

## 84th Semiannual Convention, October 20—24, Hotel Sheraton-Cadillac, Detroit

Around the general theme of *Films and Television in Industry and Education*, intensive activity has already resulted in many scheduled papers.

The May *Journal*, pp. 344–346, listed the topics and the Topic Chairmen and their addresses. The June *Journal*, p. 415, carried additional information and the reminder to Topic Chairmen and to authors:

Deadline for Abstracts and Author Forms is for them to reach the Program Chairman by August 4:

**C. E. Heppberger**, SMPTE Program Chairman, 510 White Oak Dr., Naperville, Ill.

Copies of manuscripts are due the Program Chairman and Society Headquarters before September 22. Copies of papers may be reading copies, that is oral delivery drafts, or manuscripts subject to later revision. A final manuscript together with illustrations is, of course, preferable and is required for review by the Board of Editors for planning *Journal* publication.

Abstracts submitted after the deadline will be considered but such papers cannot be scheduled without special permission of the Program Chairman and Papers Committee Chairman. Acceptance of papers for the meeting does *not* imply acceptance for publication.

In addition to the Program Chairman and those chairmen listed in the May and June *Journals*, Society Headquarters is a source for information and Author Forms, etc., at any time.

A postal announcement of the sessions format, including Convention and Hotel registration forms will go to all members at the beginning of September; the September *Journal* will have the Advance Program with abstracts of all papers. Current schedules foreshadow a very substantial papers program at Detroit, with papers and demonstrations ranging from film printing to Eidophor large-screen projection systems. There are many papers on aspects of production and use of nontheatrical films in education and industry, films in television and television recording. There is a seminar on "16mm Color Intermediate Negative/Positives." Others sessions being arranged cover laboratory practices, instrumentation and high-speed photography, standardization, and TV studio and lighting practices.

### Local Arrangements

The Local Arrangements Chairman, Jim Bostwick, has got together an excellent team of helpers for the myriad details and careful planning that go into a successful convention. It is many years since the Society organized a convention in Detroit and much that is by now comparatively routine in other convention centers is requiring extra attention from this group.

**Local Arrangements Chairman:** James W. Bostwick, General Motors Photographic Exhibit; Raymond A. Balousek, Producers Color Service

**Registration:** Raymond A. Balousek and Kenneth M. Mason, Eastman Kodak Co. **Hotel Arrangements:** Clifford Hanna, Video Films

**Public Address and Recording:** N. D. Reiss, Reiss Public Address Systems

**Projection:** John A. Campbell, Jam Handy Organization

**Motion-Picture Shorts:** Dana Manning, Jam Handy Organization

**Hospitality:** Sherman Willson, Wayne State University

**Transportation:** E. S. Purrington, Ford Motor Co. Photographic Dept.

**Membership:** Jerome Diebold, Wilding Picture Productions

**Luncheon:** T. P. Marker, Visual Presentations

**Banquet:** Michael Omalev, General Motors Photographic

**Ladies Program:** Mrs. James W. Bostwick, Mrs. Michael Omalev, Mrs. Raymond A. Balousek

**Administrative Assistant:** William B. McLaren, General Motors Photographic

### Equipment Exhibit

As the center of the largest concentration of industrial, educational and TV film activity in the country, the Detroit area includes a great number of producers, cameramen and lab people who rarely, if ever,

get the opportunity to see, except in advertisements, the new equipment that is being designed for their industry. For those in this area, the replacement or enlargement of their physical plant normally involves a trip either to New York or to Hollywood.

Plans are now all set at the Sheraton-Cadillac for installing the exhibit in an area that should surpass even the facilities at the Los Angeles convention for convenience. Located next to the auditorium where the technical sessions will be held, the exhibit will also be adjacent to the Registration area, so that access will be directly from the Registration Desk. Visitors will be able to enter or leave most sessions through the exhibit.

Unfortunately, the space available will not permit the installation of quite as many booths as there were at the Ambassador in Los Angeles, and it will therefore be more important than ever for companies wishing to exhibit equipment to get their booth orders in without delay. These should be sent directly to the Exhibit Committee Chairman: Raymond A. Balousek, Producers Color Service, 24 Custer, Detroit 2, Mich. Brochures and order forms have already gone out to former exhibitors and others; those who have not received this mailing and who nevertheless wish to reserve space should consult the floorplan on p. 489 of this issue and wire or write immediately to Ray Balousek, giving three choices of booths in order of preference.

