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complete articles at standard rates. Abstracts of international research reports are published in Picture Proof. A book review section covers a wide variety of subject matter.

Film Users' Guide is a new 16mm film information service announced by Film Council of America, through which 16mm film sponsors, producers and distributors may get publicity about their films into 1000 key film information centers. Data submitted to FCA is edited, published and mailed bi-weekly in packets of twenty titles each to all public libraries with film-lending services, all public libraries serving populations of 20,000 or more, and all FCA Preview Centers. At four-month intervals FCA will publish subject-title indexes; a cumulative index will be published annually. The entire service will be free to the 1000 centers. To have a title publicized in the Film Users' Guide costs \$30. Further information, and Work Forms on which to enter information about titles, may be obtained from Film Council of America, 600 Davis St., Evanston, Ill.

The **Radio-Electronic Master**, which is the new title of *Radio's Master*, is now available in the 1956 (20th) edition through electronic parts distributors. The publishers consider the new title more appropriate to the wider scope of the volume's coverage which now has been broadened to include electronic parts for television as well as radio.

The *Master* is designed for those who buy, specify and manufacture electronic parts and equipment. The 1456-page volume, the largest to date, includes the products of practically all manufacturers of standard components and equipment in the industry. Complete descriptions and specifications are included with prices, as well as more than 11,000 illustrations.

A few of the products cataloged in the 1956 edition which are of particular

interest to motion-picture and television engineers are: receiving and transmitting tubes, special purpose tubes, sound and public address equipment, recording equipment, TV and radio chassis, speakers, horns, projectors, wire, cable, testing and measuring equipment, metal cabinets and racks, transformers, controls, power conversion equipment, TV antennas and systems, TV parts and accessories, hardware, etc. Detailed indexes help pinpoint the product information of 350 manufacturers.

The *Radio-Electronic Master* may be obtained from electronic parts distributors whose names will be furnished on request by United Catalog Publishers, Inc., 108 Lafayette St., New York 13.

Wild, baby, flutter, tail and some 400 other terms, ranging from aberration to zoom lens, are defined in a glossary for 16mm nontheatrical motion picture personnel, published in the Summer 1955 issue of the University Film Producers Association's Journal. The growing number of people involved in 16mm production and exhibition makes a uniform vocabulary imperative. One source for entries is the SMPTE-sponsored *ASA222.56-1947 American Standard Nomenclature for Motion Picture Film Used in Studios and Processing Laboratories*. Other sources are a *Glossary* prepared by the Theatre Arts Dept. of the University of California at Los Angeles and *A Selected Glossary for Motion Picture Technicians*, Reprint No. 23 of the Academy of Motion Picture Arts and Sciences. The source of all entries is indicated by a key. Many entries were prepared by UFPA members.

The UFPA Journal issue containing the glossary is available at 50 cents a copy, or 40 cents a copy in lots of 50, from the University Film Producers Association, Television Center, University of Iowa, Iowa City, Iowa.

Papers Presented at Lake Placid Oct. 3-7, 1955

The listing below includes two high-speed photography papers which were not shown in the printed program received by those who attended the Convention. There are also corrections in authorship in two instances, two papers withdrawn from the program at a very late date are omitted, and one paper has been moved from Friday afternoon to Tuesday morning which was when it was read.

Two of the papers on this program appear in this issue of the *Journal*; five or more others will appear in December; and most of the remainder which have already been, or are now being, put into final shape for publication will appear during the first quarter of next year.

Monday Morning — Materials and Standards

Polyester Photographic Film Base, D. R. WHITE, C. J. GASS, E. MESCHTER and WILTON R. HOLM, *E. I. du Pont de Nemours & Co., Inc., Parlin, N. J.*

Science and Technology in Color Motion-Picture Photography, C. J. STAUD, *Eastman Kodak Co., Rochester, N.Y.*

A Chairman Looks at Stockholm, AXEL G. JENSEN, *Bell Telephone Laboratories, Inc., Murray Hill, N.J.*

Progress Toward International Motion-Picture Standards, D. R. WHITE, *E. I. du Pont de Nemours & Co., Inc., Parlin, N.J.*

Monday Afternoon — Studio Practice

An Evaluation of Certain Methods of Using Exposure Meters, A. L. SOREM, *Eastman Kodak Co., Rochester, N.Y.*

A 225-Amp Motion-Picture Studio Carbon for Use With 3200-3400 K Color Film, F. P. HOLLOWAY, C. A. PLASKETT and R. B. DULL, *National Carbon Co., Fostoria, Ohio*; and C. W. HANDLEY, *National Carbon Co., Los Angeles*

Production Evaluation of the 225-Amp Low Color Temperature Carbon, W. F.

