Obituaries

Al Young died March 1, 1960, in Miami, at the age of 65. He was President of Du Art Film Laboratories, Inc., and Tri Art Color Corp., New York, and Associated Screen Industries, Ltd., Montreal, Canada. A native of New York, he was educated in the city's schools. Early in his career he went to California where, in 1915, he entered the motion-picture industry as film editor. In 1922, after returning to New York, he became one of the founders of Du Art and by 1949 he was President and sole owner of the firm.

Jay E. Gordon, 44, died March 17, 1960, in an automobile accident on the Santa Ana Freeway in California. He was General Supervisor of Motion Pictures for Autonetics, a division of North American Aviation, Downey, Calif. Born in Northport, Washington, May 21, 1916, he was graduated from the College of Marin with an Associate of Arts degree in 1939. A short time later he became Editor of *Hollywood Spectator*, a magazine of film criticism. From 1941 to 1950 he served as Visual Aids Coordinator and then as Audio-Visual Director of Headquarters, 6th U.S. Army, San Francisco, and was decorated with the Exceptional Civilian Service Medal. After serving as a film producer for the U.S. Navy from 1952 to 1955, he became a producer-director-writer with the Missile and Control Equipment organization of North American Aviation After the organization was made into four divisions he became Supervisor of Motion Pictures for Autonetics and, in 1959, was made General Supervisor. A number of distinguished films have been made under his supervision, including *Origins of the Motion Picture; Engineering for Tomorrow*, and *Nautilus Arctic Passage.*

A member of the Society, other affiliations include Edison Pioneers, Thomas Alva Edison Foundation, and Industry Film Producers Association. He was also West Coast Regional Director of the Industrial Audio-Visual Association.

Don Bennett, Editor of *PSA Journal*, died April 6 in Stamford, Conn. He was born in 1903 and began his career in photography at an early age with the production of a number of amateur motion pictures, and during the years had many professional motion pictures to his credit. He was formerly Chief of the Motion-Picture Division, Department of Visual Aids and Education, Department of Agriculture, and in 1939 one of his films, *Poultry, A Billion Dollar Industry*, won the Grand Prix in Rome. He also conducted classes in photography at Cornell University and, from 1933 through 1935, he taught classes in the motion picture at New York Institute. He had also served as an electronics technician for Shappe-Wilkes, Inc., advertising agency. During 1939-1940 he edited *Photonews Weekly*, the first weekly publication in photography, and in 1941 he became Associate Editor of *Photo Dealer*, a post he held until 1952 when he became Editor of *PSA Journal.* He was a member of this Society and a Fellow of the Photographic Society of America.

section reports

The Atlanta Section met on April 19 at Lockheed Aircraft Corp., Marietta, Ga., with an attendance of 26.

There were no guest speakers at this meeting. The program consisted of three films showing typical examples of in-plant productions. These films were: *Nautilus Arctic Passage*, by the Autonetics Division of North American Aviation. This film was a documentary account of the voyage of the Nautilus under the polar ice cap. *The Big Reach*, by Douglas Aircraft told the story of the first attempts by the Air Force to reach the moon. Lockheed's *The Big Stick*, showed the use of the company's C-130 (Hercules) transport planes on a hypothetical mission of a military transport group.

In addition to the interesting content of the films, they demonstrated to the discerning professional observer some very ingenious solutions to extremely difficult film production problems.

Coffee and coffee cake were served during a social period after the meeting. Members and guests were invited to tour Lockheed's film production facilities and to inspect the equipment — Wesley R. Sandell, *Secretary-Treasurer*, c/o Kodak Processing Laboratory, 4729 Miller Dr., Chamblee, Ga.

The Hollywood Section met on April 19 at ABC Studio A with an attendance of 115. Guest speakers were Richard DeLancie, President of Broadview Research Corp., Washington, D.C., who discussed "Aerial Photography and Spectrophotometry"; and James R. Chadwick of Chadwick-Helmuth Co., Monrovia, Calif., whose topic was "A New Technique for High Speed Photography of Cyclic Events."

Mr. DeLancie described techniques recently developed in black-and-white aerial photography and spectrophotometry whereby tone contrast resulting from various types of earth surface materials can be enhanced and tailored to specific investigations, both military and commercial. Construction of unique laboratory and portable spectrophotometers capable of analyzing reflective characteristics of vegetation, rocks, and earth has enabled this company to develop a practical and successful method of analysis and detection.

