

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

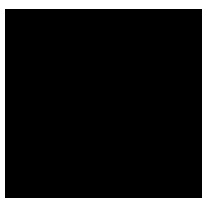
vol. 35, Mar. 1954

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*

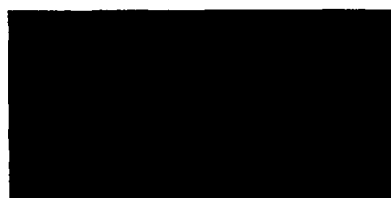
Organizing a TV Film Production Unit (p. 134) *M. Agnello*

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



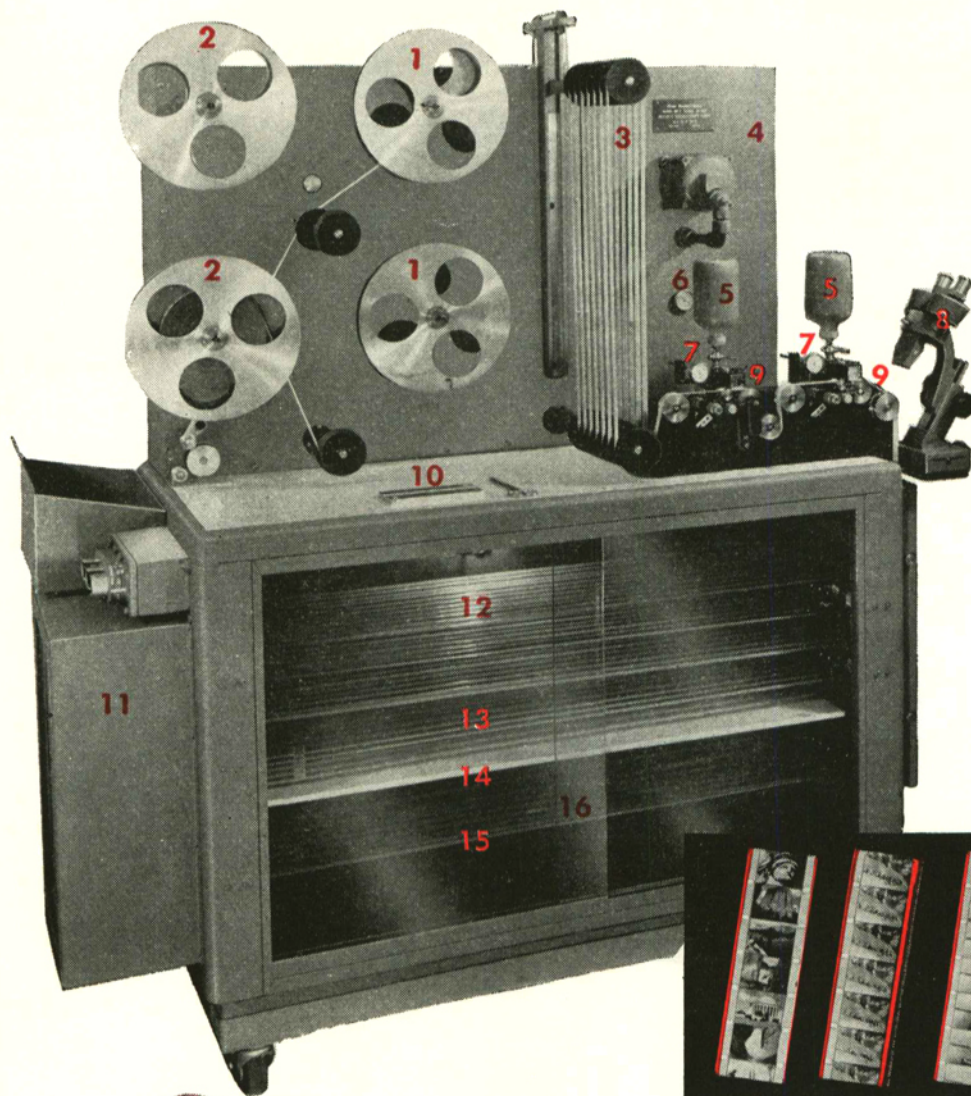
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10 East 52nd St., New York 22, N. Y.

