on developments in new screen techniques. Trends in Hollywood were described in detail by Emery Huse of the West Coast Division Motion Picture Film Dept., Eastman Kodak Co. Ernest Wildi, Manager of Bolex-Kern, described his 16mm stereo system. Bell & Howell's new 16mm wide-screen production technique was reviewed by John Weber, Jr., Manager of the B & H Sales Engineering Dept. Finally, Pan-Screen was announced by Don Smith, Sales Manager of Commercial Picture Equipment Co.

The May meeting of the Section was held on May 13 at the Western Society of Engineers Building, Chicago. The entire evening was devoted to a talk on "The Role of Photography in Atomic Research," by Dr. Warren Everote, Director of Research and Production, Encyclopaedia Britannica Films, Wilmette, Ill. Dr. Everote illustrated his talk with a large number of well-chosen films excerpts which provided vivid emphasis for his comments on atomic energy, photographic techniques, cyclotron operation, cloud chamber, radio activity evaluation, etc. In addition to film excerpts illustrating a 3-D television method of evaluation used at the Argonne Laboratories, three complete films, *Operation Nevada*, *Operation Greenhouse* and *Operation Ivy*, were shown to the group of 65 members who attended the meeting.

Through the courtesy of Paramount Pictures Corp., the Central Section was invited to attend the Midwestern demonstration of VistaVision held at the Chicago Theatre on Wednesday, June 2. Special invitations were dispatched to members in this area advising them of these arrangements. It was felt that this would provide an opportunity for members who did not attend the Washington meeting to see this new wide-screen production process. Over 100 members attended. As was the case in Washington, the quality of the VistaVision presentation was excellent and well received by all.

One of the most successful meetings of the year was enjoyed by the Section on June 10 prior to summer adjournment. This meeting was noteworthy not only for the very excellent program, but also for the fine dinner at Stouffer's that preceded the meeting. The Committee feels that the pre-meeting dinner is a very important part of each program, and the attendance at Stouffer's would indicate that steps are being taken in the right direction.

George Ives, of the engineering staff at WBKB-TV in Chicago, led off the meeting by discussing the terms normally used in color television, and gave the 80 members present a comprehensive list of nomenclature. During his talk, Mr. Ives explained in general terms the different methods of color transmission, with emphasis placed on the various types of film transport. Film projection using a flying-spot scanner system was compared with the 3-vidicon tube method.

The last part of the meeting consisted of a paper entitled "Fundamental Make-Up Practices for Motion Pictures and Television," presented in excellent fashion by Syd Simons and Jack DuMont. Mr. Simons is an independent make-up artist, and Mr. DuMont is head make-up artist at Wilding Picture Productions. After explaining the importance of the art and its various applications to motion pictures and television they proceeded to make up a live model in what proved to be a most effective demonstration.—*K. M. Mason*, Secretary-Treasurer, Central Section, 137 N. Wabash Ave., Chicago.

The **Pacific Coast Section** held its April meeting at the NBC Studios in Hollywood on the evening of April 27, with 220 members and guests present. The program consisted of a symposium on the subject of television newsreel operations.

Roy Neal of NBC described the procedure followed at NBC in the production of routine and special-event newsreels. Frank La Tourette of CBS described his studio's news service organization which was set up last September for network and syndicate distribution. He discussed the effect on shooting, editing, script writing and televising imposed by the basic "immediate deadline" requirement which is characteristic of television newsreel activities.

Robert Allison of KTTV discussed the special problem connected with local news coverage. He explained the use of "beeper and phone" interviews, stock footage and stills in covering out-of-town news in the local television studios. The special problems of United Press Movietone News were discussed by Art de Tita, of that organization. He screened a series of outstanding spectacular news shots collected over a period of many years.

A lively question and discussion period followed the planned program. Jack DuVall, the program chairman, has been doing an outstanding job in arranging the programs for this year. With a careful eye on subjects of interest to both motion-picture and television people he has provided two programs on each of these general subjects so far this year.

The May meeting of the Section was held on Tuesday evening, May 25, in the Paramount Studio Review Theatre, Hollywood. Approximately 245 members were present.

