

and for future work. The Acoustical Standards Board has been created to supervise the work of the above-mentioned committees and to carry forward basic planning necessary for future operations.—Henry Kogel, Staff Engineer.

Education, Industry News

Credit Courses by Television is the Report of a Conference sponsored jointly by the Committee on Television of the American Council on Education, and Continuing Education Service, Michigan State College, East Lansing, Mich., Feb. 21-22, 1955. This nearly too literal transcript of the proceedings is in 6 X 9 in. format, 50 pp., paper covered, available at the price of \$1.00 from the American Council on Education, 1785 Massachusetts Ave., N.W., Room 110, Washington 6, D.C.

Many of the hopes, not all of them desperate, for subscription education television are discoursed upon by those already experienced in this new field. The economics are those of small budgets and the returns come in many degrees — or rather, there are some who really pay and work for credit toward a degree, some who buy materials, and often a large number who are pleased habitually just to look and listen in for free. Reference to the Conference Outline at the front of the booklet and some patient skimming will reward the curious.

Origins of the Motion Picture is a 20-min film made by the U.S. Naval Photographic Center, Washington, D.C. to meet instructional needs of the Naval Photographic School at Pensacola, Fla. Jay E. Gordon, Naval Photographic Center, acted as writer, director and supervisor of production. He has told the story by means of still photographs, original artwork, stock motion-picture footage, some footage reproduced from paper film, and live photography. Chief sources of both information and equipment were the Library of Congress and the Smithsonian Institution, with help from the Edison Foundation and from Eastman House.

The film will be released in midsummer to Navy film libraries, and prints will be offered for sale through the U.S. Office of Education.

Obituary

Marcel George Person, Manager of the Westrex Company, Mexico, a subsidiary of Westrex Corp., died suddenly in Mexico City on June 2, at the age of 53.

He was a native of Chile. He completed his engineering studies at the Escuela de Artes y Oficios, Santiago, Chile, in 1920, and was associated with the Chilean State Railways for eight years and with Paramount Films in Chile for two years.

He joined the Westrex organization in Chile as an engineer in 1930 and he was made operating manager for Westrex in Chile in 1936, a position which he held until 1945 when he was appointed manager for Westrex in Cuba. Later that year he went to Venezuela as Westrex's manager. He became the Westrex Mexico manager seven years ago. He had been a member of the Society for the past ten years.

section reports



The Atlantic Coast Section monthly meeting was held on May 17 in the Moderne Room of the Belmont Plaza Hotel. Ralph M. Evans of the Color Technology Div., Eastman Kodak Co., presented his informative and interesting paper and demonstrations on "Color and Brightness in Projected Color Pictures." The technical pro-

gram was attended by over 150 Society members and guests.

Prior to the formal program, there was a good turnout for the dinner get-together in the Belmont Plaza's Glass Hat. Response to these informal dinner sessions has been gratifying to the Section officers.—V. M. Salter, Section Manager, c/o E. I. du Pont de Nemours & Co., 248 W. 18 St., New York 11.

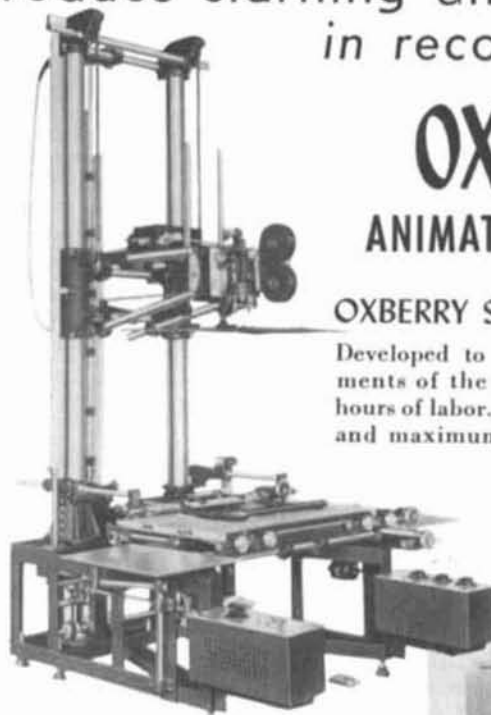
The Atlantic Coast Section had their sixth program meeting for the calendar year 1955 on June 28. This meeting consisted of an open house at the Kodak Processing Laboratory at Fair Lawn, N.J. In spite of warm summer weather, and the fact that the processing station is some distance outside

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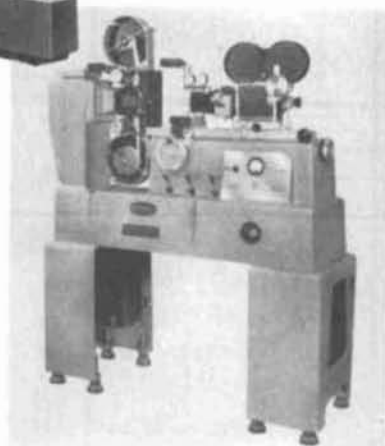
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of New York City, a crowd which far exceeded the expectations appeared for this tour. Approximately 300 members and guests arrived for the conducted tour through the laboratory. About 60 members and guests took advantage of the chartered buses which had been arranged to provide transportation to Fair Lawn and return to New York City. This Kodak processing plant which handles only 35mm Kodachrome film was designed to allow room and facilities for other processes in the future. The plant was in operation during the visit of the Society, but one of the processing machines was in white light so that it could be examined along with the other equipment and operations of the plant.