## The 83d Convention

A substantial and successful papers program, with emphasis on contemporary topics of vital interest to a variety of members, was organized by Program Chairman Herbert E. Farmer. The trend to earlier planning for programs has continued, with also increased emphasis on activities of Topic Chairmen which has been a prime interest of Papers Committee Chairman Ben Plakun. Regional Chairmen, however, remain very important for they supply a continuity of operations year after year.

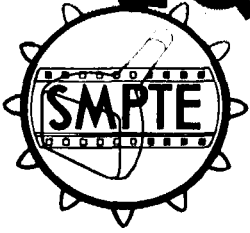
For the 83rd Convention the Topic Chairmen were: Boyce Nemeck, Closed-Circuit Television; Alan M. Gundelfinger, Cinematography; Frank Ralston, Distribution of Television Programs on Film; Robert M. Betty, High-Speed and Instrumentation Photography; John B. McCullough, Industry Milestones; Vaughn Shaner, Laboratory Practices; Petro Vlahos, Motion-Picture Studio Practices; James L. Pettus, Sound Recording; Ralph E. Lovell, Television Recordings; and Jack Kennedy, Television Studio Practices.

Among papers on popular and, in some



Charles Brackett, film writer and producer, Get-Together Luncheon speaker at the Society's Convention at Los Angeles, and Barton Kreuzer, SMPTE President. See addresses in June *Journal*.

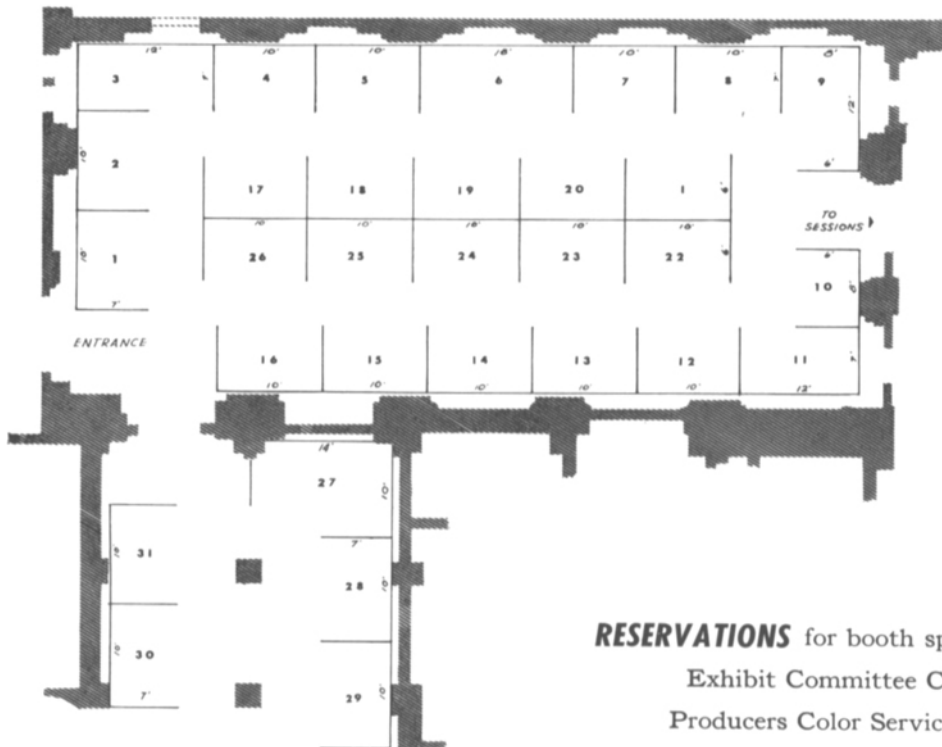
# EQUIPMENT EXHIBIT



**SEE** the latest advances in . . .

**CAMERAS / PROJECTION / SOUND / LIGHTING / EDITING**  
**ANIMATION / PROCESSING / HIGH-SPEED PHOTOGRAPHY / PRINTING**

This first SMPTE equipment exhibit in the Detroit area will make it possible for industrial, educational and TV film makers and users to examine the newest developments in professional motion-picture and TV studio, lab and projection room equipment.



## SPACE RENTAL RATES:

Booths 1, 2 . . .	\$250
Booth 3 . . . . .	\$300
Booths 4, 5 . . .	\$250
Booth 6 . . . . .	\$350
Booths 7, 8 . . .	\$250
Booth 9 . . . . .	\$325
Booth 10 . . . . .	\$250
Booth 11 . . . . .	\$325
Booths 12-16 . .	\$250
Booths 17-26 . .	\$225
Booth 27 . . . . .	\$350
Booths 28-31 . .	\$250

**RESERVATIONS** for booth space are now being made by the Exhibit Committee Chairman: Raymond A. Balousek, Producers Color Service, 24 Custer, Detroit 2, Mich.