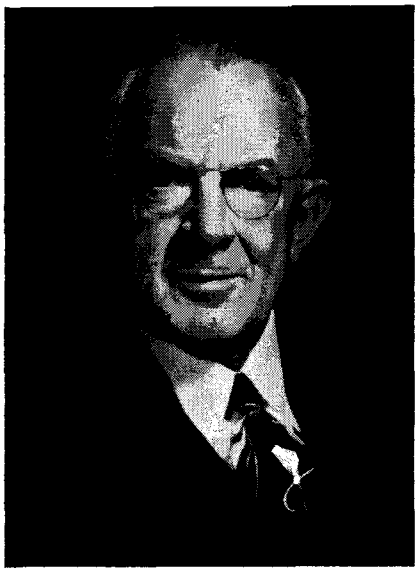
William Milwitt of RCA Laboratories discussed and demonstrated various applications of transistors in audio and radio receiver equipment. The very active question and answer period after the presentation was indicative of the great interest of the membership in this new device.

John G. Frayne of Westrex Corp. reported on his recently completed trip around the world in which he visited 40 motion-picture studios and 30 typical theaters in 12 countries of Asia and Europe. Of particular interest were Dr. Frayne's remarks regarding the impact of recent Hollywood technical advances on motion-picture releases in these countries. As an added special feature, three reels of the new Japanese feature film *Gate of Hell*, winner of the 1954 Best Picture Award at the Cannes Film Festival, were shown. This film was made available through Dr. Frayne's contact in Tokyo with Mr. Nagata, president of Daiai Studios.—*E. W. Templin*, Secretary-Treasurer, Pacific Coast Section, c/o Westrex Corp., 6601 Romaine St., Hollywood 38.

The **Southwest Subsection** held a meeting on April 26 at Miller's Visual Aids, Fort Worth, Texas. The paper on "Evaluation of 16mm Professional Prints," given at the 73d Convention in Los Angeles by A. C. Robertson of Eastman Kodak Co., was presented to the meeting through the medium of tape recording and illustrated with film and slides.

Lon Fitzgerald, Visual Education Supervisor for the Texas Game and Fish Commission, gave the second part of the program. Mr. Fitzgerald discussed some of the interesting phases of his film production work and related experiences in stalking wild game with a Speed Graphic and 16mm movie camera. His talk was illustrated with color films.—*W. W. Gilreath*, Secretary-Treasurer, Southwest Subsection, 3732 Stanford St., Dallas, Texas.

Obituary



Dr. Loyd A. Jones, President of the Society in 1923–25, died unexpectedly at his home near Rochester, New York, on May 15. He had retired as chief physicist of the Research Laboratories of Eastman Kodak Co. on May 1. Actively engaged in research in the physics of photography for more than forty years, Dr. Jones acquired an international reputation for his work, especially in the fields of photographic sensitometry and in the psychophysics of vision.

During his 35 years of active membership with the Society, Dr. Jones served on many committees and was chairman of the following: Papers (1921–23); Standards (1928–29); Journal (1929–30). The Journal of the Society was initiated in 1930 largely as a result of the great deal of work done while he was chairman of the Journal Committee. For the year of 1930 he served as editor pro tem until a permanent editor was obtained. He also served for seven years on the Board of Editors of the Journal. From 1935–39 he served as Engineering Vice-President of the Society and directed the important work of its engineering committees.

His interest in problems related to motion pictures began in 1919 and continued actively up to the time of his death. In an interview in April 1954, he expressed the opinion that the following papers were historically his most important contributions to motion-picture engineering: papers on illumination of the motion-picture

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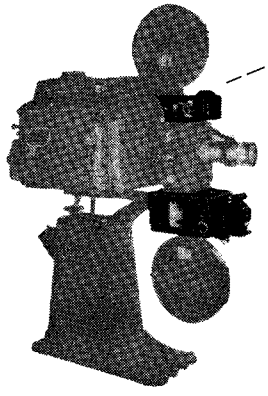

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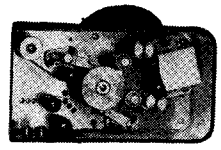
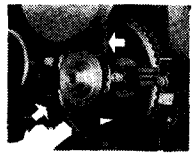


R9 Stereophonic Reproducer (Magnetic) features the Academy Award winning hydro flutter suppressor, a tight film loop, and double flywheels.



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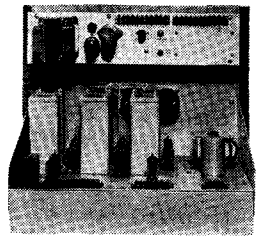

This Integrator is required for Perspecta Sound multi-channel reproduction from a standard photographic sound track on which have been superimposed control frequencies.

