

Education, Films and TV

University of Miami and WTVJ Television and Film Institute: Concentrated short courses in practical live and film program planning and production will be available at the University of Miami from July 11 through July 31, 1955, with the full cooperation of station WTVJ. In the live production section participants will work their way through a series of practical production projects in ascending order of difficulty. Each member will have an opportunity to work in each production position. Throughout the three weeks, work will go forward on planning and preparing a final program for on-the-air production.

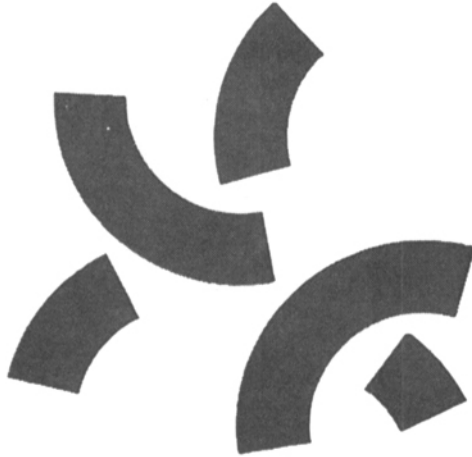
This program will be kinescoped, and the final session of the Institute will be devoted to a critique of the results.

In the film production section participants will be introduced to all the film-handling and laboratory processing procedures as well as to camera operation. Besides short practice subjects, the film section will produce a complete documentary feature story to be integrated with the live on-the-air production at the close of the Institute.

Applicants should write for information to Radio-TV-Film Dept., University of Miami, Coral Gables, Fla., indicating which section of the Institute they are interested in. Tuition fee is \$120.

The National Association of Educational Broadcasters will hold the Second Television Engineering Workshop at WKAR-TV, Michigan State College, East Lansing, Mich., September 12-16, 1955. Travel, food and lodging are provided by NAEB. The number of participants is limited to 25 representatives of accredited institutions or organizations who have an educational television station, who hold a construction permit for such a station, or who are engaged in the production of educational television programs. Information may be obtained from Cecil S. Bidlack, NAEB TV Engineer, 14 Gregory Hall, Urbana, Ill.

From August 14 to September 3, 1955, the NAEB is holding its Third Educational Television Production Workshop at the State University of Iowa. Food and lodging are provided, but not travel. Qualifications for admission are similar to those for the Engineering Workshop, and participation is limited to 30. Information may be obtained from Dr. Harry Skornia, Executive Director, NAEB, 14 Gregory Hall, Urbana, Ill.



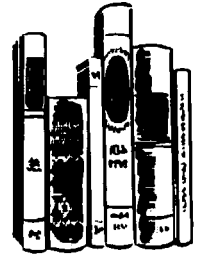
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books reviewed

Theatrical Lighting Practice

By Joel E. Rubin and Leland H. Watson. Published (1954) by Theatre Arts Books, 224 W. 4th St., New York 14. i — xiv + 126pp + Appendix A (Bibliography) + Appendix B (Directory of Manufacturers) + Index pp. 127-142, 24 illus. 6 × 9 in. Price \$3.75.

In *Theatrical Lighting Practice*, the authors have produced a book that should find wide use for graduate students. The specialist, who is already familiar with the subject, will find the presentation refreshingly brief and interesting and well worth following in detail even though he is familiar with the principal conclusions. The book should be of particular value to those responsible for planning theatrical facilities as well as those who want a quick survey of the field without going into more detailed considerations of the problems.

The lucidity and succinctness of the text make the book easy reading. There are few, if any, sources which contain the amazing amount of information which is crowded into the 126 pages of material and 16 pages of the appendices. The book is divided into two main sections. One is devoted to "Specialized Types of Theatrical Lighting" and includes, among others, chapters on:

- (a) Collegiate Practices;
- (b) Commercial Indoor Production Proscenium Style — for drama and musicals, ballet and modern dance, the opera stage;

- (c) Arena Production for musical production, legitimate drama, and ice show;
- (d) Open Air Production including the amphitheatre and the aqua-theatre;
- (e) Puppetry; and
- (f) Television.

The second section is devoted to a "Survey of the Theatrical Lighting Field" with particular emphasis on job opportunities in the commercial, and semiprofessional theater as well as in education and non-producing areas.