"...miraculously...blown up to wide screen size"(from 16mm)

Hollywood Reporter
Wed., Oct. 26, 1955

'Naked Sea' Fine Documentary Pic

"NAKED SEA"
(Theatre Productions-RKO Radio)
Produced, directed, photographed
by.....Allen H. Miner
Associate producer,
screenplay.....Gerald Schnitzer
Music composed and scored by
Laurinda Almeida, George Fields
William Conrad
Voice

Blow up from 16mm Kodachrome
to 35mm Eastman Color
by.....Filmeffects of Hollywood
Pathecolor: Aspect ratio: 1.85
(Running time—69 minutes)

This is a beautifully shot and thrilling documentary based on the 16-week cruise of 12 men in a tuna boat. Though there is no fictional suspense, the true-life story that ranges for its background from San Diego to Peru is filled with adventure and suspense; and for sheer beauty and interest in natural history it is equal to the best of Walt Disney's "True-Life Adventures." The magnificent color photography (35mm Eastman been blown up to wide-screen size with almost no grainy shots. The producer, Allen H. Miner, and is a superb

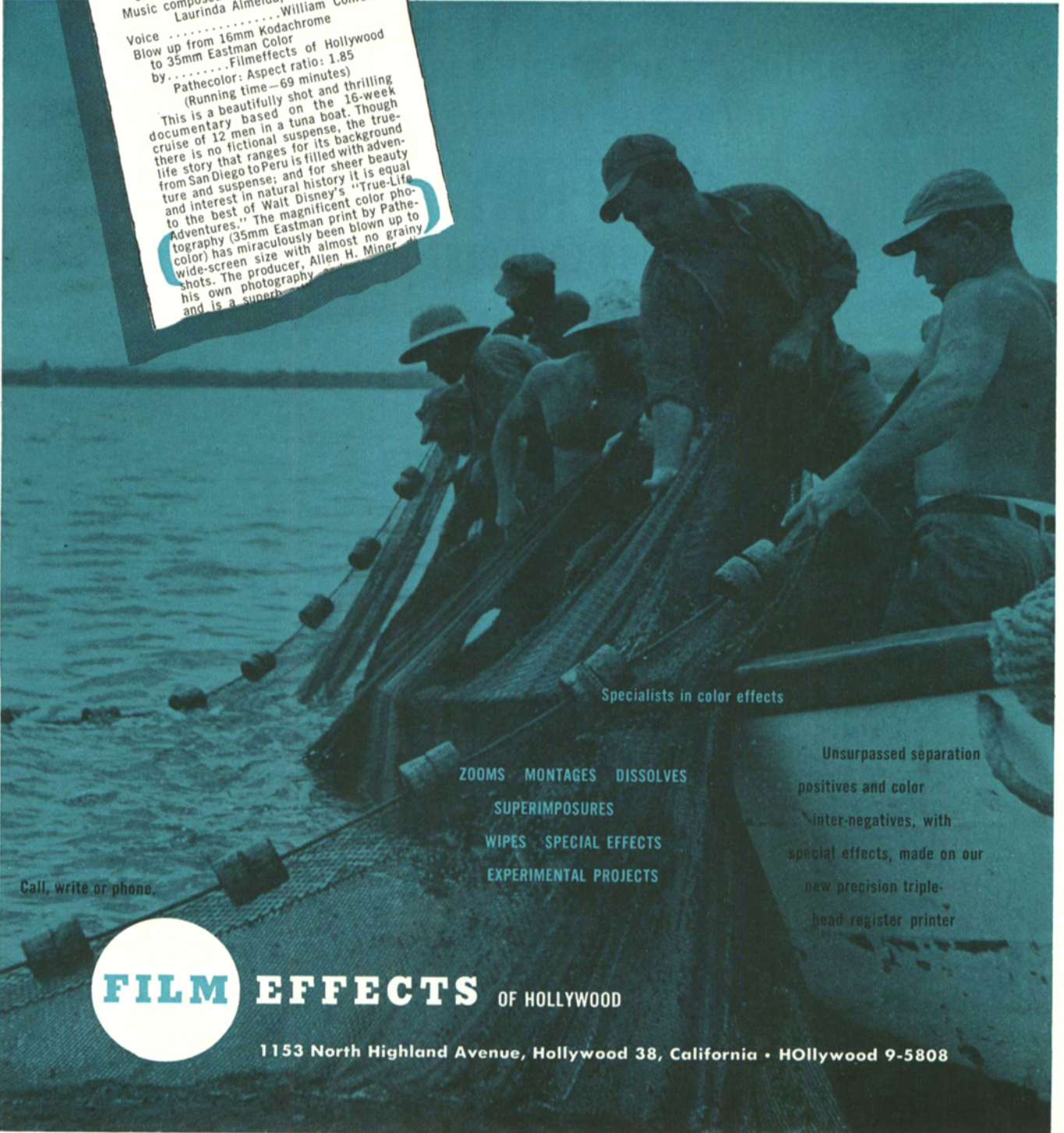
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KELLEY, *Motion Picture Research Council, Inc., Hollywood*

