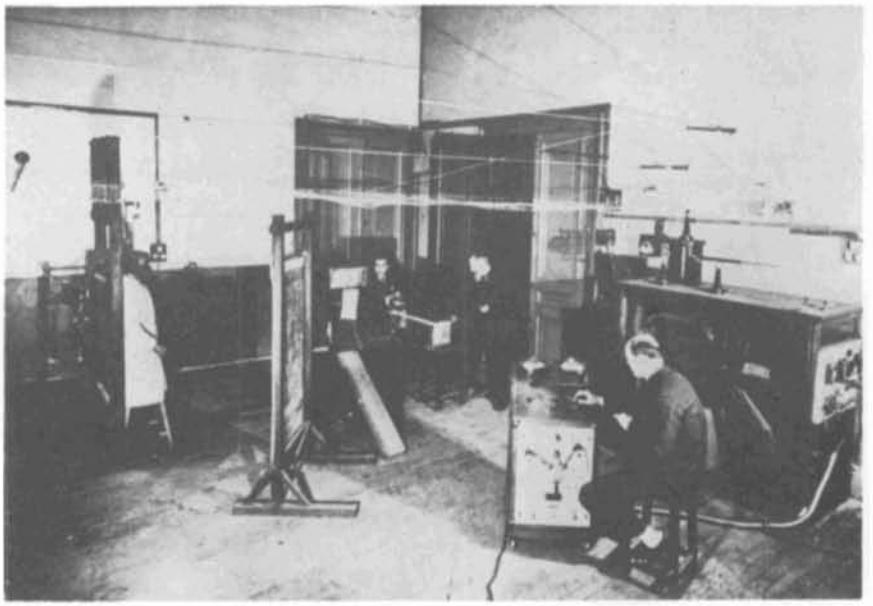
Obituary

Jean Comandon

Dr. Jean Comandon died October 30 in Sevres, France, at the age of 94. According to the *Focal Encyclopedia of Film and Television* (edited by R. Spottiswoode) "he can be regarded as the first person to realize the enormous scientific potential generated by linking the motion-picture camera with the microscope." He also was the first one who exposed film to ultraviolet light.

He was born in Jarnac, France, in 1877. In 1908, for his doctor's dissertation, he submitted photographs of spirochete. The photographs came to the attention of Charles Pathé who set up a cinematographic laboratory in one of the buildings of his factory at Vincennes where Dr. Comandon could continue his work on scientific photography. In 1909, a paper by Dr. Comandon, illustrated by a film on the typhus bacillus, was presented to the Academy of Sciences.

In 1911, the first x-ray images to be recorded on motion-picture film were filmed by Dr. Comandon at a rate of 13 frames/s, using an objective lens which was transparent to ultraviolet rays, made by the optician Florian. It became necessary to use a powerful x-ray tube (60 mA at 100 kV) and Dr. Comandon permitted no one but himself to be exposed to such strong radiation. He was thus both author and subject of the first motion-picture x-ray recording. Later, in 1924, he was the first scientist who achieved success in making x-ray films of a beating heart.



The first x-ray cinematography taken by Dr. Jean Comandon.

Between 1909 and 1926 he produced some 400 films on 35mm stock for Pathé Educationals; unfortunately, most of his footage (some 130,000 ft) has been lost.

Dr. Comandon was one of the first scientists to use time-lapse photography in filming through a microscope. He also used time-lapse photography to study growing plants as early as 1922.

In 1930 he founded at the Institute Pasteur in Garches the laboratory which was definitive for the development of his work in collaboration with M. de Fonbruné. Here it was that the micromanipulator was perfected as well as the oil-chamber. Here also is where this author had the opportunity, in the thirties, to film Dr. Comandon and M. de Fonbruné at work with their sophisticated equipment. One of their films of that time, *Predator*

Are you letting $10,000 worth of equipment be ruled by a $50 light meter?

It sounds absurd, doesn't it? But there are people using equipment worth much more than ten grand sporting light meters that are, at best, a compromise.

For times when ordinary exposure meters just can't do the job, Minolta makes four very specialized meters.

a. The Minolta Autometer Professional

Taking a reading couldn't be faster or easier than with the Minolta Autometer Professional. Instead of the conventional pointer and manual-alignment dial, there's a battery-powered, rotating scale that automatically gives you an instant direct reading of shutter speed and f/stop combinations. And it's designed for convenient one-hand operation.

The Minolta Autometer Professional's sensitive CdS cell and hybrid integrated circuit provides both incident and reflected light readings. An optional reflected light receptor with a 10° angle of acceptance attaches to the meter. There's even a special lamp that flashes to warn you to switch to the high or low scale. Priced from about $80.

b. The Minolta Flash Meter

A lightweight, compact and exceptionally fast-handling meter that lets you read strobe and flashbulb with the speed and accuracy of a conventional exposure meter. It gives you readings in f/stops on a continuous, illuminated scale, so you don't have to waste time converting guide numbers.