## 84<sup>TH</sup> SMPTE SEMIANNUAL CONVENTION

**OCTOBER 20-24 / SHERATON-CADILLAC HOTEL / DETROIT**

instances, controversial, subjects was a paper on "Subliminal Communication," presented during the session on The Past and the Future; and a paper on "Language Translation by Machine," by Max Kosarin, presented at the same session.

The Bryg System for television was described by Adolph Radzow during the session on Photographic Television Recording. This system is based on experiments on the human eye which have demonstrated that there is greater visual acuity and greater ability to resolve detail for black-and-white pictures than for pictures in color. A paper on "High Fidelity Video Recording," by Leo Levi, described a method of recording electronic signals at

video frequencies on photographic materials by employing ultrasonic waves to modulate light intensity.

A session of unusual interest was conducted on two Stages of the M-G-M Studios, with an attendance so great that the audience was halved and each of the four papers presented twice. This was the Cinematography Session under Alan M. Gundelfinger. The dramatic developments and current problems in the wide-screen field were considered by authors and discussers with special qualifications.

Douglas Shearer demonstrated and explained the photographic systems and techniques used at M-G-M Studios in large-area negative photography. A paper on "In-

creased Depth of Field for Motion-Picture Photography," presented by Sidney Zipser, described a proposed method of achieving depth of field by means of a camera aperture pivoting on its own vertical center and accurately calibrated. Among the discussers was John R. Moore of Panavision, Inc., who contributed information about recent improvements in lenses and anamorphosing techniques.

W. E. Pohl described methods of processing and photography with large-area negatives at Technicolor Corp. and discussed techniques for producing anamorphosed and deanamorphosed prints from such negatives.

A paper by Brian O'Brien on "Conformal Printing System for Todd-AO Projection" described the system which compensates in a single printing step for projection key-stone, for horizon curvature caused by the curved screen and for vertical line curvature due to barrel distortion introduced in extremely wide-angle lenses. The paper was followed by a lively discussion on questions raised by members of the audience on such points as flexibility in respect to theater presentation, splicing, etc.

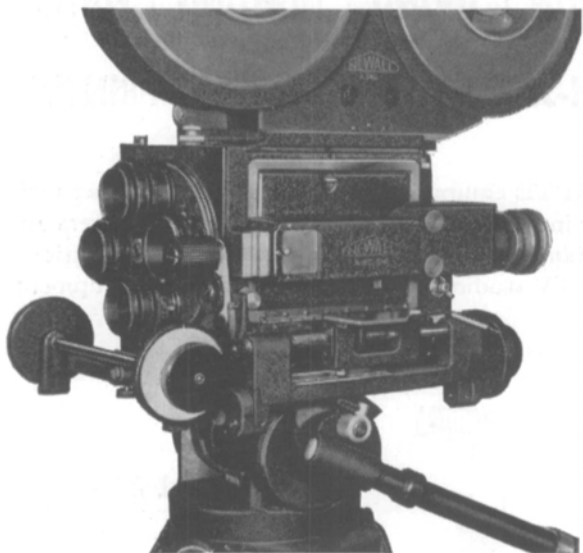
A session on the timely subject of videotape recording treated in detail recent developments and trends. Seven papers were presented, five by representatives of Ampex Corp. Charles Ginsburg, presented a paper on "Interchangeability of Color Video-Tape Recordings." Other developments were described by Earl Roger Hibbard and Joseph Roizen. John M. Leslie, Jr., described engineering plans for further videotape development.

Robert A. Von Behren of Minnesota Mining and Mfg. Co. described special magnetic tapes and outlined their development. Jerome L. Grever of the Broadcast and Television Dept. of RCA described the recording of color television signals on 2-in. wide magnetic tape by an extension of the technique of recording television signals by high-speed transverse scanning of the tape. This session was organized by Ralph E. Lovell.

A Session on Industrial and Instrumentation Photography was organized by Robert M. Betty, to interest the average individual in instrumentation work as well as to acquaint the specialist with advances in the field. The Session included both technical papers and those of popular appeal. Among the latter were *Design for Destruction*, presented by Glenn E. Miller of the Motion-Picture Dept. of Lockheed Missile Div., and *X Minus 80 Days*, presented by Norman Jacobson of the Jet Propulsion Laboratories of Calif. Inst. of Technology.

