

29 - May 4, 1956. The report of the High-Speed Photography Committee meeting was not included and is being presented at this time.

The committee previously had given consideration to the problems associated with the procurement of camera lenses resulting from the variety of lens mounts and differing distances between the lens mount surfaces and film plane. A subcommittee had been appointed with M. E. Brown as chairman, to study this question in detail and come up with a recommendation. At this meeting, the subcommittee submitted its recommendation which, after review, was approved for letter ballot and consideration of the entire

committee. In brief, this recommendation specifies that high-speed motion-picture cameras shall have a machined plane surface for mounting lens adapters and that the manufacturer shall supply with each camera sufficient data for locating the mechanical and optical distance from this surface to the plane of the film.

At the December 1955 committee meeting, a new 16mm 200-ft camera spool, had been proposed for standardization. This spool has a 1-in. diameter core, in place of the present 1½-in. core, which provides a certain degree of miniaturization. The question of whether to proceed with standardization was not resolved at that time and the discussion was continued at

this meeting. Several arguments were presented against having two differing spools in existence and while the discussion was not conclusive, it appears unlikely that such standardization will be initiated for the time being.

There was also discussion on the Third International Symposium on High Speed Photography to be held in London this year, the progress being made in the nomenclature project and plans for papers for the Society's 80th Convention.—Henry Kogel, Staff Engineer.

Education, Industry News

Thirty Years Hence

"In sound recording . . . electronic methods have made much headway against photographic recording . . ."

This statement was made November 1, 1955, in the Presidential Address of Dr. H. Baines before the Royal Photographic Society of Great Britain on the subject of "Thirty Years Hence" (*The Photographic Journal* for February 1956).

In his introductory remarks, Dr. Baines explained that rather than "flounder on the foreshore of the future," he would "swim out strongly and drown in the uncharted seas of thirty years hence . . ."

A portion of his address in which he comments on the actualities and potentialities of TV recording on magnetic tape is quoted:

"About 70 per cent of professional 35mm films have their sound recorded on magnetic tape, and although the records are usually dubbed on to normal sound film, this is only a matter of expedience at the present time. Magnetic tape has also been applied to the recording of views, and it may be of interest to compare the process with photographic recording. In the system adopted by the B.B.C., a TV camera scans a view by tracing 20½ horizontal lines in 1/50th second, and then re-scans along intermediate lines. The total cycle, therefore, takes 1/25th second to scan 405 lines per picture. This view can be recorded on magnetic tape and projected therefrom on a TV screen. It might be argued that this is not photography, but an image on a TV screen from a magnetic tape which cannot be directly visually examined, has something in common with an image on a table viewer from a miniature still or sub-standard cine film, which cannot conveniently be directly visually examined, and no one would deny that the latter is photography.

"The TV system has the advantage over photography that a high-sensitivity TV camera is at present about twice as sensitive as the fastest photographic material exposed 1/25th second at the same aperture, and, since television is in its infancy, one can expect this ratio to increase. . . ."

"At present, TV is no rival to photography for normal photographic purposes, but as soon as the advantages become real, expense will be no bar to its application, in commercial photography at any rate. Prospective users always start by deciding that they cannot afford an innovation, and rapidly realize that they cannot afford to neglect it!"