Guides selected from the supervisory staff of the laboratory accompanied each group of about ten members or guests and explained the various operations and described the equipment concerned. An opportunity was provided to see everything from film receiving to shipping and from chemical mixing to chemical recovery. After the tour was completed, the processing laboratory provided refreshments in the plant cafeteria.

Based on the response to this meeting, as expressed to the section officers personally at the meeting and the write-ups on the pocket cards which were distributed, the conclusion is that tours of processing plants and other commercial facilities within the motion-picture and television industry have a wide appeal and are highly popular with our membership.—George H. Gordon,

Secretary-Treasurer, c/o Eastman Kodak Co., 342 Madison Ave., New York 17.

The Pacific Coast Section met on May 24 at RKO-Pathé Studios in Hollywood.

An entertaining cartoon film supplied through the courtesy of Herbert Klynn of United Productions of America opened the meeting. The technical program consisted of three related papers pertaining to photographic definition, all of which had created a great deal of interest when presented at the recent Convention in Chicago. These papers were: "The Role of Resolving Power and Acutance in Photographic Definition" by G. C. Higgins and R. N. Wolfe; "The Effect on Definition of the Stage at Which Reduction Is Performed in Reduction-Printing Processes" by G. C. Higgins, R. L. Lamberts and R. A. Purdy; and "Depth of Field and Perspective Considerations in Wide-Screen Cinematography" by R. N. Wolfe and F. H. Perrin. The authors of these papers are at Eastman Kodak Co., Rochester, N.Y. Bob Hufford, Eastman Kodak Co., Hollywood, Arrangements Chairman for the Pacific Coast Section, coordinated the procurement of the accompanying slides and demonstration films which were also in demand for use at other SMPTE section meetings this month.

The Pacific Coast Section greatly appreciated the courtesy of the RKO-Pathé Studio management in providing a large sound stage and the associated screen and projection facilities for this meeting. John Aalberg, Director of Sound at RKO-

Pathé Studios, very kindly handled all of the studio arrangements. Approximately 250 members and guests of the Society attended this meeting.—E. W. Templin, Secretary-Treasurer, c/o Westrex Corp., 6601 Romaine St., Hollywood 38.

The regular June technical session of the Pacific Coast Section was held at Twentieth Century-Fox Studios on the evening of Tuesday, June 21. About 140 persons attended, the number necessarily being limited on a pre-reservation basis to the accommodations that were available in the studio review room where the meeting was held.

Everett Baker, Head of Documentary Film Branch, Technical Information Department, Naval Ordnance Test Station, Pasadena, presented a very interesting color film prepared by his department covering the development of the 2.75-in. folding fin aircraft rocket known as Mighty Mouse. The film, *A Problem in Precision*, was prepared to show the importance of precision in the manufacture of the components used in this rocket, and was intended for showing to the workers and technicians having a part in its manufacture. Mr. Baker not only directed the production, but also played a very prominent part in the picture. He also presented David Bowen, who was responsible for all technical phases of the production.

John G. Frayne, President of the SMPTE, discussed the new Educational Program proposed by the Society. He emphasized the need for the industry to provide on-the-job training for those currently employed, as well as to provide for new highly trained personnel to meet the technological advances in the industry. He pointed out that although there had been a great influx of qualified engineers into the industry at the time of the introduction of sound, very little new talent has come into the industry within recent years. He stressed, therefore, the encouragement of training in qualified colleges and universities for those planning to make careers in the motion-picture industry. He also pointed out that technology advances within the next five years might even make the situation, as far as technical talent is concerned, more serious than it is at the present time. A brief report was also given by Lorin Grignon, Chairman of the Subcommittee on Training of Sound Technicians. This Subcommittee is quite active in formulating a program in this direction.

Sol Halprin, Executive-Director of Photography at Twentieth Century-Fox, discussed the new CinemaScope combination anamorphic series of lenses which are now available and being used on current Twentieth Century-Fox productions. Selections from several new productions made with these lenses were shown. The screening strikingly demonstrated the excellent definition and photographic quality which is obtained.

The Society greatly appreciated the courtesy of Twentieth Century-Fox, and in particular of Sidney Rogell, Executive Production Manager, for providing Darryl Zanuck's review room for this meeting.—E. W. Templin, Secretary-Treasurer, c/o Westrex Corp., 6601 Romaine St., Hollywood 38.

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