

for regular monthly meetings except during the months of June, July, August and December. It was also announced that definite arrangements had been made for the April meeting in which the sound system of Robert Fine, PerspectaSound, will be presented. Tentative plans were also discussed for the May meeting. The Board also discussed a proposal to adopt a broad long range plan or theme for the future programs of the Section. It was pointed out that such a proposal would in itself help all the members of the Board to obtain suitable papers by directing our thinking and inquiries. A decision on this matter was deferred.

At a section meeting on Wednesday, March 24, Stanley Powers of the Densitometer Control Center, Color Technology Div., Eastman Kodak Co., presented a paper "A Chi Square Method for Controlling One or More Instruments or Processes." Mr. Powers pointed out that any industrial process had to be in control if it was to be profitable. Referring to the color densitometers used by the Eastman Kodak Co., Mr. Powers pointed out that inasmuch as these instruments were effectively the "yardstick" by which the materials or processes were measured, it was highly desirable that the various groups concerned have a uniform "yardstick." The development of the system of control which is applied to these instruments was explained in detail. The step-by-step procedure for establishing a control system was outlined. Following the paper there was an active discussion period. The application of these principles to one or more instruments was explored and the advantages to be gained by standardization were stressed.—*C. W. Seager, Manager, Atlantic Coast Section, c/o Ansco, 405 Lexington Ave., New York 17.*

Book Reviews

Drive-In Theatre (A Manual of Design and Operation)

By George M. Petersen. Published (1953) by Associated Publications, Kansas City, Mo. 226 pp. + 76 illus. Paper covered 6 X 9 in. Price \$3.00

Mr. Petersen offers some timely advice

on all phases of construction and operation for both prospective exhibitors and those who are now operating drive-in theaters. Among the many topics covered are site selection and design, financing, materials and construction, landscaping, lighting, drainage, sewage disposal, promotion, advertising, concessions, maintenance and insurance. In discussing each topic, the author is careful to present the methods and practices which he has found to be successful during his 14 years of experience with hundreds of drive-ins in the United States, Canada and Hawaii. The point emphasized early in the discussion is that, because the drive-in field is relatively new, advice by experts with considerable experience can help the new exhibitor to avoid initial costly mistakes.

Mr. Petersen's thesis is that success or failure is largely determined by the care given to the numerous details of the complicated business of building and operating a theater; and his coverage is consistent with this thesis. For example, in the chapter dealing with concessions, he goes to the extent of offering a special recipe for chili sauce. There are numerous diagrams, illustrative examples, and tables showing how to estimate floor space, costs, concessions and other facilities for a given number of cars. Of special interest to operators of existing establishments are the chapters describing profitable promotional schemes, and the techniques of handling concessions of many kinds including the increasingly popular "kiddylands." Considerable space is devoted to what might be classed as "pep talks" for the operating personnel.

The entire book is written in a straightforward, factual style, convincing in its thoroughness, and directed toward expounding those factors which constitute honest showmanship and form the basis of a sound business enterprise. The broad principles of pleasing the patron, as presented by the author, are not limited to the drive-in theater.

Some of the content of the book has appeared previously in the *Modern Theatre* section of *Boxoffice*. The book as a whole is well unified, and is not a mere collection of separate articles.—*Rowland H. Müller, General Precision Laboratory Inc., Pleasantville, N. Y.*

Sound Film Projection, Fourth Edition

Edited by E. Molloy; Contributors, F. W. Campbell, T. A. Law, L. F. Morris and A. T. Sinclair. Published (1951) by George Newnes, Ltd., Tower House, Southampton St., London, W.C.2. i-vii + 330 pp. + 8 pp. index. 228 illus. 6 × 9 in. Price 30 shillings (\$4.20) net.

For readers in this country, the chief value of the book is as a reference source of general background interest. Material on installation, maintenance, trouble shooting ("fault tracing") and repair is presented with a touch that reveals much practical experience, and sympathy with the plight of the novice who has to be shown exactly how something is done. Since all the projectors, and most of the soundheads and amplifiers are of English origin, little of this operating information is directly usable, other than as a basis for comparison against our own practices. For example, one gathers that some of the service operations with which a British projectionist must be familiar are not the normal duties of a projectionist in this country; and this difference may be of interest. Technical descriptions of design features not commonly encountered here are clearly presented and well illustrated.

Systems of sound-film projection dealt with in detail are: R.C.A. Photophone, Gaumont-Kalee and British Acoustic, British Thomson-Houston, and Western Electric. Sound-reinforcement equipment and public-address systems are reviewed. There is a chapter on theater television, but the information is necessarily earlier than the publication date of the book.—*Willy Borberg*, General Precision Laboratory Inc., Pleasantville, N. Y.