Filming the Everest Climb (p. 138) *A. L. Marble*  
 Video Tape Recording and Home Movies (p. 142) *R. J. Berry*

vol. 35, Apr. 1954  
 Tomorrow's Wide-Screen Camera (p. 174) *A. E. Gavin*

vol. 35, May 1954  
 Follow-Focus Attachment for Mitchell Cameras (p. 237)

vol. 35, June 1954  
 Hollywood's Greatest Underwater Venture (p. 282) *T. Gabbani*  
 Light Plays a Part in Set Design (p. 286) *W. B. Mellor*  
 The Pre-editing Stage (p. 288) *C. Loring*  
 The Cinerama Technique (p. 290) *J. Brun*

**Audio Engineering**  
 vol. 38, Apr. 1954  
 Stereophonic Reproduction (p. 21) *R. Vermeulen*

Handbook of Sound Reproduction, Chapter 18. Testing and Measurement (p. 26) *E. M. Vitlchur*

**Bausch & Lomb Magazine**  
 vol. 29, No. 1, 1954  
 Stereoscopic Motion Pictures and Binocular Visual Performance (p. 4) *R. A. Sherman*

**Bell Laboratories Record**  
 vol. 32, July 1954  
 Continuous Scanner for Televising Film (p. 250) *R. E. Graham*

**Bild und Ton**  
 vol. 7, Feb. 1954  
 Die Bildstandsfehler bei der Wiedergabe und ihre Ursachen (p. 34) *K.-O. Frielinghaus*  
 Entwicklungsstand der Bildprojektoren und Bildtonanlagen für 16-mm-film in der Sowjetunion (p. 40) *G. Pierschel*

vol. 7, Mar. 1954  
 Das Kettenblendenband, ein neues Hilfsmittel im Agfacolor-Kinefilm-Kopierprozess (p. 66) *A. Clever*  
 Zur Kenntnis der Farbentwicklung (p. 69) *K. Meyer*

vol. 7, May 1954  
 Die günstigste Ausführung des Bildschnittes beim 8-mm-Schmalfilm und die Konstruktionsmerkmale einer entsprechenden Klebpresse (p. 154) *P. Sarzesny*

**British Institution of Radio Engineers, Journal**  
 vol. 13, Sept. 1953  
 Economy of Bandwidth in Television (p. 447) *D. A. Bell*

**British Kinematography**  
 vol. 24, no. 2, Feb. 1954  
 Filming the Everest Expedition (p. 36) *T. R. Stobart*  
 The Duplicating of 16mm Colour Films. Standard Contact Printing of Kodachrome (p. 43) *R. G. F. Chase*

vol. 24, no. 3, Mar. 1954  
 Stereophonic Sound (p. 64) *A. W. Watkins*  
 Standardized Light Sources for Colour Photography (p. 72) *R. L. Hoult*  
 Practical Problems in the Projection Room (p. 82) *J. Parsons*

vol. 24, Apr. 1954  
 The Television Outside Broadcast Unit (p. 96) *K. E. Owens and P. R. Berkeley*  
 Recording Television on Magnetic Tape (p. 111)

vol. 24, May 1954  
 Magnetic Recording of Television Signals (p. 124) *C. G. Mayer*  
 The Gevacolor Duplicating Process (p. 131) *L. Meeussen*

vol. 24, June 1954  
 Technical Aspects of Italian Film Production (p. 151) *P. Cavazzuti*  
 Stereophonic Sound Reproduction in the Cinema (p. 161) *J. Moir*

**Electrical Engineering**  
 vol. 73, July 1954  
 A New Continuous-Feed Facsimile Scanner (p. 615) *J. V. L. Hogan and G. M. Stamps*