Color in Television Studio Lighting, R. G. WILLIAMS, *Century Lighting, Inc., New York*

A New Hand-Held Lightweight Double-Frame VistaVision Camera, TECHNICAL STAFF, *Paramount Pictures Corp., Hollywood, Calif.*

Motion-Picture Studio Production Problems — Round Table Discussion, W. A. MUELLER, *Warner Bros. Pictures, Burbank, Calif.*; I. L. RYDER, *Paramount Pictures Corp., Hollywood*; F. I. SPONABLE, *20th Century-Fox Film Corp., New York*; PETER MOLE, *Mole-Richardson Co., Hollywood*

Tuesday Morning — Projection and Viewing

New Concepts of Perspecta Sound and Projection Control Practice, R. A. HAINES, *Far East Army and Air Force Motion Picture Service, APO 500 (Tokyo, Japan) San Francisco*

New Field Developments for Military Theater Circuit Modernization, R. A. HAINES, *Far East Army and Air Force Motion Picture Service, APO 500 (Tokyo, Japan) San Francisco*

A Noncommercial Participation-Type Theater, ARTHUR L. SMITH, *Colonial Williamsburg, Williamsburg, Va.*

A New 8mm Copper-Coated Carbon for Motion-Picture Projection, F. P. HOLLO-

WAY and R. B. DULL, *The National Carbon Co., Fostoria, Ohio*

This Is Cinerama, W. ROBERT DRESSER, *Cinerama Inc., New York*

Report of the Committee on 16mm and 8mm Motion Pictures, M. G. TOWNSLEY, *Committee Chairman*

Reduction of Temperatures on Motion-Picture and Television Sets Using Heat Control Coatings, F. E. CARLSON and G. T. HOWARD, *General Electric Co., Cleveland*; A. F. TURNER and H. H. SCHROEDER, *Bausch & Lomb Optical Co., Rochester, N.Y.*

Tuesday Afternoon — Projection and Viewing

Todd-AO Motion-Picture System, BRIAN O'BRIEN, *American Optical Co., Southbridge, Mass.*

Perception of Color in Projected and Televised Pictures, D. L. MACADAM, *Eastman Kodak Co., Rochester, N.Y.*

Effects of Visual Angle on Visual Perception, S. M. NEWHALL, *Eastman Kodak Co., Rochester, N.Y.*

Projecting for the Wide Screen — Round Table Discussion, G. C. HIGGINS, *Eastman Kodak Co., Rochester, N.Y.*; A. E. NEUMER, *Wollensak Optical Co., Rochester, N.Y.*; WILLY BORBERG, *General Precision Laboratory, Pleasantville, N.Y.*; G. GAGLIARDI, *Stanley Warner Theatres, Englewood, N.J.*

Wednesday Morning — Laboratory Practice

The Testing of Plastics for Use in Contact With Photographic Processing Solutions, B. A. HUTCHINS, *Eastman Kodak Co., Rochester, N.Y.*

The Role of the Chemist in the Processing Laboratory, L. E. WEST, *Eastman Kodak Co., Rochester, N.Y.*

