

two units, namely a clamp pulse generator and a correction unit.

Clamp Pulse Generator: This produces a clamping pulse of 2-v amplitude, which will remain correctly timed in presence of noise pulses on the incoming signal, positive or negative, up to $1\frac{1}{2}$ - μ sec duration.

Correction Unit: In this unit the sync pulses are stretched, clipped to standard level, and pre-correction applied to compensate for transmitter nonlinearity. A fine gain control is provided on this unit. Signals are clamped by pulses from the clamp pulse generator, and the output is approximately 1.5 v double amplitude peak to the next stage, the preamplifier.

Preamplifier: Here the signal can be increased to approximately 50-v DAP.

Since the input is correctly clamped, the black level is maintained in the succeeding stages by d-c restoration. Coarse, and fine preset gain controls are provided on this unit.

Final clamping and Black-Level Feedback Unit: A signal is obtained via a probe in the aerial feeder rectified, and fed to this unit. The amplitude of the sync pulse in the signal thus derived is used to maintain the black level constant. The signals are also clamped by pulses from the clamp pulse generator. Should a fault occur in the feedback path, the feedback control may be switched out of operation.

Final Amplifier and Modulator: The unit is fed from the final clamping stage through an input cathode follower, the whole cir-

cuit being directly coupled to maintain the constancy of black level. A cathode follower feeds a normal shunt regulated amplifier, followed by a shunt regulated cathode follower stage, in order to supply the large reactive current demanded by the stray capacitance appearing at the modulation terminals of the amplifier. A peak modulation limiter is incorporated in this unit.

Band III Amplifier

The modulated output of the 2-kw transmitter is fed to the input of this amplifier, which consists of a single-ended air-cooled triode operating in a coaxial line circuit to raise the output level to approximately 10 kw peak.

Wide-Screen Motion Pictures

The Society has just produced a brief booklet on wide-screen motion pictures. It is a comprehensive outline of the several new methods of motion-picture production and exhibition that came into use during and after 1952, and an indication of the ways in which they differ from the techniques that became "standard" during the late nineteen twenties.

The booklet, which was prepared at the suggestion of Ralph Hetzel, Vice-President of the Motion Picture Export Association, covers 35mm sound pictures, Cinerama, CinemaScope, VistaVision, Superscope and Todd-AO. Details of camera aperture, projection aperture, aspect ratio, direction and rate of film travel, number and type of soundtracks and loudspeakers, and type of screen are included in each section.

Copies are available at no charge to Society members upon request until present supply is exhausted—S.G.

Education, Industry News

The National Association of Educational Broadcasters has made a survey of the television in the U.S. and reports much activity in this field. During the past summer TV workshops were offered with an increasing emphasis on the technical side of the medium.



In addition to the writing, directing and program planning courses which are given by a great many institutions, the University of Miami, Coral Gables, Fla., offered a series of courses including: Studio Operations, Control Room Operations, Performance Skills, Set Construction and Graphics. Michigan State University at East Lansing, Mich., offered workshops in Production Methods, and Production Laboratory; and the University of Southern California, which recently installed a good deal of modern, up-to-date projection equipment, offered a comprehensive course in Control Room Operation, Television Laboratory and Telecommunications Workshop.

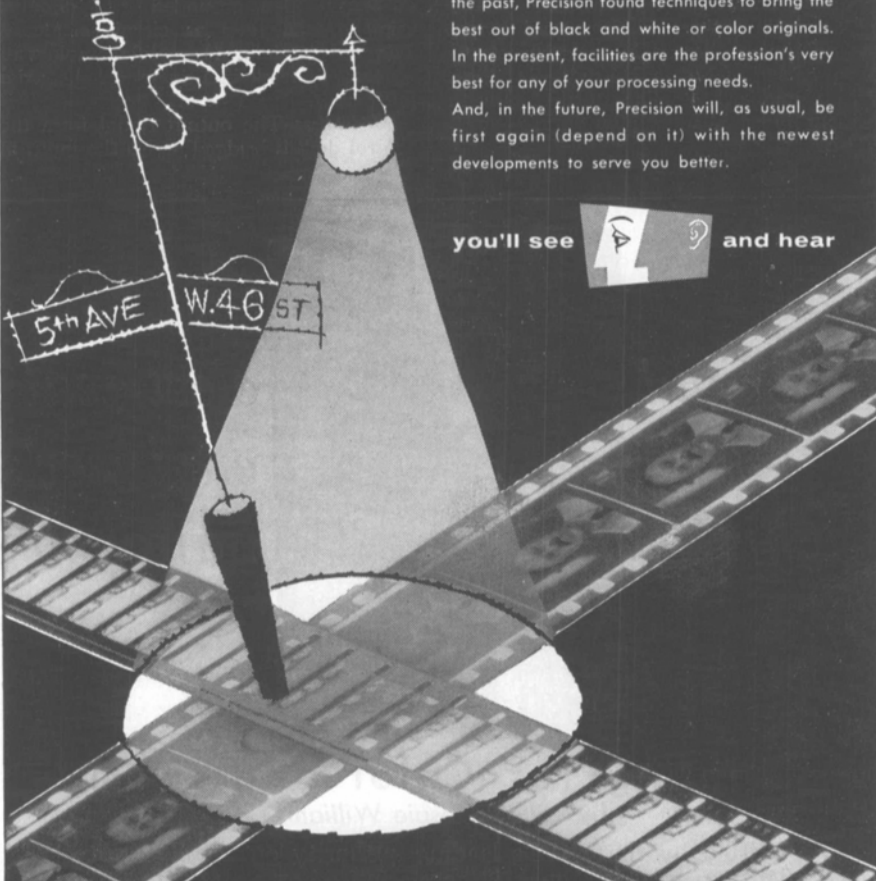
Membership Certificates (Active and Associate members only). Attractive hand-engrossed certificates, suitable for framing for display in offices or homes, may be obtained by writing to Society headquarters, at 55 West 42d St., New York 36, Price: \$2.50.