**Electronic Design**  
 vol. 2, Apr. 1954  
 Color TV Receiver Tubes (p. 20)

**Electronics**  
 vol. 27, Apr. 1954  
 Signal Overload Relay for Television Receivers (p. 153) *C. Masucci, J. R. Peltz and W. B. Whalley*

vol. 27, June 1954  
 Color Demodulators for Television Receivers (p. 164) *E. G. Clark and C. H. Phillips*  
 TV Lighting Calculator (p. 192) *J. Sodaro*

vol. 27, July 1954  
 Television Flying-Spot Slide Scanner (p. 134) *A. J. Baracket*

**Ideal Kinema**  
 vol. 20, May 13, 1954  
 More Light on Big Screens, Reflective Characteristics Examined (p. 13) *R. H. Cricks*  
 Anamorphic Lenses Explained (p. 15)

vol. 20, June 17, 1954  
 Anamorphic Projection without Distortion (p. 13) *R. H. Cricks*  
 Polaroid's Vectograph—The System That Puts 3-D on to One Film (p. 14)

**Industrial Finishing**  
 vol. 30, Apr. 1954  
 Metallizing TV Picture Tubes (p. 45) *J. M. Lupton Co.*

**Institute of Radio Engineers, Proc.**  
 vol. 42, July 1954  
 IRE Standards on Television: Methods of Measurement of Aspect Ratio and Geometric Distortion, 1954 (p. 1098)

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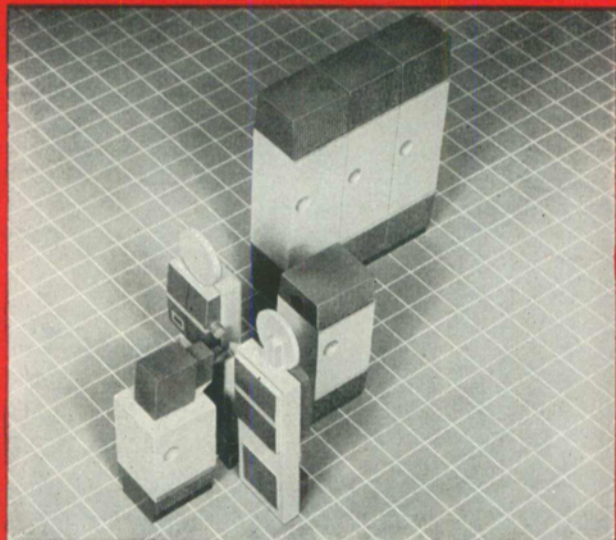
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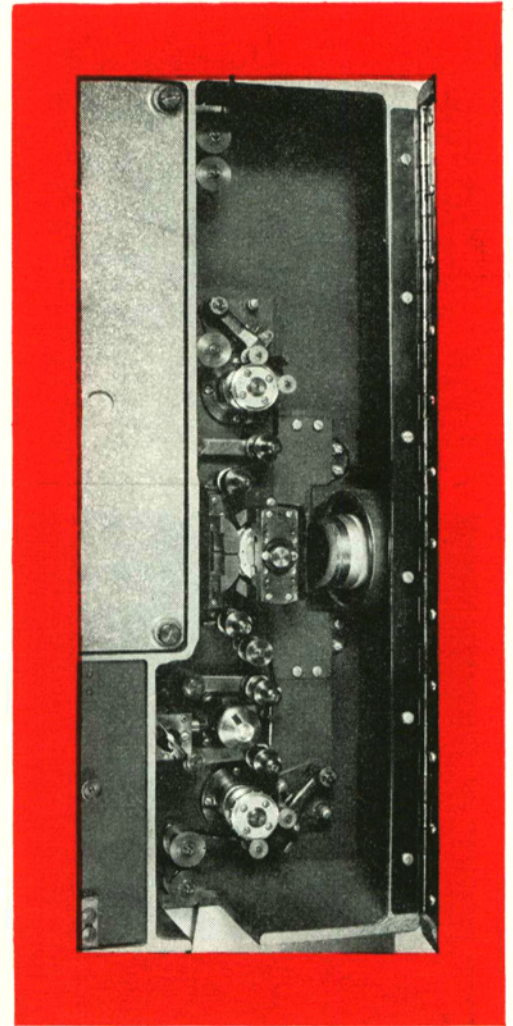
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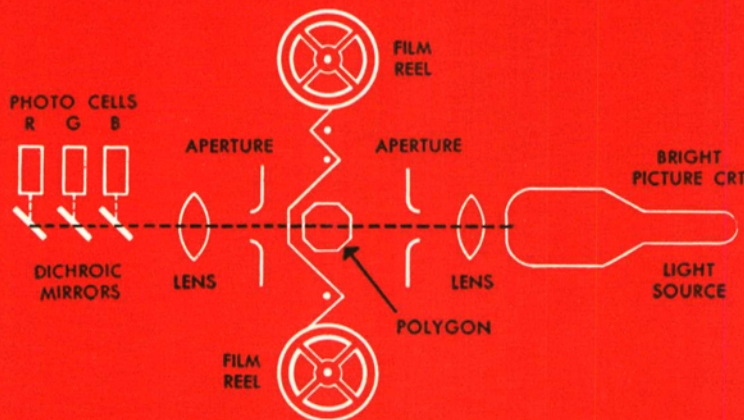
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IRE Standards on Audio Techniques: Definitions of Terms, 1954 (p. 1109)