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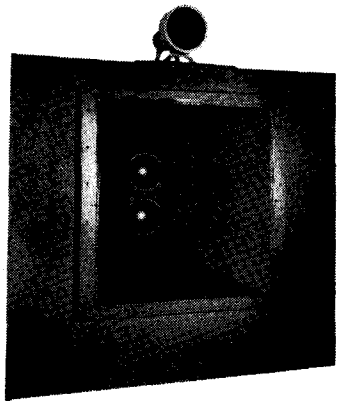
Westrex offers a complete line of newly designed theatre sound systems for multi-channel magnetic (such as Cinema-Scope), multi-channel photographic (such as Perspecta Sound), and single channel reproduction (standard photographic). When installed and serviced by Westrex engineers, these systems assure the finest performance at the lowest overall cost.



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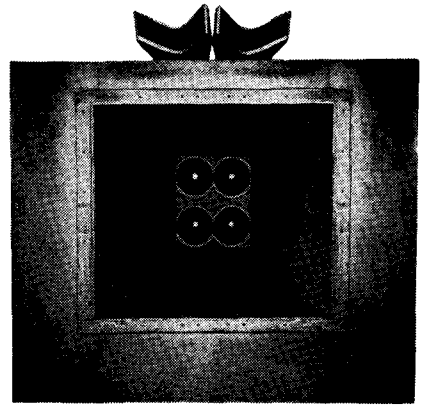

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theater; contributions to photographic sensitometry; contributions to the theory and practice of tone reproduction; papers on photographic efficiency of artificial light sources used in motion-picture studios; and papers (jointly with Dr. G. C. Higgins) on the microstructure of the developed photographic image including graininess, granularity, sharpness, acutance and resolving power.

In 1931 Dr Jones gave a series of comprehensive papers on the subject of photographic sensitometry at the Spring meeting of this Society in Hollywood, California. These were published later in book form and are still considered one of the basic references on the subject. Previous to 1930, very little use had been made of sensitometric control in motion-picture processing laboratories and it was Dr. Jones' hope, in presenting a fundamental discussion of the subject, that would result in wider practical usage of sensitometry for better control of photographic quality in motion-picture prints. It was encouraging to him, therefore, to observe the rapid expansion in the use of sensitometry in motion-picture laboratory practice that took place in the two decades following publication of his book. It is also worthy of note that one of Dr. Jones' most fundamental papers dealing with the theory of tone reproduction, with a graphic method for the solution of problems, was published in the Society's Journal in 1931.

A great deal of work was done at different times by Dr. Jones and his co-workers on the microstructure of the photographic image. As early as 1920 he constructed an instrument for the quantitative measurement of graininess, in which the graininess of a photographic deposit was evaluated in terms of the magnification required to see a structure in this deposit. According to Dr. Mees, "One of the difficult problems in the early days of photographic physics was the relation between the graininess of a deposit as observed under magnification and the granularity of the deposit itself." Dr. Jones began to work actively on this relationship in 1945 and he and Dr. G. C. Higgins were able to resolve the matter satisfactorily and to clarify and evaluate the relation between graininess and granularity.

Dr. Jones was born at York, Nebraska, on April 12, 1884, where he attended public schools and was graduated from high school in 1903. He received his Bachelor of Science degree in Electrical Engineering at the University of Nebraska in 1908; his Master of Science degree in Physics in 1910; and the honorary degree of Doctor of Science from the University of Rochester in 1933.

From 1908 to 1910 he was assistant in the Physics Department of the University of Nebraska, and from 1910 to 1912, assistant physicist at the National Bureau of Standards in Washington, D. C. The head of the department of physics at the Bureau was Dr. P. G. Nutting. In 1912, Dr. Nutting accepted an invitation from Dr. C. E. Kenneth Mees to join the newly organized research laboratory of the Eastman Kodak Company and Dr. Nutting took Jones with him as his assistant. In 1916, Nutting left the Kodak Research

Papers Presented at the Washington Convention, May 3–7

MONDAY AFTERNOON—Technical Session

C. E. Phillimore, Bell & Howell Co., Chicago, "The Historical Background of the 35mm Professional Camera."

Vice-Admiral Harold G. Bowen, USN (Ret.), Thomas Alva Edison Foundation, Inc., West Orange, N.J., "Thomas Alva Edison's Early Motion-Picture Experiments."

T. H. Miller and R. C. McClelland, Eastman Kodak Co., Rochester, N.Y., "Effective Use of Color Slides in Technical Lectures."

MONDAY EVENING—Black-and-White Cinematography

C. E. K. Mees, Eastman Kodak Co., Rochester, N.Y., "The History of Professional Black-and-White Motion-Picture Films."

Joseph Westheimer, Consolidated Film Industries, Hollywood, "Principles of Special Photographic Effects."

