Book Reviews

Reference Data for Radio Engineers, Third Edition

Published (1949) by The Federal Telephone and Radio Corporation, 67 Broad St., New York 4, N. Y. 640 pages + 29-page index. 800 charts and tables. $5^1/_2 \times 8^1/_2$ inches. Price, $3.75.

"Reference Data for Radio Engineers" is a handy reference book confined primarily to electrical, physical, and mathematical data related to the science and application of electronics. It is certainly not intended to be a text and it has not yet reached the bulk and complexity of the typical handbook. The editors have displayed considerable wisdom in choosing what and how much material should be included.

The first edition in 1943 contained 180 pages with no index; the second edition issued in 1946 contained 322 pages plus index; and the current edition has been expanded to 640 pages plus index. The acceptance that previous editions of this book have had, and particularly the frequency with which the new and expanded editions have been issued, is testimony enough of its value.

In the third edition, material has been added to subjects previously included such as mathematical formulas, antenna data, and transmission-line formulas. New material has been included on subjects formerly classified such as radar and servomechanism fundamentals and on subjects which have recently assumed increasing importance such as pulse modulation, spurious frequency responses, amplitude-modulation, frequency-modulation, and television broadcast standards, and others.

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Photoelectricity and Its Application, by V. K. Zworykin and E. G. Ramberg

Published (1949) by John Wiley and Sons, 440 Fourth Avenue, New York 16, N. Y. 478 pages + 16-page index + xii pages. 352 illustrations. $6 \times 9^1/_4$ inches. Price, $7.50.

The increasingly numerous and important applications of photocells in the scientific and industrial fields have called for a comprehensive and authoritative text on the theory and production of these devices, their various types and performances, and their applications in such fields as photographic and optical measurements, sound reproduction, still or moving image transmission, communications in general, telemetering and object detection, as well as a number of more specialized applications.

The authors of the above book have provided just such a text as specified. Their descriptions are well chosen and clear, and of unusually complete and diversified nature. Indeed, the wealth of presented information makes their text practically encyclopedic. The numerous illustrations are pertinent. Mathematical derivations, and even end equations, are minimized.

The book is clearly intended for engineers specializing in motion picture and television technologies, for engineers concentrating on the supervision or control

of industrial or related processes by photocells, for designers and constructors of photocells, and for scientists in many fields who plan to use photocells and their associated circuits as detection or measurement tools. The division of chapters, and the mode of presentation of the material within chapters, are well adapted to the needs of such workers.

Despite the volume of material in the book, skillful classification and adequate author and subject indexes enable the ready location of most material dealing with specific topics. It may be added that the long and successful research experience of the authors is probably responsible for their forward-looking treatment of various topics, including a stimulating outline of the possible future uses of photocells. Their analyses at times touch the prophetic—with corresponding encouragement to the professional reader.

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The Information Film, by Gloria Waldron

Published (1949) by the Columbia University Press, Morningside Heights, New York 27, N.Y. 267 pages + 13-page index + xviii pages. 14 illustrations. $5^3/_4$ by $8^3/_4$ inches. Price, $3.75.

The notion seems to have grown up, particularly among teachers and librarians, that books are something more than media for circulating information and entertainment, and, conversely, movies, radio, and television, which serve these identical functions, are, somehow, not to be mentioned in the same respectable breath. This interesting item of academic mythology draws considerable sustenance from the dull and dreary hyphenation, *audio-visual*, a term which unfortunately has become a formidable element in the promotional vocabulary of non-theatrical film enthusiasts. Between the bibliophiles and the cinemaphiles a sort of self-interest cleavage has developed and, if anything, grows wider and less justified from day to day.

Gloria Waldron, with the assistance of Cecile Starr, in her report of the Public Library Inquiry on *The Information Film*, has done a great service in the destruction of prejudices for and against movies and books among the library profession.

Underlying this comprehensive report is the sensible idea that public libraries and public librarians exist for the somewhat simple purpose of housing and circulating information to the public. There is apparently no doubt in Miss Waldron's mind that books are not synonymous with information. Once the major premise on the function of the public library is admitted, we need only fill in the minor premises regarding the media through which information is circulated in this century in order to draw the conclusion that public libraries should, in order to discharge their function, circulate information films to the public.

But a great many people do not think except in times of personal crisis. It then becomes necessary to take people mentally by the hand and walk with them through the diverse paths of operational detail, carefully explaining and persuading at each step.

Book Reviews

The Information Film is exactly that sort of operational and persuasive guide service for public librarians. Miss Waldron makes few assumptions regarding the film literacy of her audience. As a result, she has compiled what is perhaps the most definitive book thus far produced on the non-theatrical film. It is both comprehensive and practical.

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George Eastman House

The George Eastman House, Inc., a public educational institute of photography in Rochester, New York, was opened on November 9, 1949. Distinguished visitors from the world of photography and related arts and sciences were in attendance. Addresses were given at the opening ceremonies in the afternoon by several notables including Mr. Earl I. Sponable, president, Society of Motion Picture Engineers; Dr. D. A. Spencer, past-president, Royal Photographic Society of Great Britain; Dr. M. Abribat, representing the Société Française de Photographie; Captain E. J. Steichen, Museum of Modern Art; Mr. C. G. Clarke, president, American Society of Cinematographers; Dr. J. G. Mulder, president, Photographic Society of America, and Colonel G. W. Goddard, United States Air Forces.

The principal speakers for the evening session held in the Eastman Theater were Dr. C. E. K. Mees, vice-president of Eastman Kodak Company; Dr. A. Valentine, president of the University of Rochester; Admiral Richard E. Byrd, and Miss Mary Pickford.

The purpose of the Institute will be to demonstrate the technique of photography and illustrate its historical development, to show the manifold part it plays in nearly every branch of human activity, and to facilitate research in various fields of photography.

In two rooms on the second floor of Eastman House are shown several exhibits relating to the beginning of motion pictures. The historical motion picture collection which has been assembled for many years includes equipment, films, and related materials from the collections of Gabriel Cromer and François Dublier. Toys illustrating the "persistence of vision" principle include the Zoetrope, the Phenakistoscope, and Reynaud's Projection Praxinoscope. Several of these can be operated by the visitor who will see first hand the simulated motion created by them. Negatives, prints, apparatus, and notebooks of Muybridge are shown.

Projectors and cameras made by early pioneer experimenters can be operated by the visitor. Models of equipment include a Lumière camera-projector, Demeny, De Bedts, Grimoin-Sanson, Prestwich, and Boulé cameras. One of the original Armat projectors made in 1895 is on display.

A Mutograph camera and a Cineclair projector are included. Posters and still photographs of early performances are displayed. Cameras, printers, and projectors of the period 1900–1920 can be seen.

Other rooms in the House will have exhibits of amateur motion picture equipment for 8-, 9.5-, 16-, and 28-mm film for home and school use. Several 16-mm projectors are set up in a number of rooms for showing motion pictures that tell the story of specific exhibits.