A Quality Control Program for Motion-Picture Laboratories, C. L. GRAHAM and R. T. RYAN, *Eastman Kodak Co., Rochester, N.Y.*

Some Principles of Spray Processing, J. R. TURNER and E. W. JENSEN, *Eastman Kodak Co., Rochester, N.Y.*

Electronic Printing — The Answer to Many 16mm Sound Problems, ROGER J. BEAUDRY, *Shelly Films, Ltd., Toronto, Ontario*

Wednesday Afternoon — Laboratory Practice

Cleaning Motion-Picture Film, D. W. FASSETT, F. J. KOLB, JR., and F. M. WEIGEL, *Eastman Kodak Co., Rochester, N.Y.*

A Uniform Blackbody Light Source Excited by Radio Frequency, S. C. PEEK, *Sylvania Electric Products Inc., Salem, Mass.*

The Design of Color Motion-Picture Printers, J. G. STREIFFERT, *Eastman Kodak Co., Rochester, N.Y.*

Report of the Color Committee, J. P. WEISS, *Committee Chairman*

Professional Printing Techniques for Ansco Color Negative-Positive Motion-Picture Film, KARL SCHADLICH, *Ansco, Binghamton, N.Y.*

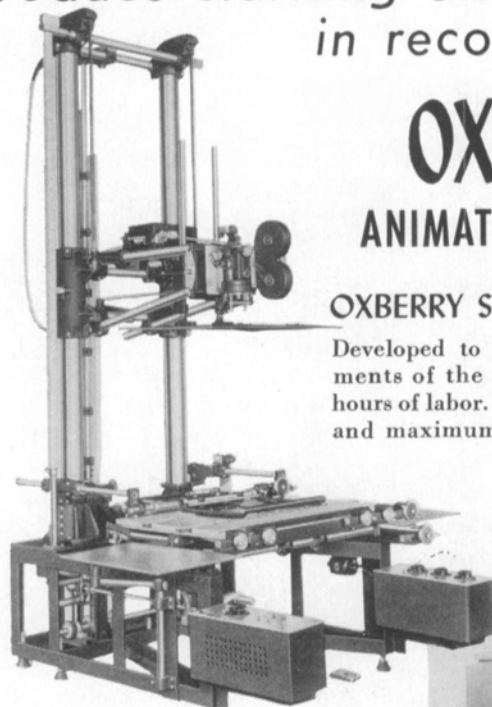
Processing Anscochrome Motion-Picture Films for Industrial and Scientific Applications, JOHN FORREST, *Ansco, Binghamton, N.Y.*

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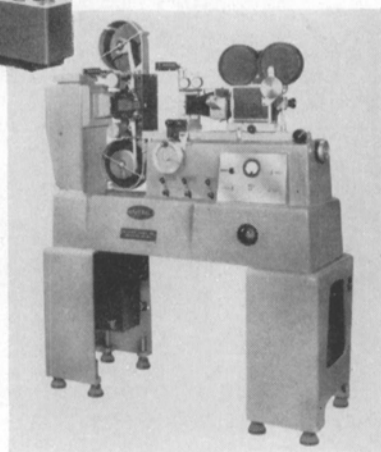
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Thursday Morning — Television

Problems of Network Broadcasting in Monochrome and Color — Round Table Discussion, R. E. SHELBY, *National Broadcasting Co., New York*; W. L. LODGE, *CBS Television, New York*; FRANK MARX, *American Broadcasting Co., New York*; F. A. COWAN, *American Telephone and Telegraph Co., New York*; P. B. LAESER, *WTMJ-TV, The Journal Co., Milwaukee, Wis.*

Thursday Morning — High-Speed Photography

The Iconolog — A Semi-Automatic XY Coordinate Film-Reading Device for Recording and Tabulation of Data in Decimal-Digital Form, RALPH E. BROWN *Genisco, Inc., Los Angeles*

A New Film Reading Machine of Great Versatility, BERNARD S. BENSON, *Benson-Lehner Corp., Los Angeles*

Some New Aspects of Photogrammetric Equipment, JOHN A. EIKELMAN, *Coleman Engineering Co., Los Angeles*

Data Reduction Techniques and Equipment for High-Speed Film, ERNEST KHOUGAZ, *Telecomputing Corp., Washington, D.C.*