According to Mr. Chadwick, Chadwick-Helmuth has devised electronic circuitry and a pulse camera utilizing "strobe" lights to photograph cyclic events such as equipment environmental vibration tests. By means of a "slip sync" electronic control device, the phase of the strobe light excitation may be continuously varied to provide a visual slow-motion presentation of fast, recurrent events. Pulse camera photography at the rate of 24 to 30 frames/sec provides a permanent record of component vibrational patterns throughout

the continuously variable frequency range of the tests. Economy of film consumption is achieved as well as direct visual examination of the vibration during test and photography.—Ralph E. Lovell, *Secretary-Treasurer*, 2554 Prosser Ave., Los Angeles 64.

The New York Section met on April 6 at the World Affairs Center Auditorium with an attendance of 68. Guest speakers Fred G. Beach, Manager, Visual Aids Department, Remington Rand Div., Sperry Rand Corp., and J. L. Siegal, Manager, Films & TV News Activities, International Business Machines Corp., discussed "Motion Picture Films in Industry."

Mr. Beach began the session with a short talk covering the proper choice of the medium to be used to convey the desired idea or function to an audience. Illustrating his talk with a humorous film showing the problems of an industrial film producer, Mr. Beach stated that in many cases a slidefilm would be preferable to a motion picture for presentation of a particular subject.

Mr. Siegal discussed the various distribution channels used by his department to utilize best the motion-picture and television facilities of IBM. He illustrated his discussion with a showing of two motion-picture news releases and showed several kinescopes of closed-circuit television briefing sessions used to convey technical information between widely separated departments.—James W. Kaylor, *Secretary Treasurer*, c/o Movielab Film Laboratories, Inc., 619 W. 54 St., New York 19.

The Rochester Section met on March 17 at Greece Olympic High School with an attendance of 59. Donald Haefele, the Vice-Principal, was guest speaker and discussed "Audio-Visual Aids in a Modern School System." He demonstrated equipment used in the school's Audio-Visual Department. Quite a variety of projectors and other aids were shown and a description given of the Language Department which is quite modern and probably the best equipped in the City of Rochester.

The Board of Governors of the Section met prior to the meeting. A program was finalized for the joint meeting with the Student Section at Rochester Institute of Technology which will be held during May. Several members of the Board of Governors and their friends attended a dinner get-together before the meeting.

This meeting was an important one to us in that it was held in a remote area of the city. We were elated to see that our attendance was good at this meeting.—Wilbur G. Hill, *Secretary-Treasurer*, 10 Hillcrest Ave., Binghamton, N.Y.

The Rochester Section met on April 13 at TV Station WHEC with an attendance of 51. Main speakers, E. P. Genock, Manager, TV Programming, Eastman Kodak Co., and J. G. Stott, Assistant Manager, TV Programming, Eastman Kodak Co., in a discussion on "How Film and Audience Rate on TV," explained that the measure of effectiveness of TV programing, may be accomplished in several ways and can be interpreted for various purposes. How the rating is done, in general, is determined by customers' needs. Each rating by itself provides valuable information indicating that ratings serve as a basis of study of the economies of programing. Data from ratings can help to promote, when used properly, "freedom of taste." Ratings, however, can be and often are misinterpreted by the press, the speakers agreed.

Consistently good TV showing of films can be continued by exercising proper controls, Mr. Stott said. The problem of film damage, still present, is being alleviated. Special films for TV are available but best results can be obtained only if spot brightness meters are used and the illumination brightness range controlled to suitable values. Printing of "released" films for TV reproduction must be according to specifications for the best results.

Prior to the meeting, officers and guests met for an informal social hour and dinner.—Wilbur G. Hill, *Secretary-Treasurer*, 10 Hillcrest Ave., Binghamton, N.Y.

The San Francisco Section met on April 12 at the Studios of KGO-TV with an attendance of 24 to hear a discussion and see a demonstration of extreme environment TV systems. The main speaker of the evening was Charles M. Aker, Director of Engineering, Industrial Products Division, International Telephone and Telegraph Co., San Fernando, Calif.

Mr. Aker discussed three of I.T.&T.'s basic vidicon cameras. With the aid of slides, he talked about the model CM-30 vidicon camera and its control unit and monitoring systems. One of these cameras was in operation and focused on the audience so that they might observe themselves during the discussion. The second camera, which was described, was designed to operate under extreme noise and/or shock conditions. Several typical operating conditions were discussed and comparisons made with standard vidicon cameras, showing where failure of the standard would occur. The third system, recently made public, is designed to operate in radioactive fields. It was shown that standard vidicon cameras with standard lenses would cease to operate after a short period in a field of 1 by 10^6 roentgen, while I.T.&T.'s radiation camera with its special shielding sapphire-faced vidicons and pure quartz lenses would operate for an extended period in a field of 1 by 10^{18} roentgen. This intense field of radioactivity would be found approximately $1\frac{1}{4}$ ft from a radioactive field.

A lively question and answer period followed the discussion.—Frank Mansfield, *Secretary-Treasurer*, 57 Stoneyford Ave., San Francisco 24.