*Design for Destruction*, a 35mm film in Technicolor, was shown as part of Mr. Miller's presentation. It traced the development of the instrumentation camera, with emphasis on immediate applications in missile testing and as a recording device in aircraft and satellites. *X Minus 80 Days*, a 16mm film, showed the development and firing of the first satellite launched by the United States.

Other papers included "A New Framing Camera," by Milton C. Kurtz of Beckman and Whitley Inc.; and, "Electrical and Optical Characteristics of an Ultra-High-Speed Electronic Camera," by R. Carroll



#### GAUMONT-KALEE

ARE BRITISH

NON-ROYALTY PROFESSIONAL  
SOUND SYSTEMS.

#### GAUMONT-KALEE

equipment is designed in accordance with accepted current practice in the Industry, and is fully compatible with other approved sound systems.

## From Picture To Sound

Over the years, G.B-Kalee have served Film and Television Studios throughout the world—equipping them with the world's finest range of sound and motion picture equipment.

G.B-Kalee is a division of Rank Precision Industries, manufacturing G.B-Kalee sound recording and reproducing equipment, covering every conceivable operational requirement.

**...and everything in between!**

#### MOTION PICTURE CAMERAS

Newall 35mm. (and all ancillary apparatus); Gaumont-Kalee Cameflex Combined/Dual Picture and Magnetic for 35mm. and 16mm. operation.

#### CAMERA LENSES AND ACCESSORIES

Taylor-Hobson Cooke Speed Panchro and Telepanchro Lenses for all makes of cameras; Kinetals for 16mm. Arriflex; Edmonton Camera Dollies. Varley Dry Lead Acid Batteries.

#### SOUND RECORDING AND REPRODUCING EQUIPMENT

(16mm. and 35mm.) Optical, Magnetic and combined Optical/Magnetic (Portable and Cabinet Type). Selsyn Motor drives. Gaumont-Kalee Magnetic sound attachment to 16mm. Arriflex camera.

#### EDITING AND LABORATORY EQUIPMENT

BLACK AND WHITE AND COLOUR CONTINUOUS

FILM PRINTERS (16mm. and 35mm.)

FLUTTER METERS AND CROSS MOD. TEST EQUIPMENT



*Gaumont-Kalee specialise in the manufacture of custom-built equipment for special applications—for instance, for use with tele-recorders.*

For further information write to:

**RANK PRECISION INDUSTRIES LTD**

G.B-KALEE DIVISION—STUDIO, WOODGER ROAD, LONDON, W.12. SHE: 2050



# What The Well Dressed Editing Room Should Wear

**EDITING TABLE & RACK**



**EDITING TABLES & RACK:**

HFC editing tables are made of strong angle iron construction with a bottom reel rack, formica table top, and 9" x 12" flush light well. Stack tables are 24" W x 60" L x 30 1/2" H [ETBR-1] and 28" W x 60" L x 30 1/2" H [ETBR-28]. Any size can be made to the editor's specification. The 4 tier table rack fits directly onto the back of the table and is ideal for holding small rolls of film for intercutting, (TR-1).

**FILM RACK:**

HFC angle iron film racks are inexpensive and especially made for 35mm 1000' reels or cans. Each tier holds up to 25 reels or cans. The entire rack can be taken apart and additional holes drilled to move the rods to positions for other reel sizes. Stack sizes are: 4 tier - AR-4, 5 tier - AR-5, 6 tier - AR-6, 7 tier - AR-7.

**SWIVEL BASE:**

HFC swivel bases enable the editor to turn the rewind to 2 additional positions for rewinding the film to be taken up from the editing machine or film bin in proper alignment. The rewind is attached onto the swivel base, which is bolted to the table (SB-1).

**LEADER STANCHION:**

HFC leader stanchions are attached to the HFC rewind and will hold 3 reels of leader or effects on top shaft front and one reel of leader on shaft in back facing the operator (LS-1)

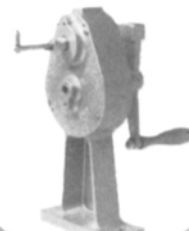
**LEADER STANCHION**



**FILM RACK**



**REWIND**



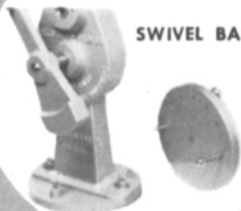
**FILM SYNCHRONIZER:**

All types of synchronizers of 16 or 35mm are available from stock, as well as 16 & 35mm combinations; and 35 - 32 and 35mm combinations. Units to handle 55mm, 65mm and 70mm are available on special order.

