

Pacific Coast Section Meeting

The October meeting of the Pacific Coast Section of the SMPTE was held on October 20, 1953, at the Twentieth Century-Fox Studios in Beverly Hills. The subject of the evening was "CinemaScope at Twentieth Century-Fox." Due to the unusual interest on the part of our members in this program it was necessary to hold a dual session, one commencing at 7 o'clock, and the other at 8:30. The attendance at each session was limited to 165 persons, and both sessions were filled to capacity.

The meeting featured a presentation of the technical aspects of the CinemaScope process, with specific reference to photography, release printing and exhibition. The group was very appreciative of the concise summary of the CinemaScope engineering features efficiently presented by Lorin Grignon. The program was moderated by Mr. Grignon, and included the following topics:

(1) *The CinemaScope Composite Film*. Mr.

Grignon outlined performance requirements and technical considerations leading to the choice of picture, soundtrack and sprocket-hole dimensions, and methods of applying the magnetic soundtracks to the film.

(2) *The CinemaScope Picture*. Joe MacDonald, cameraman for Twentieth Century-Fox, discussed factors pertaining to the photographing, processing and projection of CinemaScope.

(3) *A Sound Printer for CinemaScope*. Ed Templin (Program Chairman of the Pacific Coast Section of SMPTE), of Westrex Corp., described a new multiple-output electrical sound printer for CinemaScope release prints.

(4) *An Exhibition of CinemaScope*, and

(5) *CinemaScope Demonstration*. This gave the members an opportunity to view the process.—*Philip G. Caldwell*, Secretary-Treasurer, Pacific Coast Section, ABC Television Center, Hollywood 27, Calif.

Revised Roster of Atlantic Coast Section Officers

The elected Chairman of the Section, John G. Stott, has departed the environs of New York City to serve the industry in the Color Technology Division, Kodak Park, Eastman Kodak Co., Rochester 4, N.Y., so the roster of Section Officers now at work is:

Everett Miller, Chairman
George H. Gordon, Secretary-Treasurer
George Lewin, Manager
Charles W. Seager, Manager
J. Paul Weiss, Manager
Managers serving their second year are R. C. Holslag, M. H. Searle, R. T. Van Niman.

Book Reviews

The Technique of Film Editing: Basic Principles for TV

Written and compiled by Karel Reisz for the British Film Academy. Published (1953) by Farrar, Straus and Young, 101 Fifth Ave., New York 3, N.Y. 276 pp. + 6 pp. bibliography and glossary + 3 pp. index. Illus. 5¼ × 8¼ in. \$7.50.

This is the best book yet available on film editing, either for the layman or for those learning the craft. For some strange reason, in spite of all the books that have

been written about film, very few have been about film editing, and even they have mainly consisted of one man's personal and individual approach to the subject. Now for the first time we have a comprehensive book, attempting to make clear "the pivotal contribution of the film editor" to film-making as a whole.

The first quarter of the book is devoted to a short history of editing, showing how the need for it arose, and how it has been affected by the varying requirements of the silent and sound eras.

The main body (and most effective part) of the book goes on to illustrate, with numerous examples, how the elements of editing have been handled by different editors, for quite different purposes. It is thus a book of editing *practice* rather than theory, showing how editing is done rather than how it should be done. There are sections on action cutting, dialogue, comedy, "montage," reportage, imaginative documentary, films of ideas, teaching films for the classroom, newsreels and others.

To achieve this, the author has enlisted the expert advice of ten of Britain's top film editors in various fields. Many excellent extracts from finished films illustrate typical points in the text. Each extract includes a shot-by-shot description, the length of each shot, and a sound track breakdown of music, effects, dialogue or commentary, together with still frames from each shot wherever necessary. Only well-known English-language films (from the U.S. and the U.K.) are included, to avoid language problems. Among these are *Birth of a Nation*, *Naked City*, *Topper Returns*, *Citizen Kane*, *Rope*, *Great Expectations*, *Lady from Shanghai*, *Tobacco Road*, *Louisiana Story*, *Night Mail* (about two dozen different films altogether).

The best quarter of the book deals with the "principles of editing," covering such problems as continuity, "smooth" cutting, timing, pace, rhythm, etc. What there is of it is good, so far as it goes. But there is all too little. Even with this book, there is still room for another dealing with this part of the subject, similarly but much more fully.

Finally, there is a short appendix on cutting room procedure, a bibliography and a glossary, explaining the few technical terms used in the text.

The book's subtitle "Basic Principles for TV" is misleading. It does not appear in the original English edition, and seems to have been added to the American edition as an afterthought to capitalize on the popularity of TV. Actually there is hardly a mention of TV in the text, and there is no material whatever dealing with TV situations. This does not, of course, prevent TV directors from profiting strongly from a thorough knowledge of editing. But readers will be disappointed if they look

for anything other than *film* editing in this book.