Ray Kellogg and L. B. Abbott, Twentieth Century-Fox Film Corp., Beverly Hills, Calif., "Some Special Photographic Effects Used in Motion-Picture Production."

TUESDAY MORNING—Theater Session

Charles W. Handley, National Carbon Div., Union Carbide and Carbon Corp., Los Angeles, "History of Motion-Picture Studio Lighting."

Willy Borberg, General Precision Laboratory Inc., Pleasantville, N.Y., "The Development of the 35mm Projector."

H. E. Bragg, L. D. Grignon and E. I. Sponable, Twentieth Century-Fox Film Corp., N.Y., "Design Considerations of CinemaScope Film."

C. Robert Fine, Fine Sound Inc., N.Y., "Perspect-A-Sound Integrator Unit."

Loren L. Ryder, Paramount Pictures Corp., Hollywood, "VistaVision."

TUESDAY AFTERNOON—Color Session

Gerald F. Rackett, Columbia Pictures Corp., Hollywood, "Color Cinematography, 1930–1954."

K. M. Carey, National Film Board of Canada, Ottawa, Ont., "Latensification of Multilayer Color Film."

R. C. Lovick and R. L. White, Color Technology Div., Eastman Kodak Co., Rochester, N.Y., "Factors Affecting Application of Soundtrack Developers to Color Films."

H. F. Ott and R. C. Lovick, Color Technology Div., Eastman Kodak Co., Rochester, N.Y., "High-Efficiency Air Squeegee and Sound-Developer Applicator for Color Films."

D. E. Grant and H. F. Ott, Color Technology Div., Eastman Kodak Co., Rochester, N.Y., "A Rapid, Automatic Stitch Splicer for Darkroom Operation."

WEDNESDAY MORNING—Sound Session

E. W. Kellogg, retired, formerly RCA Victor Div., Radio Corporation of America, Camden, N.J., "History of Sound Motion Pictures."

John G. Frayne, Westrex Corp., and B. N. Locanthi, Consultant, Hollywood, "Theater Loudspeaker System Incorporating an Acoustic Lens Radiator."

Kurt Singer and Robert V. McKie, Radio Corporation of America, Hollywood, "Cross-Modulation Compensator."

Warren R. Isom, Radio Corporation of America, Camden, N.J., "Synchronized Recordings on Perforated Tape."

Daniel J. Bloomberg, John E. Pond, Republic Productions, Inc., and Michael Rettinger, Radio Corporation of America, Hollywood, "Republic Studio Multiple Stage Design."

J. K. Hilliard and J. J. Noble, Altec Lansing Corp., Beverly Hills, Calif., "Improvements in Small Condenser Microphone Design."

WEDNESDAY AFTERNOON—16mm Projection Session

Malcolm G. Townsley, Bell & Howell Co., Chicago, "History and Development of 16mm Motion-Picture Equipment."

Philip M. Cowett, Navy Dept., Bureau of Ships, Washington, D.C., "The Navy Development Program for a Brighter Projector Light Source."

W. T. Anderson, Jr., Hanovia Chemical and Mfg. Co., Newark, N.J., "High-Brightness Xenon Compact Arc Lamp."

E. W. D'Arcy and A. C. Seda, Bell & Howell Co., Chicago, "Application of the Xenon Arc to the Armed Forces AQ-2(1) 16mm Sound Motion-Picture Projection Equipment."

E. W. D'Arcy and A. C. Seda, Bell & Howell Co., Chicago, "Qualitative and Quantitative Determination of Travel Ghost."

Arthur Cox, Bell & Howell Co., Chicago, "CinemaScope Lenses."

WEDNESDAY EVENING—National Archives Session

Josephine Cobb, National Archives, Washington, D.C., "Matthew B. Brady and His War Photography, 1861–1865."

THURSDAY MORNING—Technical Session

John I. Crabtree, Eastman Kodak Co., Rochester, N.Y., "The Motion-Picture Laboratory."

James W. Kaylor and A. V. Pesek, Color Corporation of America, Burbank, Calif., "Color Compensating Light Changer."

C. E. Beachell, National Film Board of Canada, Ottawa, Ont., "A Plotting Device for the Animation Stand."

Harry P. Brueggemann, Color Corporation of America, Burbank, Calif., "Electronic Light-Change Device."

THURSDAY AFTERNOON—High-Speed Photography

John H. Waddell, Wollensak Optical Co., Rochester, N.Y., "Survey of Photographic Principles of the Study of Motion as Established by the Old Masters With a Comparison of That Which Is Being Done Today."

Harry L. Parker, American Speedlight Corp., N.Y., "History of Electric Flash Lamps."