**REWINDS:**

HFC hand rewinds permit the operator to pull one or more reels with a minimum of effort. (RE—for normal winding, REF—with a top friction control, REL—with elbow brake and REU—with universal joint and end support). The outstanding features are: enclosed ball bearings, precision steel cut gears, interchangeable shafts, and a base which is cut at an angle to keep reels from moving up and down the shaft.

**SWIVEL BASE**



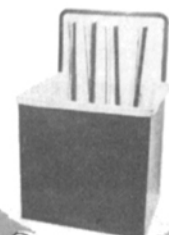
**SYNCHRONIZER**



**FILM BINS:**

HFC steel film bins are available with hooks and casters. Trims are held on the hooks prior to matching. Film bin liners made of cotton drill are used on the inside of the bins to keep the film from being scratched or getting dirty. (SFB-1, 18" x 24" x 24"; LFB-1, 22" x 23" x 32")

**FILM BIN**



**HOLLYWOOD FILM COMPANY**  
*precision film editing equipment*

956 N. Seward  
Hollywood 38, Calif.  
HO. 2-3284



524 W. 43rd St.  
New York, N. Y.  
LO. 3-1546

WRITE FOR FREE CATALOGUE



The plastics exhibit at symposium on April 25.



Part of the Equipment Exhibit at Los Angeles, April 21-25.

Manninger of Precision Technology Corp.

Papers in which new techniques were discussed included "Image Illuminance and Irradiance With Carbon-Arc Image Furnaces," by M. R. Null and W. W. Lozier, National Carbon Co. Research Laboratories; "Fast Photography in High-Temperature Physics," by J. Gauger, W. Starr and V. Vali, Lockheed Aircraft Corp., Missile Systems Div.; "Photographic Techniques Applied to Recording Supersonic Track-Sled Shockwave Formations," by Neil Krenzle, U.S. Naval Ordnance Test Station, China Lake, Calif.; and "Color Exposure for High-Speed Photography of

Some Self-Luminous Events," by K. H. Lohse, Edgar C. Bain Laboratory for Fundamental Research, U.S. Steel Corp. Research Center.

Plastics for the Motion-Picture and Television Industries was a Symposium sponsored jointly by the SMPTE and the Southern California Society of Plastics Engineers. Two papers were presented, followed by a Panel Discussion on Plastics for Sets and Props. The first paper, "Primer on Plastics," described the development of the plastics industry and the basic character and type of plastics useful to the motion-

picture and television industries. It was presented by John Delmonte and William J. Dewar, Furane Plastics Inc., Los Angeles. The second paper, "Plastics for Motion-Picture Laboratories," by Roderick T. Ryan, Eastman Kodak Co., Hollywood, described plastics used in motion-picture film processing, such as rigid polyvinyl chloride which is used as sheets, pipes and joining members. Other plastics, used in processing include nylon rollers and butyrate film reels as well as reinforced polyester in tanks for holding photochemical solutions.

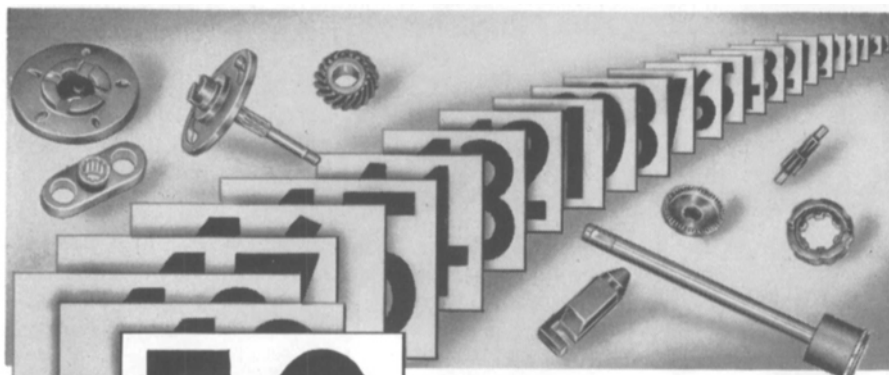
Organizer of the Plastics Session and Moderator of the Panel Discussion was Herbert Meyer of the Motion Picture Research Council. Panel members were: D. H. Bryan, Mobay Chemical Co.; Elbert Davis, PlasKem Corp.; Mr. Dewar; Robert J. Luskin, Goodyear Tire and Rubber Co.; A. A. Ray, Ray Products Co.; Barton H. Thompson, Molded Products Co.; and Erven White, Thalgo.

