news and reports

Papers Program — 79th Convention

The schedule of sessions for the 79th Convention is about completed; and it appears as if there'll be a full and interesting program. This convention should produce a wide variety of papers as there is no single theme to which authors are limited. Sixteen technical sessions are planned, six of which will be held away from the Statler Hotel. These include a tour of Du Mont Telecenter, a demonstration of *Oklahoma* in Todd-AO at the Rivoli Theatre, a TV studio lighting session at the NBC Colonial Theater, and two sound recording sessions and a TV studio lighting session at Fine Sound Studios.

Of the sixteen sessions, present plans call for two on laboratory practice, five on television, three on motion-picture projection, production and viewing, two on high-speed photography, two on sound recording and one on screen brightness. Three of the five television sessions will be devoted to television studio lighting, treating the various problems encountered in lighting shows to be televised in black-and-white, and those to be televised in both monochrome and color.

Laboratory Practice sessions are planned for Monday, generally a light day in the laboratory, with the hope of encouraging large attendance from lab people in the New York area. Those coming from a distance should plan to stay around at least for Tuesday, when the Laboratory Practice Committee and the Association of Cinema Laboratories will both be holding meetings. Contrary to usual custom, sessions will start on Monday morning, before the luncheon; those attending should plan to get to the hotel in time to register before the morning session begins.

Evenings during the week have been planned for topics of more general interest such as the tour of the Du Mont Telecenter, not to mention the banquet on Thursday, to make it easier for accompanying wives and families to join in.

Author's Forms are now available and may be obtained from Society Headquarters, Program Chairman Ben Plakun at General Precision Laboratory, Pleasantville, N.Y., or from the following topic chairmen:

Laboratory Practice
W. H. Rivers
Eastman Kodak Co., Rm 626
342 Madison Ave., New York 17

Motion-Picture Projection, Production and Viewing
W. Borberg
General Precision Laboratory
47 Ossining Rd., Pleasantville, N.Y.

TV Studio Lighting
H. Gurin
National Broadcasting Company
RCA Bldg, Rm 586, Radio City
New York 10

Popular Papers
H. Barnett
General Precision Equipment Corp.
92 Gold St.
New York 38

High-Speed Photography
J. Waddell
Fairchild Camera & Instrument Corp.
88-06 Van Wyck Expressway
Jamaica 1, N.Y.

Sound Recording
G. Lewin
1573 East 35th St.
Brooklyn 34, N.Y.

TV General and Educational
S. W. Athey
General Precision Laboratory
47 Ossining Rd., Pleasantville, N.Y.

Screen Brightness
C. E. Heppberger
231 North Mill St.
Naperville, Ill.

Abstracts of all papers are due before March 1, with April 1 the deadline for completed copies of manuscripts. By this time, most of those intending to submit papers have probably already been contacted by their topic chairman, but if for any reason this has not happened they should go into action right away and get themselves Author's Forms.

SMPTE in 1955

By JOHN G. FRAYNE

The activities of the SMPTE during 1955 paralleled very closely the continuing widespread interest in new technologies in the associated industries. The problems associated with the introduction of the various wide-screen processes continued to absorb the interest of engineers and production personnel alike. Some of the developments engaging the interests of motion-picture engineers during 1955 are outlined below.

The CinemaScope system which had been introduced in 1953 continued to grow during the past year as evidenced by the reports on the number of theater installations in this country and abroad. However, this growth was mainly in the use of the anamorphic principle of photography and projection rather than in the use of the associated 4-track magnetic stereophonic sound. The decision of Twentieth Century-Fox to make a single optical track available appeared to halt, at least temporarily, the advance in the number of stereophonic installations in theaters. The recent announcement of the magoptical combination of 4-track magnetic stereo and single-track optical should tend to reduce the number of types of release prints and improve the compatibility of theater reproduction of magnetic and optical tracks. During the year, Twentieth Century-Fox announced improved definition in the 35-mm CinemaScope picture quality by the use of a larger production negative (55mm) as the photographic medium, thus meeting the objections widely raised as to the pictorial quality of CinemaScope films.

During 1955, Paramount reported several installations of their double-frame VistaVision system. The projectors are the horizontal type with standard 35mm film running at twice normal speed. The combination of the large VistaVision negative and the large print produces on the wide screen an image of excellent quality. It should be noted that these double-frame horizontal projectors are not compatible with standard 35mm projection. The sound system associated, up to the present time, with double-frame VistaVision is the single-optical variety, although it is understood that plans are underway for the addition of multitracks, either magnetic or optical. The higher linear speed of double-frame VistaVision prints opens new vistas of improvement for reproduction of either magnetic or optical tracks. These VistaVision installations have so far been limited to the small number of large theaters in the larger cities of the country.

The Todd-AO 65–70mm wide-screen system was first presented to the public in October of this year at the Rivoli Theatre in New York City. The camera negative employed in this system is 65mm wide and the release print width will ultimately be 70mm, added space being provided outside of each set of sprocket holes to permit the recording of six magnetic soundtracks. This system differs from other so-called wide-film, wide-screen systems in that the