

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

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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

The first general meeting of the association under its permanent officers was held November 13, 1953, in Chicago.

The purpose of the Association of Cinema Laboratories, Inc., is to provide a clearing-house and area for debate on various technical and business problems common to all motion-picture laboratories. Some of the typical problems presently being worked on are as follows:

(1) Recommendations for preparation of A and B rolls for 16mm printing.

(2) Recommendations for use of standard head and tail leaders for 16mm printing.

(3) Elimination of notches on 16mm printing films and substitution of an electrical edge-cuing technique.

(4) Preparation of a uniform terminology, nomenclature, list of parts, equipment, films, devices and techniques.

(5) Investigation of means of securing screen credits for processing and printing laboratories.

(6) Establishment of a bureau for the voluntary exchange of technical information.

(7) Providing means of encouraging research on motion-picture laboratory technical problems and of providing a flow of specially trained engineering personnel into the motion-picture laboratory industry by a system of scholarships or fellowships to universities or colleges.

The above items are only those on which positive activity is now in progress. Many other matters are under discussion.

It must be emphasized that the Association of Cinema Laboratories, Inc., does not compete with purely technical societies but tends instead to supplement and imple-

ment the activities of those societies. Technical recommendations or standards set up, say by the SMPTE, may be more readily adopted through the devices of the Association of Cinema Laboratories, Inc. Our activities also embrace matters beyond the province of purely technical societies.

One of the greatest benefits of the Association is the opportunity it provides for personal contact between competitors in an atmosphere of friendly and open debate. The Association, chartered under expert legal supervision, forbids discussions of prices or pricing methods. Free interchange of information has brought out that facilities exist in one laboratory that do not exist in another, making it possible to "farm out" jobs with the knowledge that the laboratory to which the job is "farmed" is adequate for the task.

Thus has been our birth and growth in just a little over a year. We're proud that we already have 26 paid-up members. The formation of such an association has been a great task. Plagued by inexperience in such matters, separated as individual laboratories by great distances, struggling with differing problems, methods, needs, requirements and resources, we have our hands full. Our problem now is to communicate effectively with those members who have not so far benefited by attending the 1953 meetings. Our progress probably will be slow, and we'll need all the help we can get. But the rewards are great and we look forward with enthusiasm and confidence to expanding membership and activity.—*John G. Stott*, Vice-President, The Association of Cinema Laboratories, Inc., 1226 Wisconsin Ave., Washington, D.C.

## New Members

The following members have been added to the Society's rolls since those last published. The designations of grades are the same as those used in the 1952 MEMBERSHIP DIRECTORY.

Honorary (H)      Fellow (F)      Active (M)      Associate (A)      Student (S)

**Boyle, Charles P.**, Cameraman, Director of Photography, Universal Studios. Mail: 12628 Otsego St., North Hollywood, Calif. (M)

**Carlson, Kenneth**, Television Film Producer,

Larchmont Studios. Mail: 1212 North Normandie, Hollywood 29, Calif. (A)

**Cramer, Mert**, Student, University of California at Los Angeles. Mail: 2341 Hillhurst Ave., Los Angeles 27, Calif. (A)