**International Photographer**

VistaVision Camera (p. 16) vol. 26, May 1954

**International Projectionist**

Simple "Degaussing" Procedure Protects Magnetic Tracks (p. 10) *E. Stanko*  
World's Premiere Theatre Adopts "Flat" Screen for ALL Film Showings (p. 16) *C. Muller*

Paramount's VistaVision (p. 13) *L. L. Ryder*

The Anatomy of CinemaScope (p. 7) *R. A. Mitchell*

VistaVision: Promise of Sanity (p. 11) vol. 29, June 1954

The Anatomy of CinemaScope (p. 10) *R. A. Mitchell*

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RCA's Portable 16-mm Arc Projector (p. 16) *J. J. Hoehn, A. J. Cardile and R. A. Wood*

From Muybridge to CinemaScope (p. 22) *J. Card*

**Kino-Technik**

Series of illustrated, descriptive articles on Agfa, Arnold & Richter, Askania-Werke, Bell & Howell, Bernhard Delschaft, Andre Debrie, Frieske & Hoepfner, C. Conradty, Gevaert, C. Jost, Kino-Bauer, Linhof, K. G., J. D. Möller, Niezoldi & Krämer, Perutz, Schneider, Siemens-Klangfilm, C. Zeiss and Zeiss-Ikon. vol. 8, Apr. 1954

Die Arri-Farbfilm-Entwicklungsmaschine Type VF (p. 150) vol. 8, May 1954

Universal-Maschinen zur Farbfilm-Entwicklung von Union (p. 151)

Debrie-Geräte für Farbaufnahmen-Entwicklung-Kopie (p. 152)

Die Breitschirmprojektion im Blickfeld der verschiedenen Wiedergabe-Systeme (p. 176) *H. Tummel*

VistaVision—Breitwandverfahren mit grossem Negativbild (p. 178) *W. Beyer*

Die optischen Grundlagen des Garutso-Verfahrens (p. 179) *H. Atorf*

Bildausgleich bei der Vorführung von Zweiband-Stereofilmen (p. 182) *W. Selle*

Kritische Betrachtungen des CinemaScope-Systems (p. 184) *G. Heinecke*

**Motion Picture Herald**

MGM, Paramount Films Use Perspecta Sound (p. 12) vol. 194, no. 13, Mar. 27, 1954

Superscope Comes East in Impressive Debut (p. 14) *V. Canby*

Paramount Presents "VistaVision" and New York's Industry Finds Bow Impressive (p. 12) vol. 195, no. 5, May 1, 1954