Theatre Catalog, 11th Annual Edition, 1953-1954

Published (1953) by Jay Emanuel Publications, Inc., 246-48 N. Clarion St., Philadelphia 7. i-xxxii + 379 pp. Profusely illus., includes advtg. 9½ × 12½ in. Price \$5.00 (foreign shipments \$10.00 a copy).

Theatre Catalog is an impressive yearbook on theater construction, design, maintenance, operation and advertising. Every-

thing from acoustics to television is covered in this year's issue. Comprising a collection of articles by leaders in their respective fields, the catalog is divided into three books: (1) Design and Construction, (2) Equipment, and (3) Management. The first book covers design, construction and drive-in theaters, and is profusely illustrated with almost 200 photos. A complete listing of all operating drive-ins in the U.S. is also included. The second book contains articles on signs and marquees, snow-melting sidewalks, new projection and sound-equipment techniques for 3-D, wide-screen, stereosound, etc., and installation and maintenance information on seating, flooring, and carpeting. Of particular interest is an article by SMPTE President Herbert Barnett describing and evaluating the various new projection and sound systems recently developed for the industry. The third book contains articles on promotion and management, parking problems, advertising and theater television. An editorial feature describes and illustrates the work of theater architect Ben Schlanger. There is a complete subject index to the present issue of the catalog as well as a cumulative index to all previous editions.—*Rowland H. Müller*, General Precision Laboratory, Inc., Pleasantville, N. Y.

Farbenmetrik

By Dr. Hans Arens. Published (1951) by Akademie-Verlag GmbH., Berlin NW7, Schiffbauerdamm 19. 68 pp. + 8 pp. glossary + 3 pp. index. 38 illus. 6½ × 9½ in. \$3.31.

This book is a short survey of color with special reference to color measurement. The purpose of the book, and of others in a projected series of small books, is to supply a need for technical background information among those concerned with the numerous applications of color photography.

Most of *Farbenmetrik* divides into two parts, the first of which is concerned with the characteristics of color. Color is considered both from the perceptual point of view and the physical or stimulus standpoint. The perceptual development is strictly according to Hering and Ostwald. The four primary colors, red, yellow, green and blue (Urfarben), together with black

and white in appropriate mixtures yield all colors. The mixture with black and white corresponds to the achromatic component in most perceived colors. These colors of varying lightness and saturation are known as white-, black- and gray-veiled ("verhüllt") colors. The discussion of color from the stimulus standpoint purports to deal with the physical correlates of this color-veiling.

The second part of the book treats more directly of color measurement; but as before the topic is broken down into stimulus and response aspects. Following an introduction to such familiar fundamentals as spectrophotometric curves, Grassmann's laws, vectorial representations and transformations of systems, there is a detailed treatment of the Luther color moment and solid. This ties in with Ostwald and according to the author affords the best approach to color measurement congruent with perceived color. Evaluations of color-veiling, color thresholds and color differences are briefly considered; and finally some of the methods of establishing functional relations between perceptual and psychophysical color systems are mentioned.

Granted that a satisfactory survey of color in the compass of 76 pages is a formidable task, the results are disappointing. The sources of material consulted were apparently very limited; Judd and Munsell are scarcely mentioned despite the author's evident interest in color appearance. Little or no account is taken of numerous investigations and topics of obvious relevance. Furthermore and contrary to reasonable expectation, the subject matter of color has not been especially related to color photography. There are also terminological difficulties such as the continued use of the term "Helligkeit" to indicate either brightness or luminance. Such shortcomings should not be blamed on the author; for the book happened to appear just as many changes in the German nomenclature were being put into effect. It is apparent, however, that this publication cannot be strongly recommended to the uninformed reader to whom it is largely addressed.

On the other hand, there are a number of favorable features. Among these may be mentioned excellent examples in the introduction illustrating color principles, an

effort toward a stimulus-response organization of the subject matter, a critical statement of the principle of additivity of luminance, a discussion of Luther's moment which may interest the expert, and a technical glossary of 90 items. The desirability or undesirability of the author's general position may be left up to the reader. This is that visual colorimetrics are more valuable and important for color photography than is conventional colorimetry.

Günter Wyszecki contributed substantially to this review by reading the book and making his comments freely available.—*Sidney M. Newhall*, Eastman Kodak Co., Rochester 4, N.Y.

French Film

By Georges Sadoul. Published (1953) by the Falcon Press (London) Ltd. Distributed in the U.S. by The British Book Centre, Inc., 122 E. 55 St., New York 22. 131 pp. Illus. Subject Index. 7½ × 10 in. \$3.50.

The considerable public in this country that frequents French films will be extremely interested in this little book. Beginning with the early contributions of France to the development of motion-picture equipment, and the professional controversies between Lumière and Melies, the author follows the ups and downs of French film production over the years.

