

Color, made by reduction from the Vista-Vision double-frame negative, was projected with composite magnetically striped stereophonic sound; other samples were then projected from a double-frame Vista-Vision print. Mr. Ryder pointed out the stereoscopic effect due to the very sharp definition from foreground to background and to a modification of framing during projection. Movement of the camera and of action in the picture were also controlled to add further to the illusion. The Vista-Vision process, Mr. Ryder said, could be used with optically squeezed pictures on either the vertical standard or double-frame print; and special recording methods, including 6-channel magnetic, could be accommodated. For the final demonstration the "Champagne" number from *Girl Rush* was projected from a standard vertical print with single photographic Perspecta Sound.—*E. W. Templin*, Secretary-Treasurer, c/o Westrex Corp., 6601 Romaine St., Hollywood 38.

The San Francisco Subsection at its December meeting elected:

- Leo Diner, *Chairman*
- Glen Pew, *Vice-Chairman*,
- R. A. Isberg, *Secretary-Treasurer*.

The meeting topic was a live color-television camera demonstration by Lee Berryhill, Chief Engineer of KRON-TV, assisted by Roger Woodruf, Doran Ford and Granville Esch who are engineers at KRON-TV.

The first meeting for 1955 was held on February 3 at Leo Diner's film studio in San Francisco. The speaker of the evening was J. Joe Meyer, West Coast Manager of the Wollensak Optical Co. He described the Wollensak plant and showed films of the manufacture of lenses. He displayed several lenses, including the Wollensak 20- and 40-in. telephoto lenses which use mirror optical elements. He showed several films made with the Fastax camera and demonstrated it by running 100 ft of 16mm film through in six tenths of a second.—*R. A. Isberg*, Secretary-Treasurer, 2001 Barbara Dr., Palo Alto, Calif.



books reviewed

Theatre Catalog, 12th Annual Edition, 1954-1955

Published (1954) by Jay Emanuel Publications, 246-48 N. Clarion St., Philadelphia

7. i-xxxii + 410 pp. Profusely illus., includes advtg. 9 1/4 x 12 1/4 in. Price \$5.00 (foreign shipments \$10.00 a copy).

This year's *Theatre Catalog* reflects the optimistic spirit of the theater industry as it leaves yesterday's box-office clash with home television and, armed with superior projection and sound techniques, enters a new period marked by public enthusiasm for wide screens and quality films.

Theatre Catalog is an impressive encyclopedia on theater business, including design, construction, equipment and facilities, maintenance, and management. Among the many subjects covered are: new construction materials, lighting, CinemaScope installation, Paramount's VistaVision, screen materials, air conditioning, network theater television, new products, concessions and drive-ins.

This year's editorial feature is devoted to a history of the SMPTE's growth and service to the entire industry, illustrated by photographs showing the progress made in equipment from Edison's 1889 Kinetograph to RCA's experimental magnetic-tape video recorder.

Sound recording and reproduction systems are well described. An excellent article by William Snow provides clarification and classification of stereophonic techniques, past and present.

There is a comprehensive review of domestic and foreign theater design. One article describes the status of the film industry in postwar Japan. As in all other articles, the illustrations are well chosen. A complete cumulative index to advertising and articles of interest makes each year's *Theatre Catalog* continually useful.—*Rowland H. Müller*, General Precision Laboratory Inc., Pleasantville, N.Y.

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, July 1954
- Cukoloris—Set Lighting's Most Versatile Tool (p. 332) *J. Lashelle*
- Tri-X—New Eastman High-Speed Negative Motion Picture Film (p. 335) *E. Ilse*
- Creative Cutting (p. 336) *C. Loring*
- Simultaneous Production Shooting in CinemaScope and Wide-Screen (p. 338) *G. Folsy*
- Case History of a Non-Theatrical Film Production (p. 342) *C. L. Anderson*
- Arriflex Cameras Adapted for CinemaScope (p. 344) *A. Rowan*
- Hot Splicer Conversion (p. 348) *H. Stockert*

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