While all of the subjects merit serious consideration, this report is concerned primarily with the book's relation to television. The particular appeal of this volume to those in the television field lies in the similarity of the problems which exist in the allied arts and which have to be met too frequently by television programming without the time to arrive at the most artistically satisfactory or economical solution. Unfortunately, only passing mention is made of the many contributions by the motion-picture profession to television lighting. The references to this phase are noticeably meager.

In the discussion of equipment used in television studios, the point of view appears to be parochial, leaning toward the practices and techniques employed in the authors' own experience. While this attitude is understandable, it is questionable reasoning for underestimating other recognized methods in the field, particularly since the stated purpose of the volume is to serve as a handbook to the industry. For

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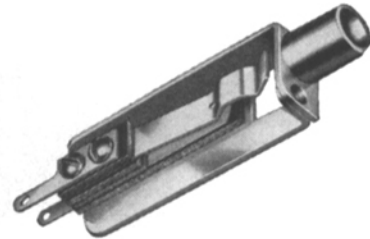
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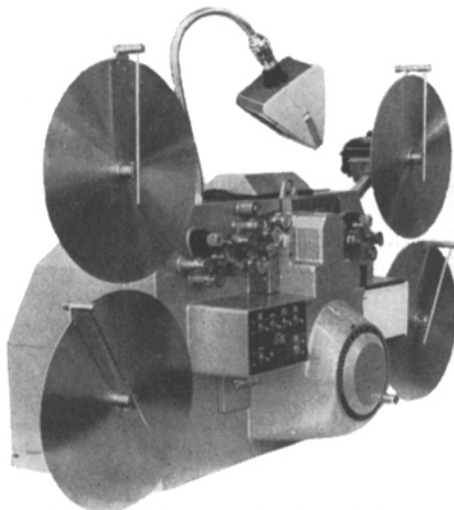
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example, the preference for light weight and portability vs. durability is held by many and is the subject of considerable controversy. Similarly, the use of an adjustable grid and/or battens in preference to a fixed grid with catwalks has too many adherents to summarily reject as undesirable. Furthermore, the services of light direction engineers are in a great many cases included in the overall cost of the studio facilities and are not added as an extra charge as stated by the authors. It is interesting to note in the final portion of the book that the job opportunities for lighting specialists are highest, both at present and in the future, in television. A more objective analysis and more complete

report of the television lighting practices and requirements accordingly appears justified.

The essential value of the book is enhanced by its uniqueness. There exists no comparable treatment of the various theatrical elements in such a unified manner and certainly not one which is quite as up-to-date. The selection of the material for this book together with the bibliography and directory of manufacturers will remain as a valuable introduction to the subject for many years after the present controversies will have long been settled. In a field which is evolving so rapidly, this book should serve as a stimulus to wider understanding and the use of the techniques for

theatrical lighting to all related fields. — *H. M. Gurin*, National Broadcasting Co., RCA Bldg., Radio City, New York 20.

Chimie Physique des Couches Sensibles Photographiques

By Marcel Aribat. Published (1954) Presses Universitaires de France, 108, Boulevard Saint-Germain, Paris. 249 pp., 4 plates, 33 figs. Paper bound, 700 francs.

The author, Marcel Aribat, through long association as the Director of "La Societe Pathé-Kodak" is well qualified to present the chemistry and physics of photographic sensitized layers. The level to which his book is directed is that of the advanced student or research worker.

The first chapter is a clear introduction to the subject of photographic materials in general. The second covers densitometry, and the third is a clear digest of the complex technique of preparation of the light sensitive material. A chapter describing the action of light deals with the Gurney-Mott theory of latent image formation. Reciprocity-law failure and other exposure effects are convincingly correlated with this theory. Two final chapters, one about sensitizing dyes and the other about development and fixation, round out the work. There is an extensive bibliography, with almost 200 entries.

The book does not stand alone in its field. *Fundamentals of Photographic Theory* by T. H. James and George C. Higgins of the Research Laboratories of Eastman Kodak (Published by John Wiley and Sons, Inc., New York, 1948) provides an almost identical subject organization and treatment, and will probably be preferred by those who are not too fluent in translating from French. It is interesting to note that both books credit their inspiration to Dr. C. E. K. Mees, and that they are written by men of similar backgrounds and interests.—*Louis Raitiere*, General Precision Laboratory Inc., Pleasantville, N.Y.

Magnetic Heads and Magnetic Recording

By William V. Stancil. Published by Stancil-Hoffman Corp., 921 N. Highland Ave., Hollywood 38, Calif., 21 pp. paper covered booklet. 9 illus. Size 5½ × 8½. Price \$1.00.