Thursday Afternoon — High-Speed Photography

A Single-Sweep High-Speed Strip Camera for Rocket Research, KURT STEHLING, J. F. FREELAND and R. SCHMIDT, *Bell Aircraft Corp., Niagara Falls, N.Y.*

Improvements in Rotating Prism Camera Design, JOHN H. WADDELL, *Fairchild Camera and Instrument Corp., Jamaica, N.Y.*

Proposed Terminology for High Speed Photography and Photographic Instrumentation, KENNETH MORGAN, *Fairchild Camera and Instrument Corp., Jamaica, N.Y.*

Principles of Microsecond Photography, MORTON SULTANOFF, *Aberdeen Proving Ground, Md.*

Thursday Afternoon — Television Practice

A New Look at Colorimetry, D. L. MACADAM, *Eastman Kodak Co., Rochester, N.Y.*

Colorimetric Problems in the Use of Film for Color Television, H. N. KOZANOWSKI and S. L. BENDELL, *Radio Corp. of America, Camden, N.J.*

Grainless Phosphor Screens for Television Tubes and the Light Amplifier, F. J. STUDER, *General Electric Research Laboratory, Schenectady, N.Y.*

Television Vertical Aperture Compensation, A. C. SCHROEDER and W. G. GIBSON, *RCA Laboratories Div., Princeton, N.J.*

The Electronicam TV-Film System, T. T. GOLDSMITH and J. CADDIGAN, *Allen B. Du Mont Laboratories, Inc., Clifton, N.J.*

Friday Morning — Educational Television

Are We Educating by Television? Mrs. G. G. BRODERICK, *U.S. Office of Education, Dept. of Health, Education and Welfare, Washington, D.C.*

Activities of the Joint Committee on Educational Television, E. A. HUNGER-

FORD, JR., *Metropolitan Educational Television Assn., New York*

A National Educational Television Program Service, A. M. DELAND and L. M. NELSON, *Educational Television and Radio Center, Ann Arbor, Mich.*

Friday Morning — Television Equipment

Optical Multiplexing in Television Film Equipment, A. H. LIND and B. F. MELCHIONI, *Radio Corp. of America, Camden, N.J.*

Inquiry Into Density Standards for Television Slides, R. H. HILL, *Williams and Hill Ltd., Toronto, Ontario*

A Remote Control Multi-Scene Switching Preset System, E. F. KOOK and F. M. WOLFF, *Century Lighting, Inc., New York*

Friday Afternoon — Television and Sound

Television Studio Practices Relative to Kinescope Recording, HAROLD WRIGHT, *Canadian Broadcasting Corp., Toronto, Ontario*

The Conversion from Optical to Magnetic Sound in Television Systems, H. C. WOHLRAB, *Siemens & Halske, A. G., Karlsruhe, Germany*

The Process of Magnetization in Magnetic Tapes, WALTER GUCKENBURG, *Institute of Technical Acoustics, Technical University, Berlin-Charlottenburg, Germany*

"Sprocketape" Recording System, C. E. BEACHELL, *National Film Board of Canada, Ottawa*



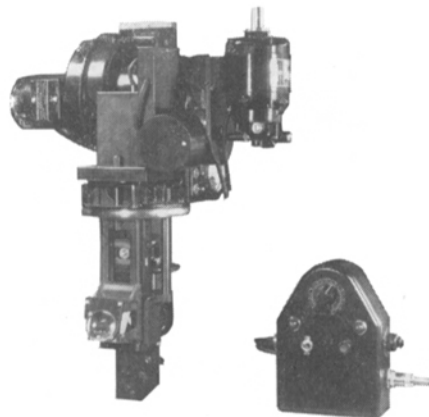
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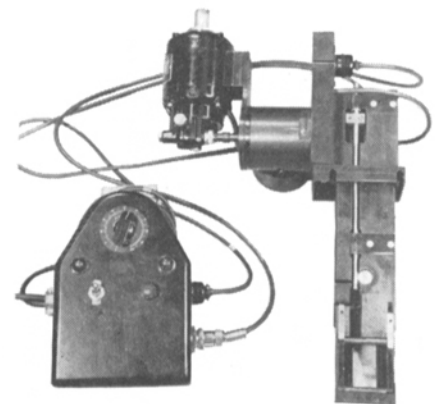
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