

velopments and activities in the field of sound recording, the contents cover a very wide range of material, from technical papers through more popular "how to" articles to news items about events and personalities in the industry. Subscription rates are \$2.50 per year or \$5.00 for three years.

Revue du Son is a French monthly journal concerned with every aspect of professional sound recording and reproduction. Compiled by a distinguished board of editors and under the technical direction of Lucien Chretien the material is on a high technical level and representative of the latest progress in French research and industrial development. Each issue contains a substantial editorial by the editor, Maxime de Cadenet, and the technical papers are grouped under such headings as: Sound Reproduction, Sound Recording, Sound Films, Acoustics, Supersonics, Sound Systems, Circuits, Design. There are also book reviews, notices of new products, and news items about the industry. Subscriptions, which can be obtained from Editions Chiron, 40 rue de Seine, Paris 6, France, are 2100 francs per year, for 11 issues.

Tape and Film Recording, the first number of which appeared in December 1953, is a new illustrated bimonthly published by Mooney-Rowan Publications, Inc., Severna Park, Md. It is aimed primarily at the amateur tape-recorder enthusiast and is made up of "how to" articles, New Products, Questions and Answers,

Consumer Reports on new equipment, etc. A year's subscription (6 issues) costs \$2.00.

Photo-Lab-Index, 14th Lifetime Edition, published by Morgan & Lester, 101 Park Ave., New York 17, is the 1954 issue of this standard reference work. All phases of photography and related fields are included in 24 separate sections: Ansco, Ilford, Gevaert, Dufaycolor, Du Pont, Eastman Kodak, Haloid, Film Data, Filter Data, Illumination, Photo Papers, Weights and Measures, Chemicals, Cine Data, Darkroom, Color Data, Optics, Defects in Negatives and Prints, Transparencies and Slides, Copying, Photomechanical Processes, Bibliography, Photo-Words, Television. *Photo-Lab-Index* has 1348 pages in a looseleaf binder and sells for \$17.95. Quarterly supplement subscriptions are available direct from the publishers only, at \$3.00 per year.

Slides and Opaques for Television is a new pamphlet prepared by the Eastman Kodak Co. for inclusion in the Kodak Photographic Notebook. It describes the various types of photographic stills that are used in television and discusses the problems of safe area, tonal range, restricted range, lighting, subject, photographic processing, distribution of tones, color sensitivity and visibility standards involved in the preparation of artwork. Information is also given on copying equipment, exposure, lighting and handling of materials in the actual making of opaques and slides. Members can obtain copies of this pamphlet by applying to the Motion Picture Film Dept., Eastman Kodak Co., Rochester 4, N.Y.

Current Literature

The Editors present for convenient reference a list of articles dealing with subjects cognate to motion picture engineering published in a number of selected journals. Photostatic or microfilm copies of articles in magazines that are available may be obtained from The Library of Congress, Washington D.C., or from the New York Public Library, New York, N. Y., at prevailing rates.

American Cinematographer

vol. 34, Oct. 1953
"Penthouse" 4-Track Sound Reproducers (p. 479) *R. Lawton*

MGM's Variable Wide Screen Projection Lens (p. 484) *F. Foster*

Simplified Single-Film System for 3-D Exhibition (p. 485) *A. D. Roe*

Film Splicing Without Cements or Adhesives (p. 486) *L. A. Herzog*

The Pan Cinor-Variable Zoom Lens for 16mm Cameras (p. 490) *A. Rowan*

vol. 34, Nov. 1953
Extension Tubes in Cine Photography (p. 545) *J. Forbes*

Wide Screen for 16mm Presentations (p. 558)

vol. 34, Dec. 1953
Is 3-D Dead (p. 585)