The Flash Meter will measure available light with equal efficiency, at your choice of any of four shutter speeds.

There's more. In fact, there's a complete system of accessories to make the Minolta Flash Meter even more versatile. To measure light over a wide field, a dome or incident disc attaches to the Flash Meter. And you can use it as a spot meter, just by attaching the 10° spot accessory. There are even two special probes for measuring light directly off a ground glass or in inaccessible places. Prices for the Minolta Flash Meter start around $160.

c. The Minolta 3-Color Meter

This compact, 3-color meter is especially designed for precise measurement of light color temperature from 2,500° K to 12,500° K from any source. And it gives you direct information on which balancing or correction filters to use.

In addition to separate detectors for red, blue and green, the Minolta 3-Color Meter is equipped with a fourth detector for general-purpose measurement of incident light.

The sturdy die-cast aluminum body contains hermetically-sealed transistor circuits that need no warm-up. And you don't have to remember readings. The needle automatically locks once the measurement is taken. About $390.

d. The Minolta Auto-Spot 1° Meter

This reflex type light meter has a 1-degree angle of acceptance for critical spot measurements. And motorized scales in the viewfinder do away with time-consuming dial twirling. Just set your ASA (3 to 25,000), press a button and read the precise exposure combinations in the illuminated finder at the same time as you sight your subject. The scales react instantly and automatically to light changes.

Minolta Auto-Spot 1°, with still and cine scales, starting about $250. (Also available with IRE and foot-lambert scales for TV applications, about $280.)

For more information on Minolta Exposure Meters, write Minolta Corporation, 200 Park Avenue South, New York, N.Y. 10003.

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Mushrooms om Nematodes, was projected during the solemn centenary celebration of photography at the Sorbonne on January 7, 1939.

An appreciation of his work was expressed by Jean Painlévé, Director of the Institute for Scientific Cinematography, who said, ". . . as the genuine initiator of microcinematography, as a pioneer of radioscopic cinematography, Dr. Comandon did not have the benefit of the help which his talent and tenacity should have merited; thus we have to admire all the more the man who, in spite of all the difficulties, continued with his efforts without discouragement and resolved, one after another, the technical problems which stood in the way of his investigations." — *Jean Vivié*

HOLLYWOOD, Jan. 19—There was a get-together pre-meeting dinner near MGM studios where the meeting was held. The meeting was attended by 298 members and guests.

Speakers for the evening were Mark Battesby, MGM Ind. Engin., who spoke on, "Control of Indirect Costs in TV and Feature Production," and Edmund di Guilio, whose subject was, "A Review of Cordless Camera Drives."

Discussions after the meeting were brisk and lively particularly after di Guilio's historical and tutorial paper on Crystal Controlled Motors. This give-and-take lasted nearly as long as his paper.—William J. Wade, *Secretary-Treasurer.*

CAPE KENNEDY, Jan. 20—Cocktails and dinner preceded the meeting held at the Rocky Graziano Restaurant in Miami. Flip Schulke spoke on "From the Magazine Picture Story to the Movie Documentary." Schulke has recently returned from St. Thomas Island where he documented the Tektite underwater habitat for the U.S. Department of the Interior. He told of his experiences above and below water in shooting his 16mm color film. He also evaluated the equipment used, discussed the problems with film and filters he encountered and displayed some of the underwater gear he used. The lecture was highlighted with color slides made during his filming.

The audience was most interested in the subject and the speaker encouraged questions during his presentation. He was besieged by members after the meeting for additional information. To the enjoyment of the audience some most colorful slides were shown of sea life.—Oscar Barber, *Secretary-Treasurer.*

DALLAS/FORT WORTH, Jan. 21—The meeting was held in Studio A of television station WFAA at the Communications Center in Dallas. Coffee and rolls were provided by WFAA for the informal gathering prior to the meeting. After a brief business meeting conducted by Franklin Reinking, he introduced Gary Jones, Director of Film Services, WFAA Productions Dept., and speaker for the evening.

Jones's presentation was entitled "Electrography, State of the Art." Utilizing a closed-circuit color television setup, he discussed and demonstrated some of the electrographic techniques used by WFAA Productions to edit and produce special effects in productions made from both 16mm film and 2-inch magnetic tape originals. Following his excellent presentation, the audience was divided into four parts for a tour of the WFAA facilities and demonstrations of the magnetic recording equipment that had been discussed.—Franklin R. Reinking, *Secretary-Treasurer.*

TORONTO, January 22—The meeting started with an excellent film on pollution titled *All the Difference* supplied by Eastman Kodak Co.

Ed Malec presented the paper "16mm Television Film Preview Room: An Inexpensive Approach." This paper described and set out a low-cost alternative to film