Among topics covered in the discussion were: polyester resins — types, curing systems and reinforcing; epoxy resins — methods and properties of cured casts; types and functions of nonfibrous fillers and additives; weathering of polyester and epoxy fabricates; causes and prevention of warpage; colorless, transparent casting resins; principles and types of flame retardants; nature and function of release agents; spray equipment; hot melts; flexible and rigid molds; heat formable plastic sheets; foamed plastics; and ornamental and functional coatings.

The Symposium was enhanced by an exhibit of plastic props and structural units made in studio shops, including glasses and bottles (to be realistically shattered in Western saloons), guns, trees, gongs, flowers, spears and pillars.

The Distribution of TV Programs on Film Session, organized by Frank Ralston, was a very full one. It was held at the ABC Television Center, with the host providing a tour of the network and local film facilities in ABC's new Technical Building.

Especially helpful in putting on the sessions were Ted Fogelman who was in charge of motion-picture short subjects; Jack Hessick and Sam J. Aspaas who were responsible for projection; and Kenneth



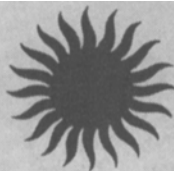
The equipment you design and produce demands the finest quality in each of its components. For those machine parts requiring fine finishes, difficult machining operations, and closest tolerances specify LaVeZZi and be certain of parts that meet approval. Your quotation requests will receive prompt and careful consideration. Illustrated brochure will be mailed upon request.

*LaVeZZi* MACHINE WORKS

4635 WEST LAKE ST., CHICAGO, ILLINOIS

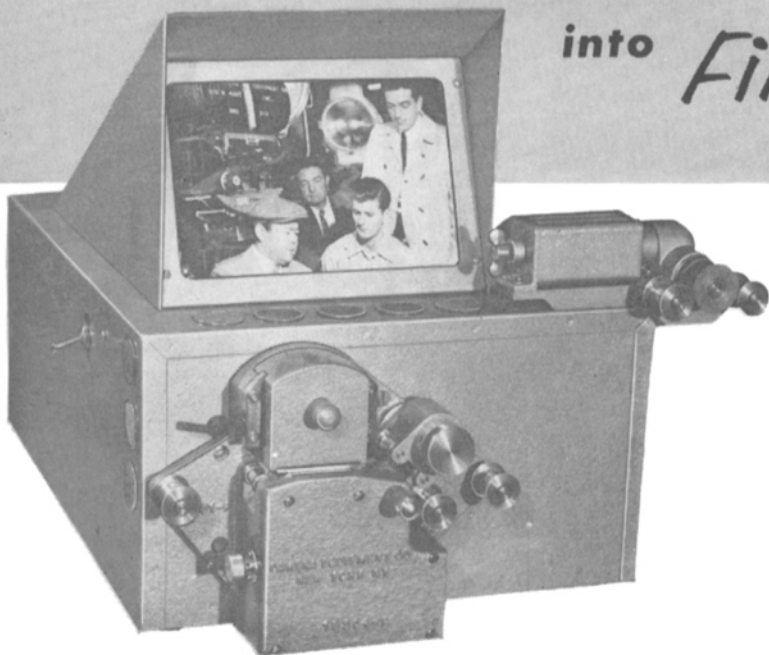


Everything under the Sun



to translate **SCRIPTS**

into *Film*



**16MM Professional Film Viewer—**

Makes film editing a breeze. Easy threading, portable, will not scratch film. Enables editor to view film from left to right on large 6" x 4½" brilliantly illuminated screen. Sound Reader and/or Counter can be easily attached. Available in 35mm model. 16mm PROFESSIONAL FILM VIEWER \$350.00. 35mm Model \$500.00

As every Pro knows, CECO carries just about every quality product under the photographic sun.

But you need more than cameras, tripods, dollies and recorders—you need more than lenses, viewers, blimps, generators and lights.

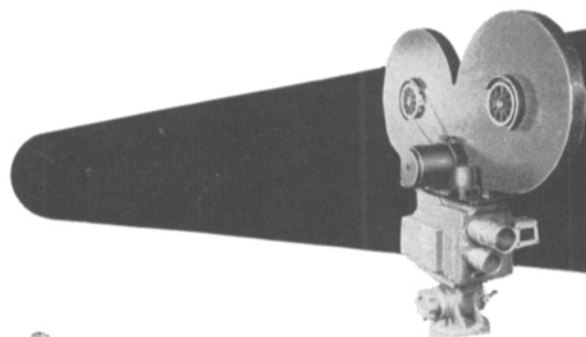
You need *answers* to important questions—how to successfully translate scripts into film. No one man knows all the answers.