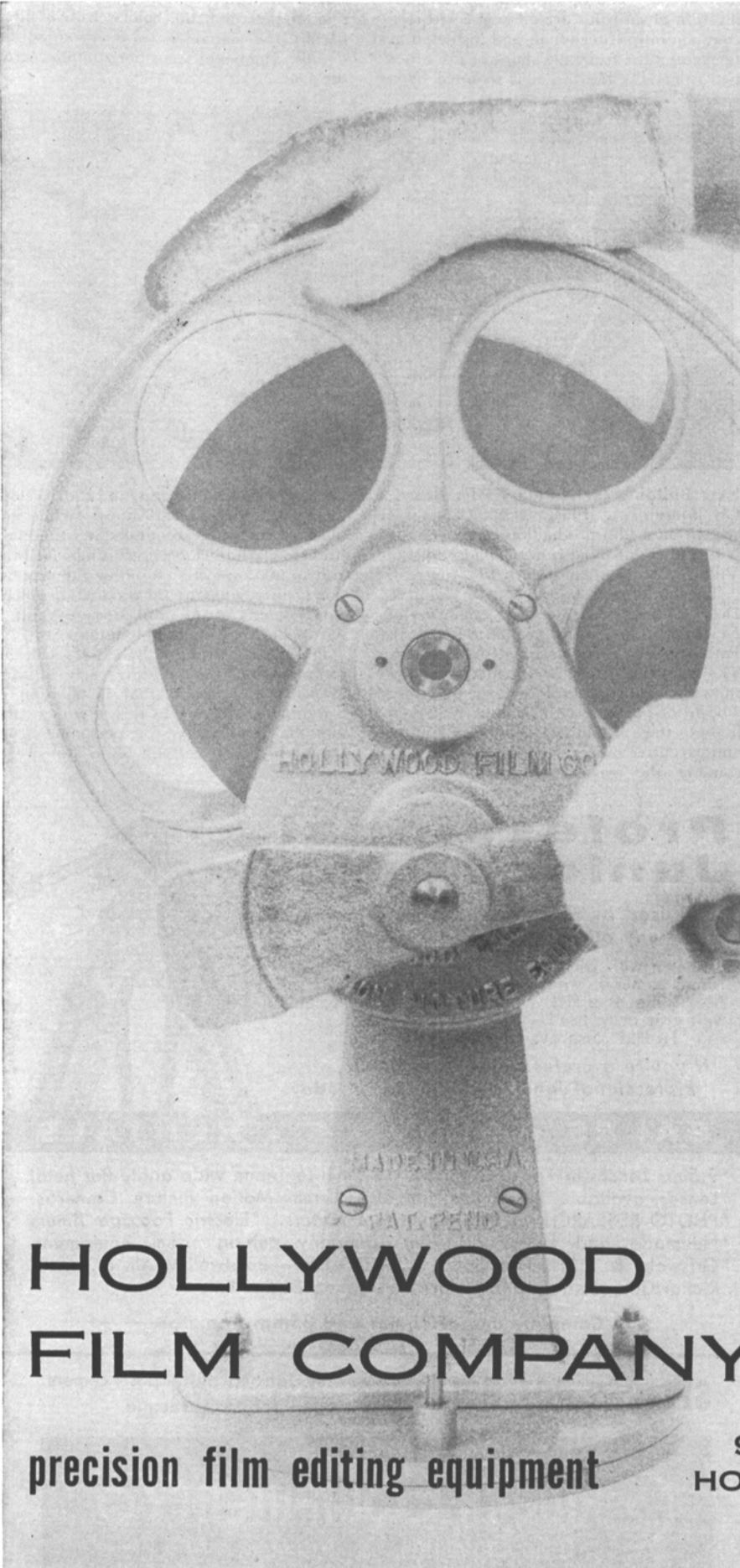
In this booklet the author has endeavored to cover in a highly condensed form the historical development of magnetic recording and the more prominent principles affecting the design of equipment utilizing magnetic tape. The principles discussed are illustrated by reference to various types of Stancil-Hoffman equipment primarily applicable to the amateur and semi-professional fields. The presentation is in a form which is highly understandable to the layman and at the same time it is not without interest to the engineer. — *J. C. Davidson*, 4213 Rhodes Ave., Studio City, Calif.



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