

Engineering Committees

Theater Television

On February 14, the Society transmitted to the Federal Communications Commission a formal reply to the Commission's Public Notice of January 11 which outlined its plans for a hearing on allocations and rule making for a theater television service. The ten points at issue in the present controversy, as stated by the Commission, were published on p. 237 of the February JOURNAL. The Society's reply read as follows:

"Before the
FEDERAL COMMUNICATIONS COMMISSION
Washington 25, D.C.

"In the Matter of

Allocation of Frequencies and Promulgation of Rules and Regulations for a Theater Television Service Docket No. 9552

NOTICE OF APPEARANCE

"In accordance with Provision 7 of Public Notice No. 45051 of the Federal Communications Commission, dated January 11, 1950, and dealing with a hearing on Theater Television, the Society of Motion Picture and Television Engineers hereby files its written appearance in this proceeding, and gives notice that it will appear through its appointed representatives. They will present evidence on the issues specified in the aforementioned notice of hearing issued by the Commission upon such data, and at such time and place as may be selected by the Commission.

"Submitted for the Society of Motion Picture and Television Engineers by

(Signed) E. I. SPONABLE
President"

Color

The commercial success over the last ten years of a number of different processes for motion picture release printing in color has been a substantial boon to the industry but has simultaneously introduced several very practical problems that will undoubtedly remain with us for some time to come. Limited familiarity with the language of color as a general branch of physics or as a highly specialized branch of motion picture engineering is an obstacle to many engineers and technicians who encounter these color systems in their daily work. In research or film processing laboratories where the nomenclature is better understood, the lack of uniform methods of measurement or specification complicates the already difficult problem of drawing significant comparisons between competitive processes. Commercial applications which involve the use of more than one manufacturer's product at succeeding steps in the complete process are made exceedingly complex and for the same reason the recording, duplicating and reproducing of photographic sound tracks on color films are made many times more difficult than is the case with familiar black-and-white emulsions.

To shed some additional light on this latter problem, a Color Subcommittee, under the Chairmanship of Lloyd T. Goldsmith, has prepared a tabulation of the characteristics of sound tracks produced on commercial 35- and 16-mm color print processes. The table appears on p. 377 of this JOURNAL.

Not only manufacturers and users of sound reproducing equipment, but also film laboratory technicians will find this table of real value. Reprint copies on heavy paper have been prepared and will be supplied free of charge by the Society to all who wish them. Requests for copies or comments on the tabulation should be addressed to Bill Deacy at Society Headquarters.

An early issue of the JOURNAL will carry a more extensive contribution to the available literature on color motion pictures. This will be in the form of a report on the "Principles of Color Sensitometry," prepared by the Color Sensitometry Subcommittee under the Chairmanship of Carl F. J. Overhage. This report, which has been in work for nearly a year, is now completed and in manuscript form it amounts to nearly 150 pp.

Film Dimensions

Methods of producing 16-mm release prints in large quantity through the use of 32-mm perforated films have been adopted widely in the United States during the last decade. Experience gained over this period has resulted in the gradual development of uniform practices in preparation of negative picture and sound material, in printing the release positives and in slitting after processing to produce the 16-mm prints for projection. Work was begun in 1948 on standards for the special films thus used. Formal proposals for the standardization of two 32-mm films and one 35-mm film, 32-mm perforated, were published for a period of trial and criticism in the February, 1949, JOURNAL. Shortly after publication, a question arose concerning commercial slitting tolerances of 32-mm raw stock but on further investigation raw stock was found to be within the limits published in the proposed standards. As a result objections to the original proposals were withdrawn and two of them, previously approved by the Standards Committee, have now been forwarded to the ASA Sectional Committee on Motion Pictures, Z22. The third, covering the Dimensions of 35-mm film with 32-mm perforations, had not previously been sent to the Standards Committee, so is now out for their consideration. When the action of the Standards Committee is completed, this proposal will also be submitted to the Sectional Committee.

Book Review

Introduction to Theoretical and Experimental Optics, by Joseph Valasek

Published (1949) by John Wiley and Sons, 440 Fourth Ave., New York 16. 429 pp. + 6 pp. appendix + 4 pp. "Answers to Problems" + 4 pp. bibliography + 10 pp. index. 44 illus. $5\frac{3}{8} \times 8\frac{3}{8}$ in. Price \$6.50.

Publication of a new textbook of optics is a rather rare event these days when general attention is diverted to the more spectacular topics which abound in nuclear physics and electronics. A good general reason exists, therefore, to welcome this book. This is, however, not the only reason, as the book has its own