

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

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 installa-

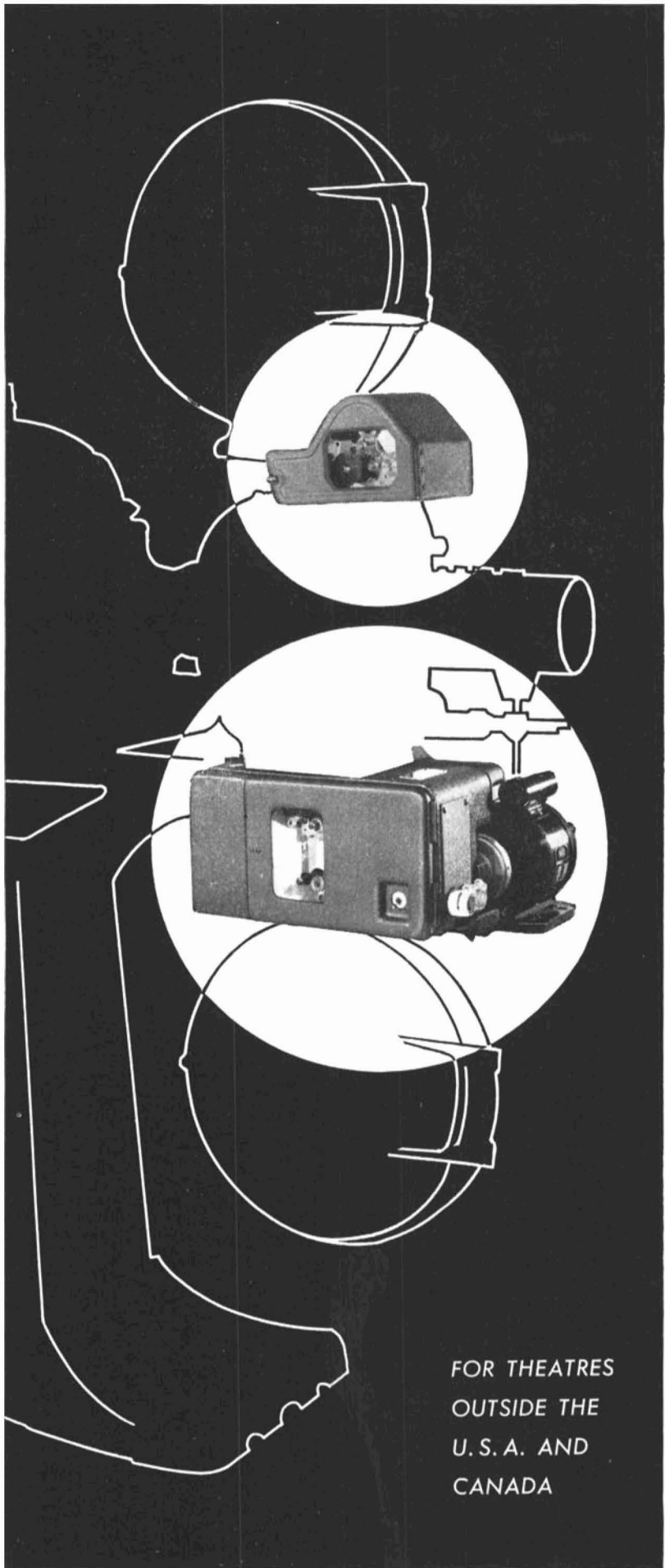
tions in theaters. The recent announcement of the magoptical combination of 4-track magnetic stereo and single-track optical should tend to reduce the number of types of release prints and improve the compatibility of theater reproduction of magnetic and optical tracks. During the year, Twentieth Century-Fox 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

By JOHN G. FRAYNE

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



FOR THEATRES
OUTSIDE THE
U. S. A. AND
CANADA

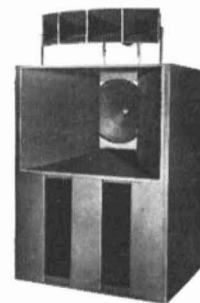


Westrex SOUND SYSTEMS

**THE FINEST STEREOGRAPHIC AND SINGLE
TRACK SOUND REPRODUCTION FOR ALL
THEATRES**

SOME WESTREX FEATURES:

- ★ Finest quality from multi-channel magnetic, multi-channel photographic, or single channel photographic films.
- ★ Constructed on building block principle, adaptable to your individual theatre requirements.
- ★ Installed and maintained by the Westrex Service Organization with offices and service centers in 40 countries throughout the world.



WESTREX TYPE 14 BACK-STAGE SPEAKERS feature the Westrex 713B High Frequency Unit for superior performance.

WESTREX STANDARD TRANSMISSION EQUIPMENT CABINETS provide up to four channels for magnetic or photographic reproduction.



*Research, Distribution and Service
for the
Motion Picture Industry*
Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.
HOLLYWOOD DIVISION: 6601 ROMAINE STREET,
HOLLYWOOD 38, CALIF.