That's why CECO employs a staff of experts in every category of film-making—cameras, recording, lighting and editing. Collectively we have all the answers to help make you an outstanding producer, director or cameraman.

You owe it to your career to use CECO service for Sales, Rentals, Repairs . . . and *advice*.

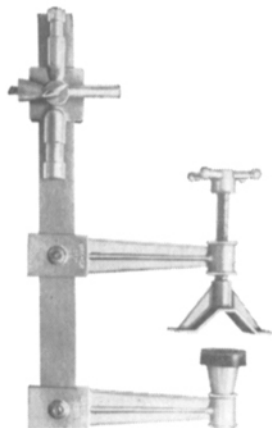
**CECO Small Gyro Tripod**

Features "controlled action" with slow and fast speeds for both panning and tilting. Weighs only 19 lbs. Ideal for 16mm Maurer, Mitchell, B & H Eyemo and similar cameras. **\$650.00**



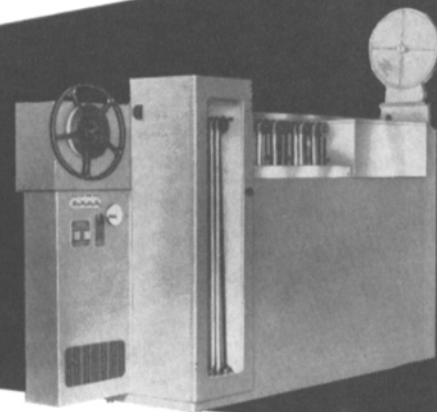
**Auricon Cine—Voice Conversion**

Cine—Voice Camera modified to accept 1200-ft, 600-ft, and 400-ft. magazines; has torque motor for take-up. Also includes Veeder footage counter and 3-lens turret. Conversion only—\$450.00 less magazine.



**GROVER Grip**

Holds a light wherever space is tight. No springs, no slip. Has 8" spread. Both ends padded against marring. Weighs less than 2 lbs. **\$6.85**

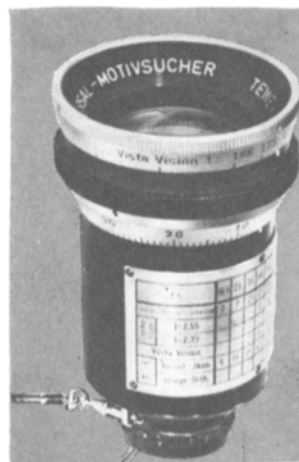


**R-15 FILMLINE Developer**

Develops reversal and negative-positive film at 1200 ft. per hour. Has variable speed drive. Permits complete daylight operation. Exclusive overdrive eliminates film breakage. **\$2,995.00**

**TEWE Directors View Finder Model C**

For academy aperture, wide screen, cinemascope, vistavision and IO TV cameras. Zoom type with chain & leather case **\$100.00.**



**ADDITIONAL PRODUCTS**

Camera Equipment Company offers the world's largest and most comprehensive line of professional cameras, accessories, lighting and editing equipment. The quality product isn't made that we don't carry. See our Splicers, — exposure meters — projectors — screens — marking pencils and pens — editors gloves — editing machines, racks, barrels, and tables — stop watches.

SALES • SERVICE • RENTALS

FRANK C. ZUCKER

**CAMERA EQUIPMENT CO., INC.**

Dept. JS, 315 West 43rd Street, New York 36, N. Y.

Miura and Daniel H. Wiegand who attended to the public address systems and recorded the extensive discussions.

### Equipment Exhibit at Los Angeles

For what was without doubt one of the most successful equipment exhibits the Society has ever organized SMPTE is greatly indebted to John Olsson, of Houston Fearless in Los Angeles, the Exhibit Chairman. John did a magnificent job in organizing the available space and in attracting some of the most interesting displays of new equipment that it has ever been our pleasure to see at an SMPTE convention.

