

News and Reports

Section Meeting

The opening meeting for the 1954-55 season of the **Central Section** was held on Monday, September 20, in the Western Society of Engineers auditorium in Chicago. Prior to the meeting the Central Section officers and Board of Managers met to discuss finances, papers and general administration. Since the meeting night has already been changed to Monday at the request of the members, it was decided to take a vote at the current meeting to see if an earlier starting time would be of benefit to the majority.

A pre-meeting dinner was held at Stouffer's Restaurant and was unusually well attended.

Lawrence S. H. Hanchek, President of Film Services, Inc., in Chicago, gave a paper on "Television Newsreel Techniques," which was the entire evening's program. Mr. Hanchek is well qualified on the subject of television news, since he operates a laboratory which services local television stations in the Chicago area. This presentation covered news production from camera to projector. At the conclusion of his talk, Mr. Hanchek ran two reels of 16mm positive prints illustrating typical news shots of all kinds.

The next meeting of the Central Section will be held on Monday, November 15.—*K. M. Mason*, Secretary-Treasurer, 137 N. Wabash Ave., Chicago 2.

The Calvin Workshop

When the first Calvin Workshop was scheduled in November of 1947 we expected, or rather hoped, that 20 or 30 people might show up. We had 125. The next year the attendance jumped to 240.

The most recent Workshop was held in April of 1954 and we assumed the attendance would be somewhere near our seven-year average of 250. We had slightly over 400 people. We will schedule our ninth annual 16mm motion-picture production Workshop for sometime in March or April of 1955. We think we might have 250 people, or maybe 300, or maybe 400 — but we no longer make any forecasts!

We planned our first Workshop back in 1947 on the assumption that there were hundreds or thousands of people who had become newly acquainted with the value of visual aids during the war years, that many of them were going into the film-production business, but that comparatively few of them could be called experienced film producers. We thought that we might contribute something to an apparent need by opening our building to any one interested — so that they could see the facilities required in film production and laboratory work. Further, by discussing the business of producing pictures and illustrating our points on the screen we thought these same people might be provided with the opportunity of learning from our own experience, and from our own mistakes. As worded in our first program folder, "the purpose of

the Workshop is to consider basic and factual material through the utilization of exhibits, demonstration, and discussion. The Workshop is for the men and women engaged and interested in the production of educational, religious, and commercial 16mm motion pictures."

Right from the beginning it was apparent that, more or less accidentally, we were filling a need. Each year since 1947 these hundreds of film people have come to Kansas City to be with us for the Workshop — representing all sizes and phases of motion-picture activity, coming from all sections of the nation as well as from other countries, sitting through every session for the three full days and three full nights, and

SMPTE 76th Convention Ambassador Hotel, Los Angeles Committee Meetings

TUESDAY—October 19

- 10 A.M. Papers/77th Convention, location to be announced
- 10 A.M. PH22, Regency Rm
- 2 P.M. Sound, Regency Rm

WEDNESDAY—October 20

- 10 A.M. Film Projection Practice, Regency Rm
- 2 P.M. Color, Regency Rm
- 2 P.M. High-Speed Photography, location to be announced

THURSDAY—October 21

- 10 A.M. Television, Regency Rm
- 2 P.M. Magnetic Recording, Regency Rm
- 8 P.M. Laboratory Practice, Regency Rm

FRIDAY—October 22

- 10 A.M. Screen Brightness, Regency Rm
- 2 P.M. 16 & 8mm, Regency Rm

with only about 20% of one year's group in the next year's attendance. In other words, about 80% of each Workshop attendance are people who have not been with us before. Where do they come from? Well, this year from 33 States and two Canadian Provinces. In the past, also from Thailand, England, Iran, Cuba, and Washington, D.C. We have had representatives from the film departments of all three Armed Services as well as from the Departments of Agriculture, Commerce, Interior and State—from colleges, universities and museums — television and industrial producers — the film departments of industry and church — and from many business and industrial firms.

Some are beginners, others are thinking about getting into the film business, still others have been producing for years. Some are film buyers who want to find out what work is represented behind the purchase orders they make out and approve. Still others have never and will never produce a film but they want to know something of the standards involved in production as an aid to forming their own standards in buying and using films.

We are still a little astonished at the numbers of new people who are with us each year. Of course, we can't be sure of the reasons why they come, but we do have some theories.

Beginning with the first Workshop we have operated on the basis of certain policies:

(1) To restrict the main subject matter to the business of producing 16mm motion pictures, with other special sessions on allied interests.

(2) To keep the *talk* about pictures to a minimum and to *project* a maximum of film scenes or sections or complete films to illustrate the points under discussion.

(3) To schedule the individual Workshop sessions in the order of the normal steps followed in producing motion-picture film, starting with the script and working right on through to the release prints.

