.

A selected 35-mm release print is used for a master to make 16-mm release prints on Kodachrome duplicating film in a standard Depue reduction printer. At the time of making the final re-recording of the sound track for the 35-mm prints, a second track is made with special equalization for reduction printing to the 16-mm Kodachrome releases.

Demonstration reels of identical scenes in the 35-mm releases and the 16-mm reductions were presented. Although the sound in both cases was excellent and the color in the 16-mm matched the 35-mm exceedingly well, the 16-mm suffered some loss of definition in the reduction printing process.

The next paper was one previously presented to the National Society in Washington on "Recent Advances in Densitometry" by Monroe H. Sweet. In addition to showing the newly developed densitometer using a photomultiplier tube and sharp cutoff filters, several additional pieces of equipment were described: (a) an attachment for measuring liquid color densities and (b) an automatic strip reading device which traces the readings directly on a paper record.

The next meeting of the Central Section will be held on May 12, 1949, at 8:00 P.M.—82 East Randolph St., Chicago. Samuel R. Todd, of the Bureau of Electrical Inspection, Department of Buildings, City of Chicago, will present a paper on "Potential Trends for Projection-Room Booth Specifications Due to Advent of Acetate Film." "Film-Distribution Considerations" will be given by Thomas McConnell, Attorney.

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## Book Review

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### **Friese-Greene: Close-up of an Inventor, by Ray Allister**

Published (1948) by Marsland Publications, Ltd., 122 Wardour St., London, W. 1, England. Distributed by The Falcon Press, 6 and 7 Crown Passage, Pall Mall, London, S.W. 1, England. 176 pages, + XIII pages, + 6-page index. 19 illustrations,  $5\frac{3}{4} \times 8\frac{3}{4}$  inches. Price, 12s. 6d. net.

We have here an oddment of the lore of the motion pictures' yesterdays, restating the curious, contradictory, and erratic tradition of William Friese-Greene, one of the more nebulously connected of the many claimant fathers of the motion picture.

## Book Review

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The telling has heart-appeal in its picturing of the dreaming photographer's apprentice in the warm terms of an author who appears to have based his writing mostly upon the testimonies of relatives of his hero. None of them has been more scientifically or even technologically informed than was the romantic Mr. Greene or the author. It becomes a sort of literary adventure for persons who would study the manner of origin and growth of tradition. Despite its well-meant prefatory insistence that the work is predicated on "two years' careful research," including conversations with the family, and that "every statement can be authenticated," its findings are not supported by existing record, or by the researches of litigants and others over a period of forty years. Had Mr. Friese-Greene's claims been supportable much of the history of the motion picture would have been very different.

In this volume Mr. Greene is credited with original concept of principles and devices long antecedent to his advent, including the work of Baron Franz von Uchatius, Louis Ducos du Hauron, Coleman Sellers, and many another. His alleged initial and so-called prior presentations of the motion picture and the screen, when examined, even on the showings of this volume, are not reductions to practice of anything beyond devices and methods of years before. The existing documented record on all this is clear, and we have not now occasion to take the whole intricate history of the industry apart for answer to this prejudiced little volume. It is prejudiced alike both to the American origins of the motion picture and to the constructive work of such distinguished and modestly able scientists as Britain's late Robert W. Paul and Louis and Auguste Lumiere of France.

This book does at long last make clear how William Green came to be Friese-Greene. He married a Swiss lady, hyphenated her name to his and added an "e" for euphony. He was a graceful fellow, one gathers, and as a portrait photographer had a skillful way of making customers, including babies, smile prettily. He was ever on the eve of vast triumph, but mishaps were always arriving, and he made excursions to the pawnshops between investments by speculators on his wonders-to-come. Indubitably he believed in himself, and always considered tomorrow at the golden end of the rainbow.

The tale of his life, so friendly told, falls with considerable exactness into the cliché pattern so dear to Sunday supplement journalism keyed with the idea of "neglected inventor, ragged, hungry, is true father of million-dollar industry." There are tales like it in all the arts and industries and every now and then they get printed. Then the dramatic conclusion in which Mr. Friese-Greene dropped dead at a dinner in his honor, given by some British showmen, did give accent to his tragic story. That, however, had no relevancy to the fact that the motion picture was conceived and brought to birth without him.

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