Paramount's "Lazy-8" Double-Frame Camera (p. 588) *J. R. Bishop and L. L. Ryder*

Electronic Recording of Pictures on Tape (p. 596) *A. Rowan*

Closeup Photography with 16mm Single-film Stereo Systems (p. 598) *E. Wildt*

Animated Movies with Paper Cutouts (p. 600) *G. W. Cushman*

Journal of the Audio Engineering Society

vol. 1, no. 3, July 1953
A Variable-Speed Distributor System for Synchronizing Out-of-Sync Pictures and Sound Tracks (p. 241) *H. M. Tremaine*

The Amplifier and Its Place in the High-Fidelity System (p. 246) *H. H. Scott*

Bild und Ton

vol. 8, Dec. 1953
Herstellung von Schwarzweiz-Kopien von Agfa-color-Negativen (p. 354) *W. Brune*
Die Gestaltung des Farbentwicklungs-Laboratoriums (p. 355) *C. Michel*

Farbaufnahmen auf Agfacolor-Umkehrfilm (T) bei Leuchtstofflampenlicht (p. 359) *G. Wendel*
Entwicklungsstand der Bildprojektoren und Bildtonanlagen für 16-mm-Film in der Sowjetunion (p. 365) *G. Pierschel*

British Kinematography

vol. 23, no. 3, Sept. 1953
The Application of Television for Underwater Use (p. 58) *C. Hirsch, G. T. Syminton and N. R. Phelps*

vol. 23, no. 4, Oct. 1953
Water Effects (p. 86) *R. L. Hoult*
The Production of Trailer (p. 98) *E. Harris*

vol. 23, Nov. 1953
The Practical Problems of 3-D Presentation (p. 115) *G. E. Fielding*
2-D and 3-D Trends in the Current Cinema (p. 124) *R. J. Spottiswoode*

Electronics

vol. 26, Nov. 1953
Color-Television Converter for Cable Networks (p. 132) *J. G. Reddeck and H. C. Gronberg*

vol. 26, Dec. 1953
Sound-Projector Amplifier for 16-mm Motion Pictures (p. 194) *J. A. Rodgers*

vol. 27, Jan. 1954
Camera Adapter for TV Receivers (p. 141) *L. E. Flory, W. S. Pike and G. W. Gray*

General Electric Review

vol. 56, Nov. 1953
Color Television — Today and Tomorrow (p. 19) *W. R. G. Baker*

Home Movies

vol. 20, Dec. 1953
"Panavision" . . . New Wide Screen System (p. 510) *H. Provisor*

International Photographer

vol. 25, Dec. 1953
CinemaScope Makes Under-Water Debut (p. 5) *T. Gabbani*

International Projectionist

vol. 28, Oct. 1953
Film Industry Eyes New Stereo Sound (p. 7) *T. L. Burnside*

Stereoscopic Projection and Photography. III. History and Projection Techniques (p. 10) *R. A. Mitchell*

CinemaScope Wrecks Records (p. 16) *J. Morris*
Lens Chart for Wide Screens (p. 17) *M. D. O'Brien*

vol. 28, Dec. 1953
Recent Projection Advances in Europe (p. 7) *R. A. Mitchell*

Film Splicing for 3-D and CinemaScope (p. 11) *J. Morris*

RCA's "Magnetic Movies" Portend New Industry Revolution (p. 22) *F. Hodgson*

An Improved Carbon Lamp for 3-D and Wide Screen (p. 29) *E. Greiner*
Panaphonic System is Shown on Coast (p. 37)

Kino-Technik

no. 7, Sept. 1953
Schmalfilmprojektoren hoher Qualität und Leistung (p. 246) *H. Atorf*
Neue Wege zum Stereo-Schmalfilm bei Halbbildanordnung (p. 249) *H. Atorf*
Entwicklung und Stand der Magnettonband-Technik (p. 252) *Jarczyk*
Betrachtungen über Schmalfilmaufnahmeobjektive verschiedene Brennweiten (p. 254) *W. Albrecht*