(4) To be straightforward in utilizing our material to the best advantage in illustrating the problems of film making, and to try to eliminate any and all obvious sales pitches. (We realized that this approach would prove to be better salesmanship as well as better taste!)

(5) To open the Workshop to any one interested in film production, without fee or obligation — and to competitor as well as to "prospect."

(6) To hold back nothing in the way of "trade secrets" regarding either equipment or methods. (We don't put much store on trade secrets. What you do with what you have is what counts.)

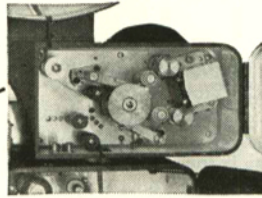
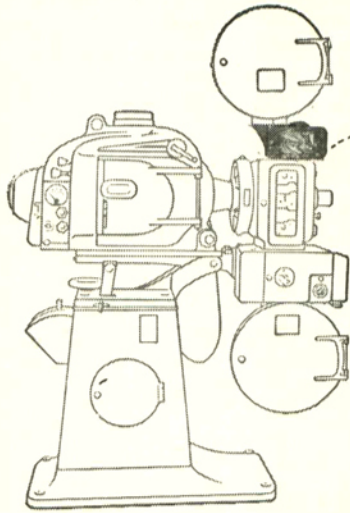
We believe that these policies have proved to be good choices, and that they have made the Workshop attractive to film people. In addition, we have been most fortunate in having as our guest speakers some of the outstanding men in the business, from manufacturing, producing and utilization circles.

It may be that the main appeal of the Calvin Workshop lies in the fact that it provides what has been termed a capsule course in film production, does so in simple language and with considerable screen illustration, and, through its guest speakers and exhibits, keeps abreast of the new developments. The comments of Workshop guests are unanimous in stating that the Workshop provides them their only opportunity to study the entire operation of film production from start to finish, on a practical, up-to-date workaday basis. They also tell us that they find their Workshop Notebook the most complete and modern "Text Book" on the subject. So, these must be among the reasons why they come.

The people who do come certainly come to talk shop and not for the usual convention "relaxation." They are on hand the first thing each morning and they don't leave until the last end title leaves the screen around ten or eleven o'clock at night.

We have now sponsored eight Workshops, and we're learning how to do it a little more easily. But we still have a good deal of preparatory work each year, espe-

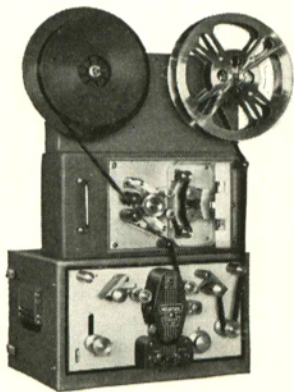
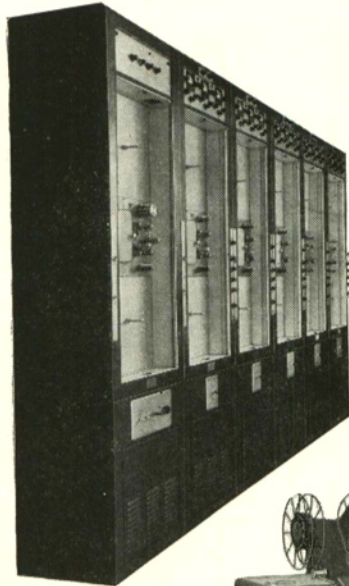
Westrex has a complete line of magnetic equipment for studios and theatres



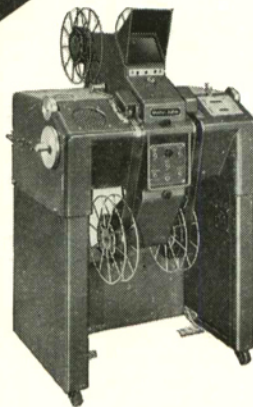
Westrex R9 Stereophonic Reproducer is a simple, high quality mechanism for reproducing quality stereophonic sound in theatres.

R9 Reproducer, installed between upper magazine and projector mechanism, operates with any modern projector or sound head.

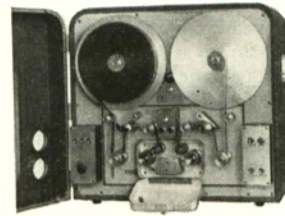
Westrex Electrical Printer simultaneously makes duplicates of original four-track magnetic recordings as required by individual studios.



Westrex "Pent House" Stereo Magnetic Recorder modifies an existing single track recorder to provide both single track magnetic and multiple stereo-track magnetic recording.