Beset by financial troubles and difficulties in obtaining equipment tied up by foreign patents, the French motion-picture industry, like that of Europe generally, has had to depend on a minimum of material and a maximum outlay of ingenuity. Following Rene Clair's successful invasion of world markets in the early 30's a handful of brilliant directors have given the French film an enviable reputation for artistic and technical merit. Their work is briefly but comprehensively reviewed in these pages, accompanied by a good selection of stills; and the consequent listing of pictures, with brief descriptions, makes an excellent guide to the major French productions.—*D.C.*

Motion-Picture Catalogs

Motion pictures, from the *Edison Kinetoscope Record of the Sneeze*, more frequently referred to as *Fred Ott's Sneeze*, produced in 1894, to such films as *She Wore a Yellow Ribbon*, produced in 1949, are listed in three catalogs issued by the Library of Congress. Two of the volumes—*Motion Pictures*,

1894-1912 and *Motion Pictures, 1940-1949*—have just been published and they, together with *Motion Pictures, 1912-1939*, issued in 1951, provide an unbroken, 55-year record of the copyright registration of more than 76,000 motion pictures in this country. Foreign films registered for United States copyright are also listed.

The content of the various entries differs slightly because of changes in the copyright laws,

requirements and procedures over the years, but the entry for each film usually includes the title, date, producing company, facts about the published work on which the film was based, and the author of the film story. Orders should be sent to the Copyright Office, Library of Congress, Washington 25, D.C. Costs are \$2.00 for the 92 pp. covering 1894-1912, \$18.00 for the 1250 pp. of the 1912-1939 span, and \$10.00 for 598 pp. on 1939-1949.

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. 35, Jan. 1954
Projection Viewing With the Westrex Editor (p. 23) *L. Allen*
The Zoomar Varifocal Lens for 16mm Cameras (p. 27) *A. D. Roe*

vol. 35, Feb. 1954
New Arriflex Cameras Feature Many Improvements (p. 80) *A. Rowan*
Care and Handling of Film in the Tropics (p. 89) *J. Forbes*

British Kinematography

vol. 23, no. 6, Dec. 1953
Studio Spotlights. Summary of Tests (p. 156)
Factors Affecting 16mm Picture Illumination and Quality (p. 160) *D. S. Morfey*

Canadian Film News

October 1953
Pixilation by *Norman McLaren* (Reprinted in *Rushes for Dec. 7, 1953, Film Council of America*)

Proceedings of the I.R.E.

vol. 42, Jan. 1954
A Versatile Approach to the Measurement of Amplitude Distortion in Color Television (p. 240) *J. A. Bauer*
Test Instruments for Color Television (p. 247) *W. C. Morrison, K. Karstad and W. L. Behrend*
Delay Equalization in Color Television (p. 258) *G. L. Fredendall*
Alignment of a Monochrome TV Transmitter for Broadcasting NTSC Color Signals (p. 263) *J. F. Fisher*
Transmission of Color Over Inter-City Television Networks (p. 270) *J. R. Rae*
Improving the Transient Response of Television Receivers (p. 274) *J. Avins, B. Harris and J. S. Horvath*
Theory of Synchronous Demodulator as Used in NTSC Color Television Receiver (p. 284) *D. C. Livingston*

The DC Quadricorrelator: A Two-Mode Synchronization System (p. 288) *D. Richman*
Processing of the NTSC Color Signal for One-Gun Sequential Color Displays (p. 299) *B. D. Loughlin*
Compatible Color Picture Presentation With the Single Gun Tricolor Chromatron (p. 308) *J. D. Gow and R. Dorr*
Improvements in the RCA Three-Beam Shadow-Mask Color Kinescope (p. 315) *M. J. Grimes, A. C. Grimm and J. F. Wilhelm*
The CBS Colortron: A Color Picture Tube of Advanced Design (p. 326) *N. F. Fyler, W. E. Rowe and C. W. Cain*
A Laboratory Receiver for Study of the NTSC Color Television System (p. 334) *C. Masucci, J. J. Insalaco and R. Zitta*
Bibliography of Color Television Papers Published by the IRE (p. 350)

International Photographer

vol. 26, Jan. 1954
Recording TV Pictures on Magnetic Tape (p. 5)
vol. 26, Feb. 1954
Color Television (p. 5)

International Projectionist

vol. 29, Jan. 1954
1954 Seen as Biggest Year for Color (p. 7) *J. Morris*
Recent Projection Advances in Europe (p. 9) *R. A. Mitchell*
Color is Catalyst in Battle of the Tubes (p. 14) *F. Hodgson*
The 3-D Score for '54 (p. 16) *T. L. Burnside*
vol. 29, Feb. 1954
That Hardy Perennial: Damaged Film! (p. 9) *J. Morris*
Proper Tools a 3-D 'Must'. (p. 12) *S. Cohen*
Atom-Smasher Principle Aids Color TV (p. 14) *F. Hodgson*
Light Gain, Better Screens Demanded by New Systems (p. 17) *L. Satz*