

tive television, including the convergence of the computer and TV. Some of the first steps in that direction—technology providing users with information on advertised products—are aimed more at pleasing program sponsors than helping viewers, and have generally failed to catch on. However, there may be hope for the illusive future of interactive TV. Immersive video, one of the most interesting new interactive technologies, permits consumers to pan and tilt their view in a

fully 360° video environment for highly engaging “you-are-there” experiences.

Leo Blume, Enroute Imaging, demonstrated an “inherently interactive” DVD on a Sony PS-2 PlayStation. Using Enroute’s product, a suite of technologies designed to deliver high-quality immersive video to a range of consumer devices, a user at home can pan, tilt, and zoom the content like a cameraman. The demo footage had been shot with a cylindrical bouquet of synchronized cameras

and stitched together with Enroute’s software.

Daniel Patton, Be Here Corp., followed with a demonstration of technology based on an optical lens that records a 360° field of view, using a single camera. He presented clips of sports and events using Be Here’s system, which is ENG-truck-mountable and operates in realtime.—Joe Wang, Manager, and Peter Hammar, Secretary

Book Review

Home Movies— A History of The American Industry 1897-1979

Home Movies is a deceptive title. *Alan Kattelle* has gone far beyond just the home-movie subject in his expansive book. That can be realized by reading the chapter headings. The book provides so much beyond the amateur movie topic. The first two chapters offer an excellent summary of the origins of basic photography and motion picture photography.

An overall impression gained by reading **Home Movies** is admiration for the author’s writing style; Kattelle is a master of descriptive prose. Engineers so often have reputations as pedantic writers and communicators. But this author’s engineering background is a strong asset. He has the technical know-how and curiosity to delve into the whys and wherefores continually, making the reading all the more interesting.

A basic and valuable element of **Home Movies** is its historical look at ten key companies, the backbone of the amateur home movie industry. Of course, the Eastman Kodak Company and its early key executives, scientists, and engineers provided significant contributions. At least a dozen are profiled, together with their contributions. George Eastman, Dr. C. E. Kenneth Mees, William C. Stuber, and Frank W. Lovejoy were especially pivotal in the early days.

Of particular interest to me was the

interplay among executives, film specialists, and equipment engineers as decisions were made that affected the emerging global industry. Some decisions were successful; others failed. In summary, Kattelle expertly pictures Kodak’s vital influence on the whole industry.

Another company, Bell & Howell, and its leaders are also studied in depth, from its beginning with Donald J. Bell, Albert S. Howell, and Joseph H. McNabb. Bell & Howell cameras made a major contribution to amateur movies. The meteoric rise of Charles H. Percy to become B&H president in his early 30s was impressive.

Other companies are examined, some in fair depth: The Pathe Companies, Victor Animatograph Corp., DeVry Corp., the Keystone Companies, Paillard-Bolex, Universal Corp., the Revere Camera Co., and Technicolor.

A significant segment of the maturing story includes color, the influence of World War II, the development of sound for small film gauges, and finally Super 8—all are reviewed in careful detail. The coming of video changed the home movie industry, with the eventual decline in sales of motion picture film, and equipment.

Literature, company publications, and photographic movie magazines were basic elements of the home movie industry. The Amateur Cinema

League and the Photographic Society of America also played important roles, as did movie clubs across the country.

While the subtitle of the book states 1897-1979, the author brings us into the 1990s with a more personal touch. He gives accounts of some interesting stories of **Home Movies** and their makers plus reviews of several amateur film festivals. Finally, to conclude the narrative portion, Kattelle covers the collecting and preservation of films.

The final 101 pages carefully document and support the text with extensive chapter-by-chapter footnotes, an extensive bibliography, picture credits, and 15 appendices. As an example: Appendix 1 is a survey of 22 archives worldwide. Five appendices are chronologies of cameras and projectors manufactured by five companies from their start to the present. One appendix pictures the identification marks of 24 camera types.

The years of research that went into **Home Movies** are obvious. In a generous gesture that may long serve as a model for others, Alan Kattelle decided to publish this book himself. The motion picture industry is indebted to Alan for his perseverance in producing such a valuable contribution to world, and particularly American, history.

—Thomas W. Hope
SMPTE Life Fellow