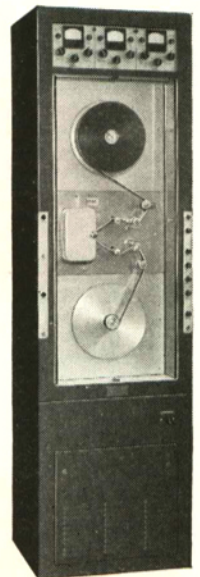


Westrex Editor... Honored in 1954 by the Academy for Scientific or Technical achievement... was designed and engineered in cooperation with leading studios to meet every film editing need... both photographic and magnetic.



Westrex RA-1517B Stereo-Recorder, with its very low flutter content and high volume range and signal-to-noise ratio, is today's quality portable triple-track stereo-magnetic recorder

Westrex 1506 Type Recorder-Reproducer provides maximum quality multiple track magnetic recording and reproducing.



Research, Distribution and Service for the Motion Picture Industry



Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET, HOLLYWOOD 38, CAL.



cially in the month preceding the Workshop dates. We are all a little worn down by the end of the Workshop week. But what started as an experiment and is now often referred to as an "institution" we consider a very valuable activity — and we deeply appreciate the annual opportunity thus provided to show our facilities to our guests and to become personally acquainted with so many friends, both old and new.

Some years back we discovered that our annual question, "Shall we have a Workshop this year?" had somehow changed to "When shall we schedule the Workshop this year?"—*Neal Keehn*, The Calvin Co., 1105 E. Truman Rd., Kansas City 6, Mo.

Book Reviews

Film Technique and Film Acting

By V. I. Pudovkin. Translated by Ivor Montagu. Introduction by Lewis Jacobs. Published (1954) by Vision Press (London) Ltd. Distributed in the U.S. by The British Book Centre, Inc., 122 E. 55 St., New York 22. 384 pp. 24 illus. 5 × 7½ in. \$4.50

Ever since their original publication abroad over twenty years ago, these two books by the notable Soviet director have been justly considered as the basic landmarks of cinema theory and practice.

Despite the many changes, technical and esthetic, that film has undergone, this re-

mains true even today; for instance, Pudovkin's remarks about the 1930 Fox Wide Film experiment fit perfectly the new aspect ratio of our screens.

The professional film maker as well as the serious student of the movies will richly profit from an attentive perusal of this exceptional work.—*George L. George*, Screen Directors Guild, New York.

A Guide to Film Services of National Associations, issued by the Film Council of America, 600 Davis St., Evanston, Ill., at \$2.00 per copy, is a two-hundred page, paper-bound book which describes the activities of 134 organizations and how they use, and distribute, 16mm films.

A Directory of 2,660 16mm Film Libraries has been published by the Government Printing Office, Washington 25, D.C., from which it may be ordered for 50¢. Arranged alphabetically by cities within the States, the annotations of each of the 2,560 libraries tells the number of films available, the nature of the pictures, and the restrictions, if any, on distribution.

Noise Control is a new magazine being prepared by the Acoustical Society of America for bimonthly issuance beginning in January 1955. It will cover problems arising, among other places, in the entertainment field as well as building construction, and the first issue will include articles such as "Measuring Noise," by George Bon-

vallet of Armour Research Foundation; "Reduction of Noise in Machines and Vehicles," by R. O. Fehr and R. J. Wells of General Electric; and "Fundamentals of Noise," by A. C. Pietrasanta of Bolt, Beranek and Newman, Inc. One article will discuss reduction of noise outdoors, while another will cover reduction of noise indoors; and features will include news items from major newspapers, short case histories of noise reduction, announcements of new products and book reviews. Editor of the new magazine is Lewis S. Goodfriend, 57 E. 55 St., New York 22. Subscriptions to **Noise Control** for members of the Acoustical Society are \$5.00 a year; to nonmembers, \$8.00 in U.S., Possessions, Canada and Mexico; \$10.00, elsewhere.

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

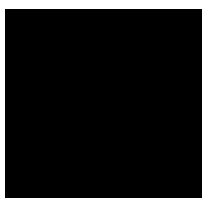
vol. 35, Mar. 1954

A New Instrument for Checking the Focus of Camera-mounted Lenses (p. 129)

Shooting A Newsreel-type Production in Color (p. 130) *R. W. Luce*

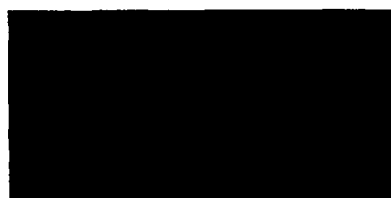
Organizing a TV Film Production Unit (p. 134) *M. Agnello*

E d u c a t o r s . . .



- Make sure you get the most out of your 16mm sound films
- Use the standard tests your own projector repairman uses
- Measure your projector's performance yourself with the . .

16mm SOUND-SERVICE TEST FILM



- Points up both projection and sound troubles
- Instruction booklet supplied with the film
- Test instruments are not required. Write . .

SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS
55 West 42nd Street, New York 36, New York