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Meet Los Angeles "SCOTCH" Brand Account Executive Tom Gibbons, Jr., wife Cleyo Sue and their five children—Tommy, Jacky, Susan, Maureen and Jeffry. A high fidelity music fan, Tom also finds time to take his young sons on week-end trips to the High Sierras.

HE HELPED TO PUT THE FILM INDUSTRY ON A NEW "TRACK"

DECEMBER, 1948—a standout date for Tom Gibbons, Jr., motion picture industry Account Executive and member of the S.M.P.T.E. Just seven years ago he played an important role in helping the motion picture industry to adopt an entirely new sound recording method, now used by all major film companies for their original recordings. It's "SCOTCH" Brand Magnetic Film No. 115.

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James L. Wassell, Chairman of the Society's Central Section, was recently appointed Coordinator of a new department called the Professional Equipment and Instrument Division set up by Bell & Howell in Skokie, Ill., according to an announcement by George L. Oakley, manager of the division.

Wassell formerly was with Ansco where since 1949 he was midwest sales manager of the company's professional motion-picture division.

The new division at Bell & Howell is a further extension of the company's policy of developing and coordinating its efforts in designing new, specialized equipment for the professional and engineering fields. The number of sales and engineering personnel in this work has been quadrupled. This activity was formerly divided among the Bell & Howell engineering, manufacturing and merchandising divisions.

A special group will work on projects not suitable for the production line, and the division will concentrate heavily on research in the electronics field. Increased effort will be given to film printers and other equipment that the company pioneered for the motion-picture industry. Special research will be aimed at developing equipment to help film laboratories "automate" their operations.

Two other appointments have recently been announced, these by Malcolm G. Townsley, Vice President of Engineering: **John G. Heiland**, who was formerly Associate Director of research while Mr. Townsley was also serving as Director of Research, has been made Director of Research. **Gerhard Lessman**, formerly a special project engineer, has been made Associate Director of Research.



books reviewed

How to Do Home Movie Tricks

By Julien Caunter. Published (1955) by Focal Press Ltd., London; available in U.S. from American Photographic Book Publishing Co., 33 W. 60 St., New York 23. 176 pp. 5 × 7½ in. Price \$1.75.

This compact little book brings a wealth of ideas and information to the student and amateur cine filmer. The professional will not find anything in it that he does not already know since all the tricks suggested are very simple in themselves or based upon the most elementary principles. Simple language and clear linecuts combine to inspire the amateur to look upon his camera with new interest and respect. Although the trick work described is primarily designed to amuse the filmer and his audience, it will undoubtedly provoke serious thought among students. The more serious application of these methods will permit many a random motion-picture enthusiast to become a serious worker in the field. The judicious use of the trick filming methods coupled with imagination and good taste will increase the value of films that would otherwise be very ordinary.

The chapter on varying camera speeds gives an unusually clear statement of the facts. Stop motion and animation come in for a very condensed but nonetheless informative pair of chapters which are well worth reading. Masks and before the lens effects are described in detail. All through the book there are very helpful general hints which apply to all types of filming and camera handling. Parallax errors in titling are adequately covered. A short chapter on editing, although not strictly keeping to the subject, has some hints worth considering.

The book as a whole makes a valiant attempt to cover a vast area of photography in a small amount of space. It succeeds in this without getting the reader involved in overly technical discussions.

The chapters devoted to animation and spot motion bring out some interesting and useful facts, but because of space limitations only the high spots are touched upon.

The glossary must be used with care because of the disparity between British and American nomenclature in some cases.

The fact that this book is too elementary to be of any use to the professional cinematographer does not lessen its value and importance to the student and amateur. It will find a welcome spot in the library of these last two, and is technically accurate, complete and full of useful information

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