

- Fallier, Jeptha D.**, Camerman, Television Features. Mail: 31-84—33 St., Long Island City, N.Y. (M)
- Gippner, Gerald O.**, Technical-Engineering Staff, Movie-Mite Corp. Mail: 2114 Cleveland Ave., Kansas City, Mo. (A)
- Goldberg, Morris M.**, Motion Picture Photographer, Armed Forces Institute of Pathology. Mail: 245 Gallatin St., N.W., Washington 11, D.C. (A)
- Gordon, Larry**, Producer and Director, Television Features, Inc.; General Business Films, Inc. Mail: 480 Lexington Ave., New York 17. (M)
- Halprin, Sol**, Executive Director of Photography, Twentieth Century-Fox Films. Mail: 101 S. Vista St., Los Angeles 36, Calif. (M)
- Ham, Richard T.**, Instructor, Motion Picture Photography, The Art Center School. Mail: 849 S. Kenmore St., Los Angeles 5, Calif. (A)
- Hatcher, George D.**, Teacher—Television Projectionist, Johnstown City Schools and WJAC-TV. Mail: 1184 Agnes Ave., Johnstown, Pa. (A)
- Hatcher, Herbert E.**, Product Designer, Bell & Howell Co. Mail: 701 Ridge, Evanston, Ill. (A)
- Hershman, J. B.**, President, Radio and Television School, Valparaiso Technical Institute, Valparaiso, Ind. (A)
- Hessler, Gordon**, Film Editor, Films for Industry. Mail: 105 Riverside Dr., New York 24, N.Y. (A)
- Holmes, Porter**, Boston University. Mail: 24 Park St., Brockton 48, Mass. (S)
- Inderwiesen, Frank H.**, Radio—Television Engineer, Universal Television School. Mail: 1116 W. 40 St., Kansas City 6, Mo. (A)
- Leopold, Rudolf**, General Mechanical Engineer, A. B. Du Mont Laboratory. Mail: Demarest Ave., Oakland, N.J. (M)
- Levey, Lawrence**, Editor—Publisher. Mail: 304 W. 92 St., New York 25, N.Y. (A)
- Linden, Michael**, Librarian, Motion Picture Association of America, Inc. Mail: 168 Washington Park, Brooklyn 5, N.Y. (M)
- Lockwood, Harold A.**, Television Engineer, Farnsworth Television & Radio Co. Mail: 3216 Central Dr., Fort Wayne, Ind. (A)
- Matheson, Ralph G.**, President and General Manager, Matheson Company, Inc. Mail: 75 Groaton Rd., West Roxbury, Mass. (A)
- McIntosh, James S.**, Assistant Director, Educational Services, Motion Picture Association of America, Inc. Mail: 7813 Stratford Rd., Bethesda, Md. (M)
- McKnight, Boyd E.**, Engineer, Minnesota Mining & Manufacturing Co. Mail: 446 N. LaBrea Ave., Los Angeles 36, Calif. (A)
- Miller, Thomas H.**, Manager, Photographic Training Dept., Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (A)
- Montes, Ventura**, Technical Adviser, CMQ Radio Broadcast & TV. Mail: Calle A bet. 7th & 9th, Playa Miramar, Habana, Cuba (A)
- Phillips, William D.**, University of Southern California. Mail: Hickory Hill, Claremore, Okla. (S)
- Sadkin, Marvin W.**, Motion Picture Laboratory Technician, George W. Colburn Laboratory, Inc. Mail: 2925 W. 56 St., Chicago 29, Ill. (A)
- Sandell, Maynard L.**, Engineer, Eastman Kodak Co., 343 State St., Rochester 4, N.Y. (M)
- Thompson, Orville I.**, Superintendent, DeForest's Training, Inc. Mail: 2533 N. Ashland Ave., Chicago 14, Ill. (M)
- Van Weyenbergh, C.**, Manager, Western Electric Co. (France). Mail: 20, Place des Martyrs, Brussels, Belgium. (A)
- Wilson, Willett R.**, Chief Engineer, Photolamp Section, Westinghouse Electric Corp. Mail: 45 Glenbrook Rd., Morris Plains, N.J. (M)
- Young, Robert P.**, Sales, General Aniline & Film Corp., Anso Division. Mail: 95 Beekman Ave., North Tarrytown, N.Y. (A)

Letter to the Editor

With reference to Mr. Cummings' letter in the June JOURNAL (p. 766), it is noted that the words "the soda ash residue that remains. . ." ignore my previous statement ". . . that this film was clean and free of any extraneous matter when it ignited."

There is absolutely no sodium hydroxide, or soda ash as some call it, present on the washed and dried film because the material receives a very thorough cleaning, both mechanically and by washing, and it is well known that sodium hydroxide is very soluble. Furthermore, any minute trace that might be present would cease to

exist as sodium hydroxide and would be converted into the products of reaction between it and the gelatin, and any that might still then be left would be changed into sodium carbonate, also very soluble.

The chance of accidental contamination with sodium hydroxide is quite remote because of the method of the washing of the film.

Mr. Cummings describes the control in nitration as so accurate that there would be very little chance of overnitration.

Without going into too involved a chemical explanation, it is readily conceivable that cotton, being a natural product, does not always produce cellulose in exactly the same way; differences due to soil, weather, accidental injury to the plant and other factors would tend more or less to alter the cellulose, and it is quite possible that under these varying conditions some cellulose of the cotton might be susceptible to further nitration.

The writer has seen a blowout occur right at the nitrating spot in a chemical plant. The operators thought nothing of it, saying that it was a thing to be expected. The nitration kept right on regardless of the blowout because the plant was constructed in such a way that it could take care of it. Why did the blowout occur if the control is so perfect?

It is realized that spontaneous combustion due to high nitration is fortunately rare, but who knows exactly how rare? The point to stress is that with such a substance as cellulose nitrate, the storage conditions should be such as to insulate the fire when it *does occur*, a general point on which both the writer and Mr. Cummings agree.

June 22, 1950

JOSEPH H. SPRAY

Book Review

Handbook of Basic Motion-Picture Techniques, by Emil E. Brodbeck

Published (1950) by Whittlesey House (McGraw-Hill), 330 West 42d St., New York 18. i-xiii + 307 pp. text + 3 pp. index. Profusely illus. 6 × 9 in. Price \$5.95.

"Right at the outset of this book," says the author right at the outset of his preface, "there are a few vital truths which you should know. First is the fact that the *technique* of making motion pictures and the *mechanics* of making them are two different things. Technique is the 'art' and 'skill' of movie making. The mechanics of movie making are such things as learning to focus, to expose your film correctly, to load and wind your camera."

To members of SMPTE and readers of the *JOURNAL*, the mechanics of movie making should be an old story. Mr. Brodbeck's first 48 pp., therefore, may well not hold for them anything helpful or revealing. The bulk of his book, however, in which in ten major chapters he discusses the "techniques" of movie making should be of interest (and perhaps aid) to the practicing technician, especially if he makes movies on the side as a personal hobby.

Mr. Brodbeck's ten chapters take up such subjects as panning, using the tripod, shot breakdown, screen direction, matching action, newsreel technique, build-up, composition, indoor lighting and applied techniques. Each chapter presents the subject in the form of a lesson—with text, practice assignments and rules to remember. Mr. Brodbeck's approach to his subject is vigorous and forthright, his illustrations practical and informative. On the whole, however, the pictures suffer throughout this volume from muddiness of reproduction.

JAMES W. MOORE
Home Movies
New York, N.Y.