

Papers Presented at the Chicago Convention April 18-22, 1955

Compared with the printed program received by those who attended the Convention, the following shows certain papers which were read by title only, and three papers which were not read are omitted.

Publication of Convention papers proceeds as promptly as possible. One of these appeared in the May *Journal* and several appeared in June. About three-fourths of these will be put into final, publishable form by the authors and most will be published by November. Some of those listed are demonstrations or only oral presentations for which no printed versions are to be expected.

MONDAY AFTERNOON—Sound

Some Practical Elements of 16mm Motion-Picture Sound Recording, ALLEN JACOBS, *The Calvin Company, Kansas City, Mo.*

Sound Effects Track Noise-Suppressor, J. F. BYRD, *Radio Corp. of America, Camden, N. J.*

Arricord 35, a New Double-System 35mm Recording Camera, ROBERT RICHTER, *Arnold & Richter Co., Munich*

Status of Magnetic Sound Standards—a Subcommittee Report, E. W. D'ARCY, *Ellis W. D'Arcy & Associates, Chicago*

MONDAY EVENING—Nontheatrical Motion Pictures Session

Film on Animation Techniques (a film demonstration), JOHN OXBERRY, *The Animation Equipment Corp., New Rochelle, N.Y.*

Two Animation Stands of New Design, E. H. BOWLDS, *E. H. Bowlds Engineering, Los Angeles*

Use of CinemaScope in 16mm Nontheatrical Films, JERRY FAIRBANKS, *Jerry Fairbanks Productions, Hollywood*

Some Basic Elements of 16mm Projector Design (read by title only), M. G. TOWNSLEY, *Bell & Howell Co., Chicago*

Arc Lamps for 16mm Projectors, ROBERT S. FREEMAN, *Strong Electric Corp., Toledo, Ohio*

Screens and Rooms (read by title only), GERHARD LESSMAN, *Bell & Howell Co., Chicago*

TUESDAY MORNING—Nontheatrical Motion Pictures

Film Cataloging at Moody Institute of Science, LEWIS H. HUMPHREY, *Moody Institute of Science, Los Angeles*

Multiple Camera Control, IRWIN A. MOON and F. ALTON EVEREST, *Moody Institute of Science, Los Angeles*

Selected Set Construction Techniques, HERBERT MEYER, *Motion Picture Research Council, Hollywood*

A New Color Meter for Tungsten and Daylight, ALLEN STIMSON, *General Electric Co., Lynn, Mass.*

16mm Away from Hollywood, RUDY SWANSON, *Rudy Swanson Productions, Appleton, Wis.*

TUESDAY AFTERNOON—Nontheatrical Motion Pictures

Analysis of Cost Characteristics of Business Motion Pictures, John Flory, *Eastman Kodak Co., Rochester, N.Y.*

A Survey of the Distribution of Nontheatrical Motion Pictures, HERBERT E. FARMER, *Dept. of Cinema, Univ. Southern California, Los Angeles*

Theory and Application of Pre-Production Testing for 16mm Nontheatrical Films, NICHOLAS ROSE, *Dept. of Cinema, Univ. Southern California, Los Angeles*

A Report from the Association of Cinema Laboratories, NEAL KEEHN, *The Calvin Company, Kansas City, Mo.*

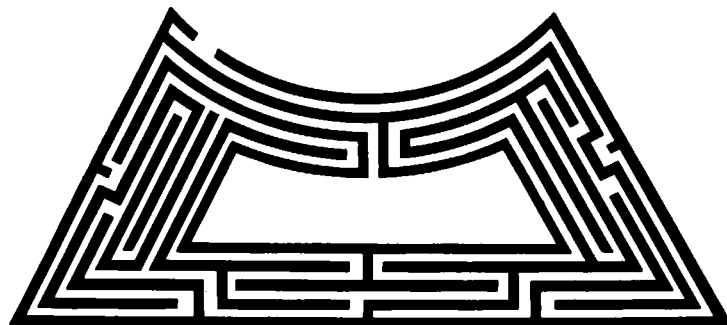
A Film Age for Education, PHILIP A. JACOBSEN, *Motion Picture Unit, University of Washington, Seattle*

TUESDAY EVENING—Nontheatrical Motion Pictures

Filming an Educational Television Series, REID H. RAY, *Reid H. Ray Film Industries, St. Paul*

Infrared Motion-Picture Technique in Observing Audience Reactions, BERNARD R. KANTOR, *Dept. of Cinema, Univ. Southern California, Los Angeles*