Paramount Presents "VistaVision" and New York's Industry Finds Bow Impressive (p. 12)

**Motion Picture Herald (Better Theatres Sec.)** vol. 195, Apr. 10, 1954

Stereophonic Sound in the Development of New Techniques (p. 16) *G. Gagliardi*

Making Growth of the Art Complete With Stereophonic Sound (p. 17) *G. Schutz*

Wide-Screen's New Adaptability (p. 21)

VistaVision. The New Paramount System (p. 22) *L. L. Ryder*

Auditorium Remodeling for the Wide Picture (p. 26) *B. Schlanger*

Three-Channel Sound From One Optical Track (p. 28)

Three-Channel Sound for CinemaScope at Drive-Ins (p. 31) vol. 195, May 8, 1954

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The Presentation of VistaVision Films in the Theatre (p. 13) *L. L. Ryder*

The Installation and Operation of a Perspecta Sound System (p. 21) *N. H. Crowhurst*

Anamorphic Versus Cropping in Wide-Screen Projection (p. 23) *G. Gagliardi*

VistaVision Sound and Booth Operation (p. 21) *L. L. Ryder*

The Tushinsky Anamorphic System in Printing and Projection (p. 22) *G. Schutz*

Seating the Auditorium for the Wider Picture (p. 12) vol. 196, July 3, 1954

Wide-Screen Presentation at the Drive-In Theatre—with a "White" Screen Surface (p. 25) *G. Gagliardi*

**Nature** vol. 172, Nov. 21, 1953

Eye Movements in Connexion With Television Viewing (p. 964) *M. P. Lord*

**Philips Technical Review** vol. 15, no. 7, Jan. 1954

The Focusing of Television Picture-Tubes With Ferroxdure Magnets (p. 214) *J. A. Verhoef*

**Photo-Technik und -Wirtschaft** vol. 5, July 1954

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Magnetton-Vertonungsverfahren für Schmalfilme (p. 348)

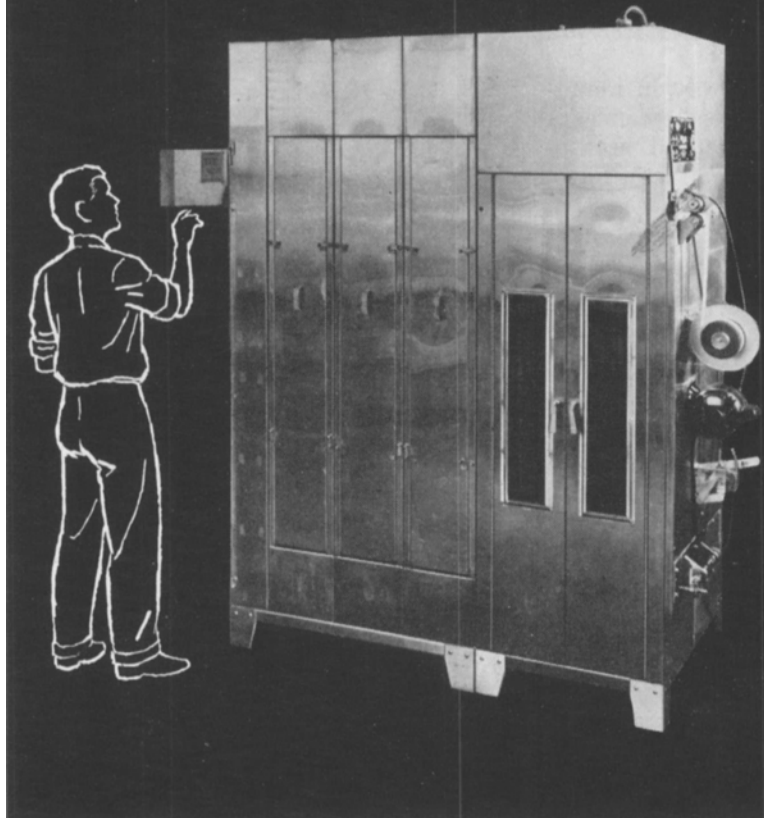
Schmalfilmkameras und die neue Lichtwert-Skala (p. 351) *H. Setzkorn*