Credit is due also to the Exhibitors' Committee, whose establishment last year gave the Society this time the benefit of help from the exhibitors themselves in laying the groundwork for a successful show. This help

was effective in setting up a schedule of announcements to Sustaining Members and prospects; specific suggestions from the Committee also led to a full-page announcement in the January *Journal* and, most important, to the preparation of an Exhibit Directory, listing the items to be displayed at the various booths, which was mailed to all Society members and *Journal* subscribers in the U.S. and Canada before the convention. The Directory proved invaluable at the Convention, too, as a guide to the Exhibit. It will undoubtedly be repeated at future exhibits.

Every available booth was reserved well ahead of time, and there was even considerable competition for the last one, which in the end was shared by two companies. The location of the exhibit room, next to the auditorium where the technical sessions

were held, helped keep the flow of visitors at maximum volume, and an experimental evening opening, at a time when no technical session was in progress, proved such an outstanding success from the point of view of attendance that it took the harassed guards almost an hour to clear the room in order to close.

Participating companies, whose displays of high-quality equipment contributed to the success of this fine show, were:

Animation Equipment Corp.	Magnasync Mfg Co.
Associated Industries	Magna-Tech Electronic Co.
Bell & Howell Co.	Magnetic Sound Camera Corp.
Berndt-Bach, Inc	Mole-Richardson Co.
Birns & Sawyer Cine Equipment Co.	Motion Picture Printing Equipment Co.
Camera Equipment Co.	Moviola Mfg. Co.
Andre Debrie Manufacturing Corp.	Pembrex Theatre Supply Co.
Electromation Corp. (Kinevox)	Photo-Sonics, Inc.
Electronic Systems of Illinois, Inc.	Precision Laboratories
Encyclopaedia Britannica, Inc.	Prestoseal Manufacturing Corp.
Great Books of the Western World	RCA Film Recording Reevesound Co.
Harwald Co.	SOS Cinema Supply Corp.
Karl Heitz, Inc.	Strong Electric Corp.
Frank Herrnfeld Engineering Corp.	Studio Supply Co.
Hollywood Film Co.	Traid Corp.
Houston Fearless Corp.	Unicorn Engineering Corp.
Kling Photo Corp.	W. M. Welch Manufacturing Co.
Lipsner Smith Corp.	Westrex Corp.
	Wollensak Optical Co.

The NEW  
Westrex StereoDisk\* System  
Offers True Stereophonic Sound . . .

The standard for  
the record industry—nationally  
and internationally

### TWO CHANNELS OF IDENTICAL SOUND QUALITY IN A SINGLE GROOVE

The Westrex 3-Type Feedback Cutter records and the Westrex 10A Moving Coil Pickup reproduces two 45-degree recordings of identical sound quality in a single groove, using a single stylus which is actuated by two separate sound channels.

The Westrex StereoDisk Recorder, using appropriate input circuits, will also cut vertical-lateral type stereophonic records.

Heating facilities have also been provided in the recorder for hot stylus recording.

The high quality 10A StereoDisk Reproducer employs an electro-dynamic, rotating coil movement.

StereoDisk equipment has been ordered by leading record producing companies in the United States and other countries throughout the world.

Orders now being filled. For complete information contact:

\* Westrex Trademark

**Westrex Corporation**

Headquarters: 111 Eighth Avenue • New York 11, N. Y.

Hollywood Division: 6601 Romaine Street • Hollywood 38, Calif.

### Education, Industry News

The Society of Photographic Scientists and Engineers will hold its annual Convention, October 6-8, 1958, at the Manger Hotel, Rochester, N. Y. Program plans include a special group of papers on subjects related to the International Geophysical Year. Program Chairman is Jerome S. Goldhammer, CBS Research Laboratories, 485 Madison Ave., New York 22. Conference Coordinator is Ira R. Kohlman, Technicolor New York Corp., 533 W. 57 St., New York 19. Approximately 35 exhibitors are expected to display photographic equipment and developments during the Convention. Exhibits Chairman is Richard Van Steenburgh, Fairchild Camera and Instrument Corp., Robins Lane, Syosset, L. I., N. Y.

The SPSE was formed in December 1956 (*Journal*, p. 266, Apr. 1958). The membership is comprised of members of the former Society of Photographic Engineers and some members of the former Technical Division of the Photographic Society of America. The SPSE Conventions are held annually. This year's choice of Rochester for a meeting place is a particularly happy one. Among the informal activities to be enjoyed during the Convention are visits to George Eastman House and other famous photographic landmarks.—Frank Smith.

The furor created by the Bernstein Report on the motion-picture industry has somewhat subsided since its release early last April, but frequent comments in the columns of trade papers indicate that it is by no means forgotten. The 78-page document was based on statistics gathered and corre-