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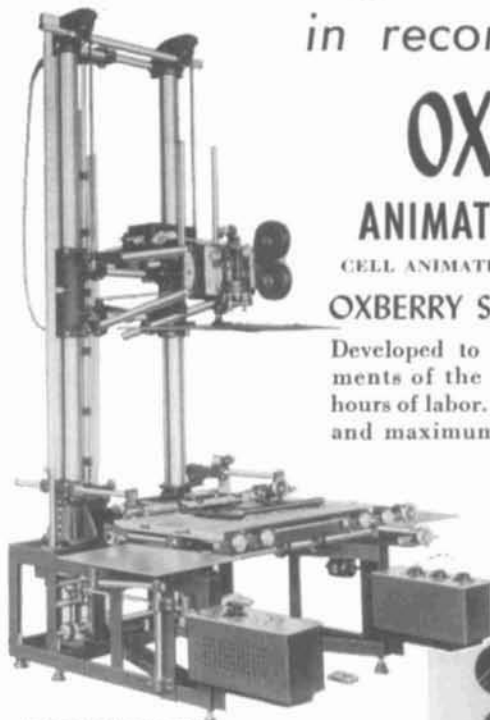
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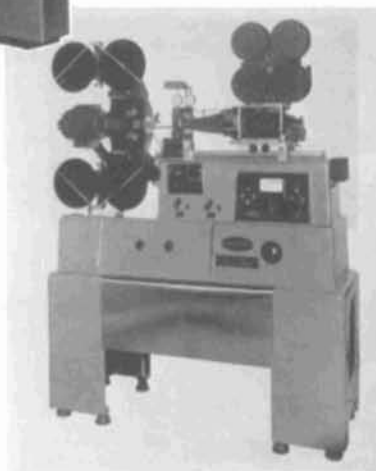
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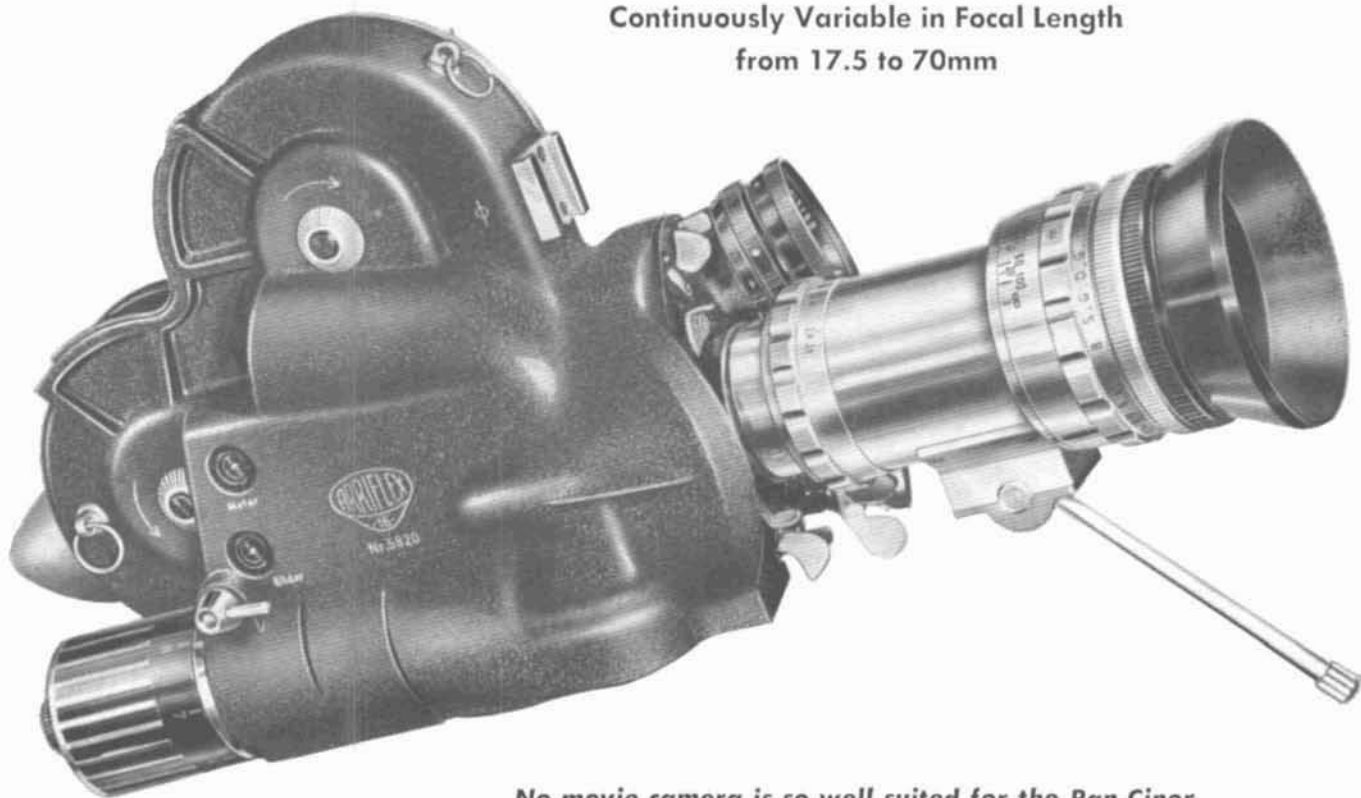
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John A. Maurer has organized a new firm called JM Developments, Inc., located at 116-118 West 29th St., New York 1, N.Y. Mr. Maurer was formerly President of J. A. Maurer, Inc., and Precision Film Laboratories, and later engaged in independent research and development.

Election of Carl L. Bausch as Chairman of the Board and Dr. Howard S. Coleman as Vice-President in Charge of Research and Engineering has been announced by the Bausch & Lomb Optical Co., Rochester, N.Y. Before his present appointment Mr. Bausch held the post of Senior Vice-President. He joined the firm in 1909, was named a director in 1931, and became

Vice-President in Charge of Research and Engineering in 1935. He succeeds the late Joseph F. Taylor.

Dr. Coleman, 39, is one of the youngest men in the country to head research and engineering activities for a major firm. He joined Bausch & Lomb in 1951 as director of its Scientific Bureau.

The Library of Congress is requesting film distributors and producers to cooperate with the Library's film cataloging activities by supplying it with information on films available for public distribution. Forms for the necessary data are available from the Library of Congress, Washington 25, D.C.



In the usual order: Kiyohiko Shimasaki, Managing Director of the Japanese Society and Editor of its monthly *Journal*, Robert A. Haines, holding the Award Certificate, and Mrs. Haines, holding the plaque.