The Washington Section met on March 30 at the National Academy of Science with an attendance of 50. Guest speakers at the meeting were Charles Austin, of Mitchell Camera Corp., New York, and Walter Hicks of Reevesound Company, Inc., Long Island City, N.Y.

This meeting, at which two original papers on new developments were presented, was opened with a film presentation, "The Cinematographer."

In his discussion of the new Mitchell R-35 Studio Reflex Camera, Mr. Austin indicated that the R-35 combines many of the standard features plus continuous reflex focusing. The reflecting and focal plane shutters are arranged to prevent fogging when the cinematographer's eye is not over the eyepiece. The camera will accommodate 100 or 200-ft daylight loading spools and 400-ft darkroom loads. Other magazines will take up to 2000 ft. Essentially, the new camera will be for studio use, tripod mounted. Because it is designed for portability, the R-35 can be used successfully without a tripod. The new magazine is mounted to the rear and under the camera in such a way that it will fit against the operator's shoulder. With the new camera it is possible to dolly continuously from a long shot to an extreme close-up. Accessories, such as additional motors, remote control focusing, etc., will be available. A new series of lenses was designed especially for this camera by Bausch & Lomb.

Prior to the delivery of Mr. Hicks' paper on "The Reevesound Baby Recorder," a film, *The Sound Man*, was shown. The Reevesound Baby Recorder is a new concept in sound recording, according to Mr. Hicks. One-quarter-inch perforated magnetic tape is used in the recorder which is mounted on the camera magazine. A film sprocket replaces one of the rollers in the camera magazine. The film which is threaded through the sprocket in the light-trap drives the tape transport mechanism. The recorder can be quickly and easily moved from one modified film magazine to another. Microphone, monitoring headset, transistorized record and playback amplifiers and recorder weigh approximately eight pounds and can be carried in a standard attache case. Monitoring can be either direct or from the recorded tape. With this system frame-to-frame synchronous sound with no elaborate control system can be recorded.

Both films shown at this meeting were made about 10 years ago by the Research Council of the Academy of Motion Picture Arts and Sciences for the members of the motion-picture industry. We used the films in this instance as reference materials for our guests and those of our members who do not work in the particular fields under discussion. It is part of our determined effort to make our programs understood by anyone who comes either as a guest or as an interested member. Thus far, this approach has proved to be an effective one.

Because of the very large amount of motion-picture and television equipment purchased and used here and elsewhere by the Federal and local government, we are inviting those people who are concerned with the various phases of purchasing, etc., to attend our meetings.—William E. Youngs, *Secretary Treasurer*, 231 Mayflower Dr., McLean, Va.

books reviewed

The Audio Cyclopedia

By Howard M. Tremaine. Published (1959) by Howard W. Sams & Co., Inc., 2201 E. 46th St., Indianapolis 6, Ind. v-ix + 1269 pp. including illus. (354 halftones, 1300 line drawings, charts, graphs, etc.). 6 by 9-in. Price $19.95.

This book was developed from a series of lectures by the author on high-fidelity sound systems. It is primarily intended for technicians and engineers involved in any of the phases of the recording and reproducing of sound.

Its extraordinarily wide gamut of subject material, nearly all of it discussed in very close detail, represents an unusual accomplishment for a single author, and testifies to his broad range of interests.

The book contains 26 chapters (called "sections"), each discussing some phase of the subject. A few sample titles are Acoustics and Studio Techniques; Microphones; Equalizers; Wave Filters; Vacuum Tubes, Transistors and Diodes; Audio Amplifiers; Disc Recording; Magnetic Recording; Optical Film Recording; Motion Picture Projection Equipment; Power Supplies; Test Equipment; Audio-Frequency Measurements; Installation Techniques; etc.

The format used consists entirely of specific questions and answers, which gives a slightly colloquial flavor to the text. There are over 3400 such questions and answers. An engineer might possibly feel that the constant repetition of "What is. . . . ?", "How is . . . ?", "What determines . . . . ?", "Show the . . . . ", etc., adds very little to the presentation.

Two examples taken at random may be given of some of the subject matter. A 14-page chapter of 41 questions is devoted to VU and volume indicating meters. This outlines the electrical characteristics, the ballistics characteristics of the meter movement, the wiring diagram, discussion of the reference levels, analysis of what a volume unit means, the two scales used on VU meters, comparisons with the older VI meters and other level indicators, how readings are taken, what the impedance conditions are and how they may need to be adjusted, and reference level terminology.

A 48-page chapter of 173 questions covers motion-picture projection equipment. Not only are the soundtrack and its adjuncts, plus standards, film leaders, etc., described, but even the optical equipment is given some discussion. This includes the lenses, arc lamp, intermittent, screen brightness (the term "luminance" is not used)