

**STANCLIFF-HOFFMAN**  
2721 N. Highland Hollywood 38, Calif.

**S-S**  
Synchronous magnetic film recorder for motion pictures and television

Particulars send for



**WORLD FAMOUS**

1451 Golden St. Hollywood 28, Calif.

**MOVIOLA MANUFACTURING CO.**

Write for Catalogue

One of the new series 20 Movioles for picture and sound.

- PICTURE SOUND MAGNETIC
- SYNCRO-MINZERS
- REWINDERS

16MM - 35MM EQUIPMENT

**MOVIOLA**

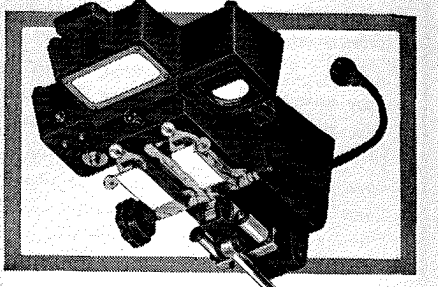


3727 33rd St., Long Island City 1, N.Y.

**PRESTOSEAL**  
MFG. CORP.

Sample splice & brochure on request. Adaptable to splice Polyester base film.

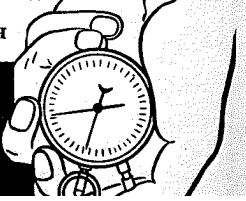
... replasticized! Eliminates drying out, no overlap, no cement or scraping, no double thickness or distortion. Guarantees perfect frame alignment. No light required.



**Presto-Splicer "Pro 3" Splices All Types Safety, Picture & Magnetic Film Permanently in 10 Seconds!**

All types including color, A and B film editing, loss) no flash, eliminating for cutting negs (no picture produces miracle-fast splice New electric "butt-weld" FILM EDITORS: PRODUCERS, LAB'T.

**Time It! Test It!**



Members who have accepted the fraternity's admiration and gratitude for their work in the advancement of film in America. Included are such distinguished names as cinematographer and Academy Award winner Arthur Miller ASC; the late Gregg Toland, one of Hollywood's most renowned cinematographers who was also an Academy Award winner; producer Jesse Lasky, and producer-directors William Perlberg, Stanley Kramer, John Huston, and Slavko Vorkapich. These men and the others on the list have and do attend functions staged by the group. Very often they make their wisdom and experience available at informal D.K.A. dinner talks. The sight of top-level professional men and film students together in common interests is a gratifying one. The whole atmosphere is one of good-will and mutual interest. Once these honorary members have become used to the challenges offered by the students in their probing discussion of the filmmaker's work, they find the experience enjoyable as well as interesting. It seems that in the academic environment, questions that would elsewhere be embarrassing are right in keeping.

The U.S.C. chapter is now preparing the first in a series of exhibits designed to create greater interest in film among high school and college students. These exhibits will first appear at S.C.'s De-

partment of Cinema and later will be circulated on a short loan basis. Within a few weeks a very extensive exhibit on the technique and style of animation will appear. Further evidence of the fraternity's standing in the Hollywood film industry is the fact that such studios as Disney, U.P.A., Warner Bros. and Walter Lantz all contributed freely and extensively to this exhibit.

Subsequent shows will deal with the fields of cinematography as a science and an art, art direction, and the makeup man. There has been no limit set for this series of exhibits, and the prospects are that it will continue as long as there are people to view it; and this makes Delta Kapa Alpha unique in another way. Fitting into an institution designed specifically for education, the group is embarked on a separate campaign for instruction of those not regularly pursuing this education in film and work is the sole responsibility of the members. Because of their past success they generally receive one hundred per cent cooperation from the Universities themselves. At U.S.C. plans are now under way for a permanent four-panel wall mural on the history of the film, and for publication of a quarterly magazine dealing with film production and criticism.

**DELTA KAPPA ALPHA CINEMA FRATERNITY**

(Continued from Page 595)

All nine pictures have been produced without imposing serious limitations upon the producer, the director, the actors and the technicians—more or less as normal 2-D pictures have been photographed for years—and the Natural Vision cameras have operated with the same facility as a 2-D single camera. The cameras have always been ready and have not held up production. Hardly a scene had to be reshot from a stereo point of view.

Although the past literature on stereo and the current thinking of many experts deriving their knowledge out of this past literature has been volubly against "variable convergence" such as is used in Natural Vision, and volubly for the former "variable interocular," the proof after nine feature length motion pictures is that the Natural Vision system, including our so-called Natural Vision system, which is accordingly open and available to all those who wish to use it. It is in the spirit of disclosing what we believe are the essential truths of our system that this article is written. We hope that others who make stereo motion pictures may profit by our knowledge and experience and thereby make available for the eyes of the public better and even more exciting stereo films.

Although in the beginning of our development we were convinced that we had made a unique and inventive contribution to the art of stereo photography. The United States Patent Office has only recently concluded otherwise. It appears at this late date that there is little in optics that is patentable, and much indeed that is now in public domain, including our so-called Natural Vision system, which is accordingly open and available to all those who wish to use it. It is in the spirit of disclosing what we believe are the essential truths of our system that this article is written. We hope that others who make stereo motion pictures may profit by our knowledge and experience and thereby make available for the eyes of the public better and even more exciting stereo films.

They have been properly projected, each has fulfilled our requirement of being visually comfortable. Each successive picture shows progress in technique and stereo quality, and with each new picture we are more certain of the many advantages of what we and others have come to know as the Natural Vision system.

All nine pictures have been produced without imposing serious limitations upon the producer, the director, the actors and the technicians—more or less as normal 2-D pictures have been photographed for years—and the Natural Vision cameras have operated with the same facility as a 2-D single camera. The cameras have always been ready and have not held up production. Hardly a scene had to be reshot from a stereo point of view.

Although the past literature on stereo and the current thinking of many experts deriving their knowledge out of this past literature has been volubly against "variable convergence" such as is used in Natural Vision, and volubly for the former "variable interocular," the proof after nine feature length motion pictures is that the Natural Vision system, including our so-called Natural Vision system, which is accordingly open and available to all those who wish to use it. It is in the spirit of disclosing what we believe are the essential truths of our system that this article is written. We hope that others who make stereo motion pictures may profit by our knowledge and experience and thereby make available for the eyes of the public better and even more exciting stereo films.