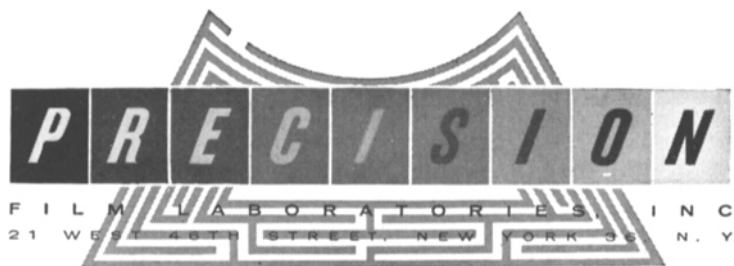
How Walt Disney's Naturalist-Photographers Film Wildlife for the True-Life Adventures, ALFRED MILOTTE, *Walt Disney Productions, Burbank, Calif.*



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WEDNESDAY MORNING—Television

New 16mm Television Magnetic/Optical Sound Projector for the Limited Budget, JOHN S. POWERS and GEORGE F. KRTOUS, *Bell & Howell Co., Chicago*

Equipments for 16mm Magnetic Sound on Film Used in German TV Studios, KARL G. SCHWARZ, *Siemens & Halske, Karlsruhe*

16mm Magnetic Sound on TV News Film in Germany, ANN-RUTH MARTIN, *Suedwestfunk, Baden-Baden*

Experimental Considerations for 8mm Kinescope Recording, GEO. W. COLBURN, *Geo. W. Colburn Laboratory, Inc., Chicago*

Film Problems in Television News, SPENCER M. ALLEN, *WGN-TV, Chicago*

WEDNESDAY AFTERNOON Television

Television Studio-Lighting—A Committee Report, H. M. GURIN, *Committee Chairman, National Broadcasting Co., New York*

Control of Light Intensity in Television Projectors, K. SADASHIGE and B. F. MELCHIONI, *Radio Corp. of America, Camden, N.J.*

A 35mm Motion-Picture Projector for Color Television, W. F. FISHER and W. R. ISOM, *Radio Corp. of America, Camden, N.J.*

Chromacoder Colorcasting, PIERRE H. BOUCHERON, JR., *General Electric Co., Syracuse, N.Y.*

Experimental Equipment for Recording and Reproducing Color-Television Images on Black-and-White Film, WILLIAM L. HUGHES, *Engineering Experiment Station, Iowa State College, Ames, Iowa*

Integration of Color Television Equipment in a Television Station, PHILIP B. LAESER, *WTMJ-TV, The Milwaukee Journal, Milwaukee*

Characteristics of the "Perfect" Lens and the "Perfect" Television System, OTTO SCHADE, *Tube Dept., Radio Corp. of America, Harrison, N.J.*

WEDNESDAY EVENING—Television

Color Television Vs. Color Motion Pictures, DONALD G. FINK, *Philco Corp., Philadelphia*

Development and Current Status of Television in Medical Education, RALPH P. CREER, *American Medical Assn., Chicago*

Low-Power Telecasting by the Armed Forces, LT-COL MEL WILLIAMSON and MAJ STANLEY E. RODDY, *Office of Armed Forces Information and Education, Washington*

Developments in Large-Screen Closed-Circuit Television, NATHAN L. HAL-

PERN, *Theatre Network Television, Inc., New York*

THURSDAY MORNING—(Concurrent Session)

—Symposium on Wide-Screen Photography

The Role of Resolving Power and Acutance in Photographic Definition, G. C. HIGGINS and R. N. WOLFE, *Eastman Kodak Co., Rochester, N.Y.*

The Effect on Definition of the Stage at Which Reduction Is Performed in Reduction-Printing Processes, G. C. HIGGINS, R. L. LAMBERTS and R. A. PURDY, *Eastman Kodak Co., Rochester, N.Y.*

Depth of Field and Perspective Considerations in Wide-Screen Cinematography, R. N. WOLFE and F. H. PERRIN, *Eastman Kodak Co., Rochester, N.Y.*

Improvements in CinemaScope, E. I. SPONABLE and H. E. BRAGG, *Twentieth Century-Fox Film Corp., New York*

The VistaVision Process, LOREN L. RYDER, C. R. DAILY and JACK BISHOP, *Paramount Pictures Corp., Hollywood*

VistaVision Demonstration, C. R. DAILY, *Paramount Pictures Corp., Hollywood*

THURSDAY MORNING—(Concurrent Session)

—High-Speed Photography
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raphy, **GEORGE E. HAYS**, *The Boeing Airplane Co., Seattle*
 Controlled Tests to Evaluate the Accuracy of Accelerations Derived from the Analyses of High-Speed Camera Film Using a Bausch & Lomb Contour Measuring Projector, **DERWYN SEVERY** and **PAUL BARBOUR**, *Institute of Transportation and Traffic Engineering, Univ. California, Los Angeles*
 Cameras and Lights for Underwater, **HAROLD E. EDGERTON**, *Massachusetts Inst. of Technology, Cambridge, Mass.*, and **LLOYD D. HOADLEY**, *Woods Hole Oceanographic Inst., Woods Hole, Mass.*
 Sensitometer With Electronic Flash Illumination, **CHARLES W. WYCKOFF** and

