

16mm and 8mm An extensive agenda was considered and a continued high level of activity projected. As a result, the full committee will soon be voting on revisions of six standards in an effort to make them consistent as to emulsion position, edge guiding and titles (Z22.9, .10, .15, .16, .21, .22). A letter ballot is also to be taken on a compromise proposal on PH22.75, "A" and "B" Windings of 16mm Raw Stock which may resolve the existing deadlock on this thorny issue. Reels for a 15-min show (600-ft size) as well as reels over 2000 ft were discussed and assignments given for gathering additional required information.

Sound Of the several items considered, the magnetic sound track proposals were, of course, paramount. These were published in the July 1951 *Journal* for trial and criticism and it was up to the committee to pass on the comments received. After a full and rounded discussion, the committee approved the proposals as published, with minor modifications which in the main are editorial

in nature, and officially submitted them to the Standards Committee for further processing as American Standards.

Consideration was briefly given to other magnetic sound track proposals and also to magnetic test films. The nature of the discussion revealed the need for a meeting of the Magnetic Recording Subcommittee which was scheduled for and held the following day. The Subcommittee reached no decisions but proceeded efficiently to outline a major program of work on test film specifications (azimuth and multifrequency) and additional sound track standards.

ISO Delegation A very workmanlike job was done to prepare the group for its role at the forthcoming meeting of ISO TC/36 in New York on June 9 and 10. The delegation discussed point by point the position it would take on the various Agenda items. A copy of the Agenda for the international meeting and the U.S. position is available upon request.—*Henry Kogel*, Staff Engineer.

University Film Producers Association

The University Film Producers Association held its first meeting in the summer of 1947 at the University of Iowa, Iowa City, Iowa. The organization came into being as a result of the evidenced need for university film makers to meet and discuss their mutual problems. The initial session was a one week's conference and workshop. This pattern was so successful that the group still follows it.

At the time of the first meeting, many problems confronted the university film producers, such as personnel, music rights, exchange, distribution, technical practice and laboratory service. Many universities had the same problems. Some had solutions, some did not. It was evident that a clearinghouse was needed for the exchange of information and ideas.

The first meeting included representatives from nine educational institutions

and two commercial organizations. Today there are approximately 60 members from educational institutions, as well as representatives from commercial film companies, laboratories, film distributors, and equipment manufacturers.

The purpose of the University Film Producers Association has been very clear since the inception of the organization. "It shall be the purpose of the UFPA to further and develop the potentialities of the photographic and recording arts in improving instruction and communication." Individuals, organizations and educational institutions qualified for membership are encouraged and invited to join the University Film Producers Association. There are at present four classifications of membership: active, associate, institutional and sustaining.

In its half-dozen years of existence the UFPA has grown in accordance with its original plans. It is today an incorporated, nonprofit organization whose members include teachers, professors, film makers, film technicians, film companies, film laboratories, film distributors, equipment manufacturers and dealers, and university motion picture students.

Annually, during the month of August, the Association meets in a city chosen by the members. August of 1952 will find the organization guests of Syracuse University, Syracuse, N.Y. The week-long conference includes a variety of program subjects, such as technical problems of film production, research, film curriculums, distribution, film screenings and films for television. Equipment manufacturers and distributors display and demonstrate new equipment at the meetings. The lectures, demonstrations, round tables, panel dis-

cussions and original papers offer the membership introduction to new areas and developments in the film field. A highlight of the annual session is the presentation of awards for outstanding films produced by the university film makers.

Officers of the organization are:

John R. Winnie, University of Iowa,
President
Wilbur Blume, University of Southern
California, *Vice-President*
Roland J. Faust, Indiana University,
Secretary-Treasurer

Communication regarding membership should be addressed to the Secretary. Information concerning Journal subscription or manuscript submission should be sent to the Editor, Lu Snyder, Audio-Visual Center, Syracuse University, Syracuse, N.Y.—*John R. Winnie.*

Obituary

Louis Gerard Pacent, an early researcher for sound motion pictures, died in April at the age of 58.

Mr. Pacent began experimenting with wireless transmission when he was a youth and he had his own amateur station when he was 16. In 1913 he was a communicator in the Naval Militia and in 1917 he served aboard the U.S.S. Gloucester. Also during World War I he worked on the development of military communications equipment.

After that war he organized the Pacent Electric Company, Inc., which was active in the design and production of electric and radio facilities for General Electric, Westinghouse, Western Electric, RCA and the Government. Before World War I he was influential in encouraging and instructing amateurs and in 1921 the first short-wave transatlantic message was transmitted to Scotland from Greenwich, Conn., on 200 meters which had been Mr. Pacent's suggestion.

Mr. Pacent was active in research for sound motion pictures in the 1920's. He is reported to have designed the first all power-operated motion picture sound

equipment while a consultant for Warner Brothers Pictures, the equipment having been installed in 1928.

At the time of his death he was president of the Pacent Engineering Corp., a firm which he had founded 20 years ago. The corporation developed portable sound reproducers, inter-office communicating equipment, high-fidelity radio and public address systems.

In 1946 Mr. Pacent was given a Certificate of Appreciation by the War Department in recognition of his firm's valuable assistance to the Signal Corps during World War II.

He was a native of New York and was graduated in 1916 from Pratt Institute of Technology with the degree of Industrial Electrical Engineer. He was the author of many papers and books on communications engineering. He was a Fellow of this Society and also of the Institute of Radio Engineers, and a member of the American Institute of Electrical Engineers. In 1951, he received the Marconi Memorial Medal of Achievement from the Veteran Wireless Operators Association.