Philips-Schmaltonfilmprojektor 16mm Cinema Typ EL 5000 (p. 256)

no. 10, Oct. 1953
Hochfrequenzkamera für 3,500,000 Bilder je Sekunde (p. 287) *H. Hintze*
Askania-Projektoren für 3-D-und Cinemascope-Filme (p. 289) *L. Busch*
Gute Stereowiedergabe bei einwandfreier Polarisation (p. 290)

Tret'e Izmerenie—"Die 3. Dimension" im Sowjetfilm (p. 293) *W. Selle*
Praktische Erfahrungen bei Farbaufnahmen mit Agfacolorfilm (p. 297) *W. Behrendt*

vol. 7, Dec. 1953
Cinemascope-Synchronisation in 3-Kanal-Stereophonie (p. 341) *H. C. Wohlrab*
Gute Stereowiedergabe bei einwandfreier Polarisation (p. 343) *E. Kasemann*
Tret'e Izmerenie—"Die 3. Dimension" im Sowjetfilm (p. 344) *W. Selle*
Rundgang durch die italienischen Ateliers (p. 350) *E. Monachesi*
Praktische Erfahrungen bei Farbaufnahmen mit Agfacolorfilm (p. 355) *Dr. Behrendt*

Motion Picture Herald

vol. 193, no. 10, Dec. 5, 1953
RCA Shows its Magnetic Film (p. 12) *G. Schutz*

Motion Picture Herald (Better Theatres Sec.)

vol. 193, Nov. 7, 1953
Advantages of Magnetic Sound (p. 14) *G. Gagliardi*

vol. 193, Dec. 5, 1953
Adjusting the Seating Plan to Wider Pictures (p. 12) *B. Schlanger*

How to Determine Lamp Type Required for Wider Pictures (p. 29) *G. Gagliardi*

vol. 194, Jan. 9, 1954
3D . . . Its Progress and Its Prospect (p. 12)
A Functional Setting for the "Wide-Screen" Picture (p. 18) *B. Schlanger*

Photorama

vol. 10, no. 10, 1953
Colour According to the Rules and . . . Against Them (p. 287) *J. Lauwers*

RCA Review

vol. 14, Dec. 1953

Particle Counting by Television Techniques (p. 546) *L. E. Flory and W. S. Pike*
Aperture Compensation for Television Cameras (p. 569) *R. C. Dennison*

Radio & Television News

vol. 50, Oct. 1953

TV Tube Substitutions (p. 50) *W. H. Buchsbaum*
Color TV (p. 51) *W. R. Feingold*
New TV Intermittent Checker (p. 56) *J. Racker*
Know Your 1954 General Electric TV Receivers (p. 63) *J. Najork*

New Products

Further information about these items can be obtained direct from the addresses given. As in the case of technical papers, the Society is not responsible for manufacturers' statements, and publication of these items does not constitute endorsement of the products.

A new light source, claimed to be five times brighter than conventional bulbs and designed to function simultaneously as light and shutter, has been announced by De Vry Corp., 1111 W.

Armitage Ave., Chicago, Ill. This development makes possible a shutterless motion-picture projector. It is also intended to meet unusual demands for brightness level such as are met with in 3-d projection and color television.

Ordinary projectors operate with 48 light fields in 24 frames/sec of film, giving each frame two light fields, with the shutter responsible for a loss of up to 50% of the available light. Since the new source eliminates the shutter, all the available light can be used. It consists of a xenon gas, quartz-enclosed arc lamp, specially designed to give intermittent fields of light to each frame as the film passes through the projector. Instead of the ordinary two fields, however, each frame receives five fields. The film is synchronized so that the pull-down on each frame occurs during the 4.5 msec of darkness between each flash. A standard shuttle is used for the pull-down. A full description of this new development is to be given at the SMPTE Spring Convention in Washington, D. C., May 3-7.

A new station identification slide is offered by Loucks & Norling Studios, Inc., 245 W. 55 St., New York 19. As the illustration shows, the call letters, channel number, address and any other information that may be wanted are fitted into