HAROLD E. EDGERTON, *Edgerton, Germeshausen and Grier, Inc., Boston*

THURSDAY AFTERNOON—(Concurrent Session)

—————Laboratory Practices
 Effect of Nitrogen Oxide Gases on Processed Acetate Film, **J. F. CARROLL** and **J. M. CALHOUN**, *Eastman Kodak Co., Rochester, N.Y.*
 Recent Developments in Magnetic Striping by the Lamination Process, **RICHARD F. DUBBE**, *Minnesota Mining & Manufacturing Co., St. Paul, Minn.*
 A Comparison of Soundtrack Processing Methods for Color Release Positive

Film, **JOHN L. FORREST**, *AnSCO, Binghamton, N.Y.*

A Multiple Magnetic Printing Equipment for CinemaScope, **HANS-CHRISTOPH WOHLRAB**, *Siemens & Halske A.G., Karlsruhe, West Germany*
 Model "D" and "J" Printer Improvements, **PAUL J. RICHARTZ** and **ARTHUR C. MUELLER**, *Bell & Howell Co., Chicago*

THURSDAY AFTERNOON—(Concurrent Session)

—————High-Speed Photography
 Time-Lapse Photography, **JOHN NASH OTT, JR.**, *John Ott Pictures, Inc., Winnetka, Ill.*
 Scientific Photography of Nuclear Explosions, **LEWIS FUSSELL, JR.**, *Edgerton, Germeshausen and Grier, Inc., Boston*
 A Rugged and Efficient High-Speed Photographic Illumination System, **J. M. NOVAJOSKY**, *Allison Div., General Motors Corp., Indianapolis*
 Simultaneous High-Speed Framing and Streak Recording with a 16mm Fastax, **GEORGE E. HAYS**, *The Boeing Airplane Co., Seattle*

FRIDAY MORNING—Illumination, Studio and Process, Incandescent, General

Reliability Engineering, **C. M. RYERSON**, *Radio Corp. of America, Camden, N.J.*
 Motion-Picture Studio Lighting and Process Photography—An SMPTE Committee Report, **PETRO VLAHOS**, *Motion Picture Research Council, Hollywood*
 A Means and Method for Evaluating the Potential Efficiencies of Incandescent-Light Sources for Slide Projectors, **J. A. VAN DEN BROEK**, *Argus Cameras, Inc., Ann Arbor, Mich.*
 Single-System Printing Device for Bell & Howell Model "J" Printer, **ROBERT VANCE**, *Byron, Inc., Washington, D.C.*
 A System of High-Speed, High-Temperature Reversal Processing, **LESTER E. BERND**, *The Delaware Steeplechase & Race Assn., Wilmington, Del.*

FRIDAY AFTERNOON—Wide-Screen and Screen Brightness

Ambient Light from Motion-Picture Projectors, **JOHN R. MILES**, *John R. Miles Co., Skokie, Ill.*
 An Aspheric Lens for Mirror-Type Motion-Picture Projection Systems, **R. E. HARRINGTON**, *National Carbon Co., Cleveland*
 Evaluation and Reaction to New Processes of Motion-Picture Presentation, **LUCIEN E. POPE**, *Fox Midwest Amusement Corp.*, and **RICHARD H. OREAR**, *Commonwealth Theatres, Inc., Kansas City, Mo.*
 Preliminary Survey of Drive-in Theaters by the Screen Brightness Committee, **FREDERICK J. KOLB, JR.**, *Eastman Kodak Co., Rochester, N.Y.*

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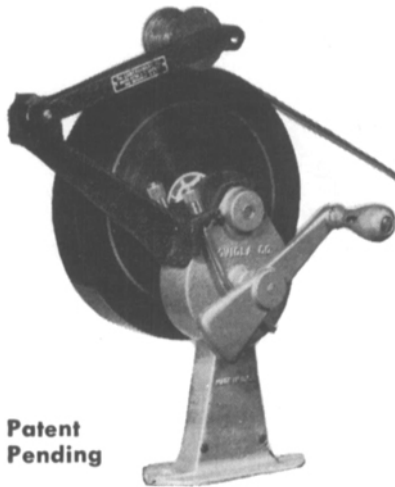
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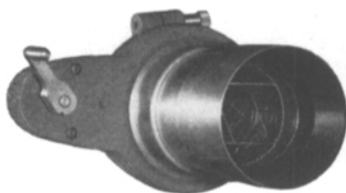
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