Robert A. Haines, Executive Engineer, Far East Army and Air Force Motion Picture Service, was honored by the Motion Picture Engineering Society of Japan, Inc., for his development of the 35mm pushbutton semiautomatic Dual Projector Controller.

Presentation of a bronze plaque and Certificate of Award in recognition of his contribution to Japan's technical advancement was made at a general meeting of the Society in Marunouchi Hall, Tokyo, by Rin Masutani, Director of the Society. Mr. Haines is the first foreigner ever to receive the Society's annual award.

The Dual Projector Controller, designed by Mr. Haines, was described in detail in the paper on "Military Theater Equipment Modernization" which appeared in the April issue of the *SMPTE Journal*.

Films for TV

"Only a short year ago, Hollywood studios were still holding themselves aloof from television. Today the two are dancing cheek to cheek. . . ." This was *Variety's* (March 28, 1956) interpretation of the upheaval in the entertainment world that occurred early in 1955 when major Hollywood studios released their film libraries to the TV networks.

Dancing cheek to cheek might be another interpretation of the controversial trend toward this form of cooperation between the two industries. Whether the cooperation is actual or only apparent is a question that has been asked in various ways by various interested parties.

"Who took whom?" was what Philip R. Ward asked in the *Financial Bulletin* (March 19, 1956).

The largest group of complaints came, naturally, from motion-picture exhibitors. But some of the loudest and most articulate howls of "folly" came from the established film stars such as Bette Davis, Joan Crawford, Humphrey Bogart, Clark Gable and many other who have passed their first youth. Some of these stars made their best pictures 15 or 20 years ago. At that time

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they were younger and prettier. They feel that the competition is most unfair. They are competing with their younger, handsomer selves (which would be psychologically upsetting to anybody) and, what is worse, not getting a nickel for it.

A pointed question was asked by columnist Chester B. Bahn in the *Film Daily* (March 14, 1956). "What happens," he inquired, "to the old black-and-white films when the American television audience replaces its present sets with color receivers (as it most assuredly will within the next few years)?"

The story of the library deals is sprinkled with question marks. Coming as it did on the heels of "divorcement," the rush to unload film inventories through TV channels, while not a simple and direct "cause and result" situation, is certainly not unrelated to the event.

NBC expressed one point of view when, in a statement presented to the Senate Commerce Committee, March 26, it said, "The accumulated product in Hollywood's vaults—most of it musty and outdated—would hit television with the impact of a tidal wave. The American viewing public would literally drown in a celluloid sea." But the celluloid King Canute is not having any better luck than his predecessor.

By the last of June, an estimated total of 2,628 feature films had gone into TV distribution. Allied Artists had released 26 feature films; Columbia, 104 (through its subsidiary Screen Gems); Republic, 76; RKO, 740; Selznick, 10; 20th Century-Fox, 52; Warners, 850, and MGM, 770.

The latest Jack Horner to stick a thumb in the TV pie, M-G-M, announced on June 20 that its feature film library would be made available to TV on a rental basis.

The British publication, *Kinematograph Weekly*, reported on June 28, 1956: "Mr. Lou Chesler's bid of \$50 million outright [to Loew's] made through the Ridgeway Corp. has been declined with thanks. National Telefilm's \$34,500,000 offer for a 10-year lease has likewise been rejected. Instead Loew's is to be the first major Hollywood company to enter the TV industry as a network owner and operator, and will itself handle the television distribution of all its old films. . . ."

Mr. Chesler, a Canadian financier, controls the Warner library through PRM. His offer to M-G-M was contingent on the inclusion of *Gone With the Wind* in the deal, which Loew's refused.

With the exception of the sale of 1,450 shorts to UM & M TV Corp., Paramount, so far, has not released its library. This negative decision may be related to Paramount's reported interest in toll-TV through the International Telemeter Corp.

The full significance of the library deals cannot, of course, be thoroughly explored in this brief comment, and it would be only trifling to attempt to make any predictions on the basis of the presently available information.

One point of view was expressed quite clearly by a Subcommittee of the Senate Small Business Committee which said, "Film sales to TV cannot help but hurt the small exhibitors. The public is not going to be easily moved to go to the movies when classics can be seen in one's home free of charge."—R.H.

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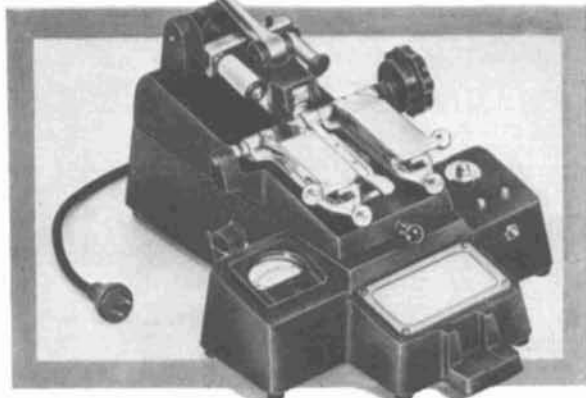
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