The price (\$7.50) is due to the copious illustrations which are part of the book's special value. The language is simple and clear.—*Thomas C. Daly*, National Film Board of Canada, Ottawa, Ontario.

Television

By F. Kerkhof and W. Werner. Published (1952) by Philips' Technical Library, N. V. Philips' Gloeilampenfabrieken, Eindhoven, Holland. Distributed in U.S. and Canada by Elsevier Press, 402 Lovett Blvd., Houston 6, Tex. i—xv + 406 pp. + 10 pp. appendix + 12 pp. literature list + 4 pp. index. 400 illus. Numerous tables. 6 X 9 in. \$7.75.

The subtitle of this book is a guide to its contents: "An Introduction to the Physical and Technical Principles of Television, With Comprehensive Descriptions of Various Electrical Circuits."

Messrs. Kerkhof and Werner are principals of the Television Development Laboratory of Philips Industries — Eindhoven (Holland). The book is one of a group of twenty-five known as the "Philips' Technical Library."

The treatment of television receivers has been emphasized; however, engineering principles involved in the art as a whole have been developed and sufficient detail included on transmitting equipment to aver that the book covers essentially the whole field.

The 13 chapters are: General Review; Physical Principles of Electronic Scanning; Pick-up and Picture Tubes; Transmission and Separation of Information; The Excitation and Application of Electrical Relaxation Phenomena; The Time-Base Generator; Generation of Extra-High Tension for the Picture Tube; Wide-Band Amplifiers; The Transmission Line or Feeder; Aerials; Picture Synthesis; Colour Television; and Television Receivers.

Mathematical treatment of engineering level is included whenever required, providing design equations for the practicing engineer. The rationalized system of Giorgi units is used, conversion tables being provided. As the authors state, the mathematics may be omitted without sensible loss by those who wish to be instructed

wholly through qualitative physical concepts.

Although this is a Continental book considerable data are included on British and American television. The American system is sufficiently treated to satisfy the needs of most Americans. For those who wish to compare the three systems the book is invaluable.

In the final chapter schematic diagrams for receivers, complete with parts lists, are given for negative modulated transmissions (Continental and American) and for posi-

tive modulated transmissions (British); also presented are symptoms and cures for reception difficulties by means of image photographs. Although this information is usually found only in service publications in America it is proper to repeat that this book is an engineering text.

Most of the references in the bibliography are written in the English language, largely from American engineering and scientific journals.—*Harry R. Lubcke*, Reg. Patent Agent, 2443 Creston Way, Hollywood 28, Calif.

Association of Cinema Laboratories

ON THE DAY before the opening of the SMPTE Convention in Washington, D.C., in October 1952, Neal Keehn of The Calvin Company invited representatives of several motion-picture laboratories to a dinner party in his suite at the Hotel Statler. The purpose of the dinner and the meeting that followed was, as Mr. Keehn stated, "to give motion-picture laboratory people an opportunity to get to know each other better and to discuss some of their mutual problems." This dinner-meeting was attended by representatives of Byron, Inc.; The Calvin Company; Geo. W. Colburn Laboratory, Inc.; Color Service, Inc.; Du Art Laboratories, Inc.; and McGeary-Smith Laboratories, Inc.

At that meeting it was agreed that free and frank discussion of technical, administrative and managerial problems would be of great benefit to those participating and to the motion-picture laboratory industry as a whole. Later, during the week of the SMPTE Convention, a second meeting was held, hosted by Byron Roudabush of Byron, Inc., at which the advantages and disadvantages of forming a formal motion-picture laboratory association were discussed. It was agreed that another meeting should be held, preferably in New York City, at which a considerably larger representation of laboratories would be possible so that a wider base of opinion could be sounded out.

This third meeting, with Du Art Film Laboratories, Inc., as host, could be called the first organizational meeting. Representatives of 16 motion-picture laboratories attended this meeting, and it was

voted that a formal trade association would be formed. Plans were formulated to incorporate the association under the laws of the State of New York. Interim officers were elected: John G. Stott, President; Russell Holslag, Treasurer; and Harry B. Sale, Secretary. Annual dues of \$50.00 were voted and a tentative program of activity was worked out.

It was hoped that the name of the association could be "The Association of Motion Picture Laboratories, Inc." However, it was learned that a previous association formed years ago had obtained this name and had never been legally dissolved. Hence the name was not available. The officers of the embryo association settled, then, on the present name: "The Association of Cinema Laboratories, Inc." as the next best thing. The association obtained its charter under the laws of the State of New York in March 1953, and a list of bylaws was drawn up.

Subsequent meetings were concerned primarily with organizational details such as approval of the bylaws, appointment of Membership, Admissions, Technical and Executive Committees, and determination of financial, administrative and publicity policies.

At a meeting of the Board of Directors held in July 1953, the first permanent officers of the Association were elected and installed. These officers are:

Neal Keehn	President
John G. Stott	Vice-President
Byron Roudabush	Secretary
Geo. W. Colburn	Treasurer