Was eine Schmalfilmkamera leistet: Agfa Movex 8 L (p. 352) *F. Frese*

Helle Projektionsbilder durch richtige Lichtführung (p. 356)

Lievin Gevaert begründete vor 60 Jahren eine Weltfirma (p. 358) *H. H. Grassmann*

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### Radio & Television News

- vol. 51, May 1954  
Fundamentals of Color TV. The Tri-Gun Receiver (p. 40) *M. S. Kiver*
- vol. 52, July 1954  
Magnetic Recording 1888 to 1954 (p. 59) *L. A. Wortman*
- Fundamentals of Color TV Chrominance Circuits (p. 60) *M. S. Kiver*

### RCA Review

- vol. 15, Mar. 1954  
A System for Recording and Reproducing Television Signals (p. 3) *H. F. Olson, W. D. Houghton, A. R. Morgan, J. Zenel, M. Artzt, J. G. Woodward and J. T. Fischer*
- Investigation of Ultra-High-Frequency Television Amplifier Tubes (p. 27) *W. Y. Pan*
- vol. 15, June 1954  
The Metrechon—A Half-tone-Picture Storage Tube (p. 145) *L. Pensak*
- Synthetic-Pattern Generator for the Solution of Certain Instrumentation Problems in Television (p. 187) *R. C. Webb*

### Tele-Tech and Electronic Industries

- vol. 13, Apr. 1954  
Compatible Color Signal Content and Transmission (p. 80) *E. S. White and M. H. Kronenberg*
- New Test Tape for Magnetic Recorders (p. 88) *J. A. Konins*
- RCA's New 19-Inch Color Tube (p. 168)
- vol. 13, May 1954  
Vari-Focal TV Lens (p. 87) *J. Radick*
- New Color Stripe Generator for TV Stations (p. 122)
- vol. 13, July 1954  
Bibliography of Magnetic Recording 1900-1953 (p. 54) *A. Jorysz*
- Tape and Disc Recording System (p. 65) *C. K. Chrismon*

### U. S. Camera

- vol. 17, July 1954  
Report on Magnetic Sound (p. 83) *M. T. Astroff*

### Westinghouse Engineer

- vol. 14, May 1954  
Color Television (p. 98)

## Obituaries



**Terry Ramsaye**, film historian and one of the best-known pioneers of the motion-picture business, died August 19 at Norwalk, Conn., aged 68.

Mr. Ramsaye was born in Tonganoxie, Kansas, and studied engineering at the

University of Kansas. He worked briefly in the engineering department of the Bell Telephone and Western Electric Companies before going into newspaper work as a reporter for the Kansas City Star and Times. As his journalistic career progressed, so did his interest in motion pictures, and as a reporter for the Chicago Tribune he later combined the two by collaborating with the late Moses Annenberg in promotional efforts that resulted in a series of stories on the then popular motion-picture serials.

In 1914 he entered the motion-picture industry as an editor and producer. Some of his early experience was gained in the Edison studio then located in the Bronx,

where he produced a great many short entertainment films including some with sound recorded on disks. As publicity and advertising director of the Mutual Film Corp. he founded the Screen Telegram, a newsreel that had notable success during World War I. After producing and editing patriotic shorts for the Treasury Department, a number of scenic and travel films, including Martin Johnson's *African Hunt*, and a session as editor in chief of Pathe News and Pathe Audio Review, Ramsaye joined the Motion Picture Herald as editor in 1931. From then until 1950 when he became consulting editor to the Quigley Publications, he was very active and was widely known through-

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