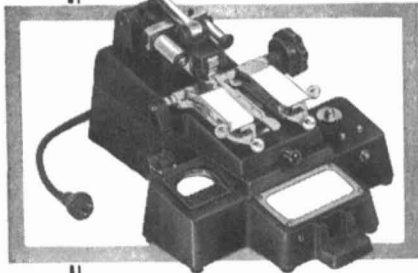
**Miracle
PRESTO
SPLICER**

Now available for splicing all kinds of film including

Cronar (Polyester Base), Cinemascope etc., neg or print and Magnetic film or track.

★ NO CEMENT
★ NO LOST PICTURE
★ NO SCRAPING

In 10 Seconds!



Check these advantages:

- A film fusion (butt-weld), end-to-end, No Double Thickness.
- No drying, no overlap
- No lights required

Send for Literature & Sample Splice!

NEW, TOO . . .

MT-1M PRESTO SPLICER

for welding together
1/4 MYLAR & ACETATE TAPES
without cement or adhesives



- Diagonal cut capable of withstanding 3 pound pull
- Inaudible with playback amplifier gain at maximum

\$67. f.o.b.

Modernize your Picture Technique!
Send for Literature & Sample Splice!

PRESTOSEAL MFG. CORP.
3727 33rd st., Long Island City 1, N.Y.

projector built by the Philips Company, Holland, is said to be compatible with the projection of standard 35mm film. There are several innovations in the Todd-AO system, among them being the use of 30 frames/sec with the view to eliminating or reducing peripheral flicker. The projector is capable of running at the high speed required for the 70mm film or for the standard speed of 35mm film. The sound quality attained with the 6-track magnetic system in Todd-AO is generally agreed to be the finest recorded stereophonic sound yet presented to the public. Five loudspeakers are placed behind the screen, and in addition, speakers in the auditorium provide the surround sound effects. A novelty here is the close blending of the surround with the main sound channels. The problems of theater projection at severe angles onto the highly curved Todd-AO screen are presumably solved by specially pre-distorted prints. It is understood that this process has not yet been fully explored.

Of the Society's two Semiannual Conventions for 1955, the first was at Chicago in April where the employment of motion pictures in educational institutions and programs was emphasized. This drew a large attendance from the educational world which ordinarily would not patronize the Conventions of the Society. The Society had a very fine equipment exhibit also at the Chicago Convention. The Fall Convention was held at the beautiful Lake Placid Club, in Essex County, N.Y. This was the fourth convention held in that setting, the preceding one having been in 1950. During this Convention, very interesting roundtable discussions were held on the production of motion pictures in Hollywood studios with emphasis being placed on the problems involved in wide-screen color photography. Proponents of the various wide-screen systems were given opportunities to present their own views on their particular contributions. Another symposium was held on projection practices using wide-screen techniques. The chief engineers of the main television chains presented another very interesting roundtable devoted to the problems of the production and distribution of color TV programs.

The annual awards of the Society for outstanding achievement were presented at the Lake Placid gathering. This session was reported in the December 1955 *Journal*, pp. 689-694.

It was announced at Lake Placid that the Society had accepted the offer of Technicolor Corporation to present a gold medal, to be known as the Kalmus Award, each year to an individual for outstanding

technical developments in the field of color cinematography.

The engineering activities of the Society continued to grow in scope during the year with all committees having very active agendas dealing mainly with standardization in the various fields of cinematography. The Society sent a very outstanding delegation to the International Standards Organization meeting at Stockholm in June. This delegation was under the general chairmanship of Dr. D. R. White of the du Pont's Photo Products Dept. Research Division. Other members of the delegation included Dr. Axel Jensen, Engineering Vice-President of the Society; Malcolm Townsley, member of the Board of SMPTE and Vice-President of Bell & Howell; and Boyce Nemeck, Executive Secretary of the Society. During this very important meeting the groundwork was laid for future international standardization of many of the standards now being developed independently in the various countries.

During 1955 the Society's program for aiding in education of technicians in the motion-picture industry got off to a good start. One of the subcommittees, under the chairmanship of Sidney Solow, has been directly responsible for the introduction of three courses being given by the University of California Extension Division. These courses are slanted mainly towards laboratory personnel and the very large attendance and interest shown in these courses indicate the need for this kind of a program. It is hoped to extend the scope of this work to other technical groups, such as sound technicians, and also to make possible the presentation of similar courses in other parts of the country.

The membership of the Society increased during 1955 to an all-time high of 5587, while sustaining membership increased to a figure of 103. Several important changes to the Bylaws and Constitution were submitted to the membership. One of the most important of these was the creation of a new Vice-Presidency in charge of local sections. This move emphasizes the growing importance of the sections in the overall program of the Society. A new section for the Rochester, N.Y., area was authorized during the past year.

The continued and rapid growth of the new technologies in the industry means, greater emphasis on the technical aspects of motion-picture production with consequent increasing demands for engineers skilled in these new techniques. This in turn insures the continuing growth and importance of our Society as well as an increasing impact of its programs on the motion-picture and television industries.