

91st Convention—Los Angeles

ON THE NOTE that "1962 is the year of color," the Society of Motion Picture and Television Engineers brought to a close the 91st Convention at the Ambassador Hotel, Los Angeles, Friday, May 4. Delegates heard more than 70 technical papers as a Convention attendance of 1061 was recorded with 1300 more viewing an exhibit of new movie and TV equipment in 73 booths.

While the theme of the Convention was "Advances in Color Motion Pictures and Color Television," space age photographic techniques, intercontinental television satellites, interstellar signalling devices, and films as an essential tool in accelerating education were also spotlighted.

SMPTE President John W. Servies, Vice-President of National Theatre Supply Co., a subsidiary of General Precision Equipment Co., welcomed members and guests at the Get-Together Luncheon Monday, April 30. A few excerpts from his opening speech are given below.

"It is always a pleasure when we hold our meetings in the beautiful City of Los Angeles, the center and the heart of the motion-picture business.

"It is fortunate for the Society that our other phases of activity such as television and high-speed and instrumentation are also represented strongly in this general area, so that a Convention here always has plenty of interesting papers in each field. At this particular Convention our Papers Chairman has done an outstanding job as you will see as the Convention progresses.

"At the Lake Placid meeting I outlined to you how the Society has increased in stature in recent years. These changes seem to have a direct effect on papers that are submitted. And it is logical, too. It is more important now for engineers, scientists, and the corporations they represent to present a paper at an SMPTE Convention, and have it later published in our Journal.

"It might seem to some, that this greater desire to submit papers for delivery and publication would make the task of the Program Chairman a great deal easier, and of course it would, if all he had to do was to get enough papers to fill up the schedule time. But, believe me, this is but a small part of his job." (Here President Servies outlined the manifold duties of Program Chairmen.)

"The Society has been fortunate in recent years as we have had an unbroken string of successful conventions. We owe much of this to the hard-working men who have so carefully planned the programs of these meetings . . .

"Since the end of World War II the



President Servies is presented with an Address of Welcome to SMPTE by the Hon. Ernest E. Debs, Chairman, Board of Supervisors, Los Angeles County.

scope of the Society has broadened. This didn't happen by the Executive Committee quietly making a decision, or your Board of Governors taking action at a formal meeting. It happened because many of our members, who were motion-picture engineers and scientists, started to have their major interest in motion pictures as related to television or in high-speed and instrumentation.

"As compared with 1945, our Journal today is much larger. Because of the addition of many papers on television motion pictures, and high-speed and instrumentation subjects, a person can get the opinion that papers on standard motion pictures are sacrificed to make room for them. This is certainly not the case.

"Actually if a summary of a year's issues is made, one will find that the number of such papers on motion pictures has remained about constant, although the percentage of such papers to total papers has . . . decreased.

"This Society is an organization of individuals. For the most part, these individuals work for companies. For individuals, in any particular field, to produce and deliver papers on new developments, they must be encouraged

along those lines by their superiors in company management.

"Everyone realizes that the production side of this motion-picture business has been through some perilous times . . . However, when the seas become calm again, these programs should be resumed—and I cannot see much evidence that this has been done. The real reason for fewer papers on motion picture subjects can be attributed to curtailed research and development and unconcern of management in technological progress.

"The president of one of the national exhibitor organizations said to me recently that there isn't a black-and-white picture made that would not be more enjoyable to the public in color. This man also brought up the subject of stereophonic sound. He told me that, to the best of his knowledge, there was not a single 1961 release that was available to exhibitors in 35mm 4-channel magnetic sound. And remember there are over 5,000 American theaters equipped to show these films. This expensive theater equipment is just gathering dust and deteriorating from lack of use.

"In the past year a real building and sprucing up program has been instituted.



Opening the Convention. The bursting of a balloon by a laser light ray parts the official ribbon.



Max Youngstein, Executive Vice-President of Cinerama, Inc., speaks at the Get-Together Luncheon.



Norwood L. Simmons, President Servies and Reid H. Ray examine the Telstar satellite model.

Beautiful new theaters are being built in cities, in suburbs, and in large shopping centers. These new theaters provide a degree of comfort never before realized, and, for the most part, are equipped to show motion pictures in any version—35mm, optical sound, 4- and 6-track magnetic sound, and many of them are being equipped for Cinerama.

"I think the shoe is starting to pinch the other foot. I think it is up to production to re-emphasize research, support their remaining engineering staff and augment it where necessary, and find a way to use the tools at hand and search for new and better ones."

Keynote Speech

Max Youngstein, Executive Vice-President of Cinerama, Inc., in the keynote speech, urged the motion-picture industry to utilize its manpower and brainpower and to recognize research is as essential for motion picture and television as it is for the petroleum and steel industries.

He observed that Edison had first experimented with sound motion pictures in 1887, but it took a crisis of declining grosses in 1927, forty years later, to first record Al Jolson's voice in the *Jazz Singer* and begin the sound that went round the world.

He pointed out that the entertainment world first used motion pictures as a "chaser" to clear theaters for the next vaudeville show, and that it took major companies over ten years to recognize the value of the big wide-angle screen and to bring forth the first story in Cinerama.

"TV, along with motion pictures, faces its problems today," he said, "but there is nothing the two industries cannot overcome if they combine content, the most important element of entertainment, with research... By co-ordinating the efforts, the industries can move forward, and they need the support and help of SMPTE."

He criticized the motion-picture industry for blocking Pay TV. "They made no effort to find out if it is good, or if

people want it and wish to enjoy it," he observed. "They simply obstructed by lobbying in Congress. They would have been far better off to save their money and clean up and spruce up their theaters."

SMPTE's contributions to research and development were recognized by a citation, presented to President John W. Servies by Ernest Debs, Chairman of the Los Angeles County Board of Supervisors, commending its members for "their high ideals and technical skills."

An honor guest at the luncheon was Nat I. Brown, 75, one of the founders of the Society with C. Francis Jenkins in 1916.

Convention Summary

Harry Teitelbaum, Convention Vice-President, summed up the 91st Convention: "Attendance, exhibits, and new memberships broke all recent records. The theme of the Convention, "Advances in Color Motion Pictures and Color Television," proved of much interest to the delegates, and the strong Papers Program



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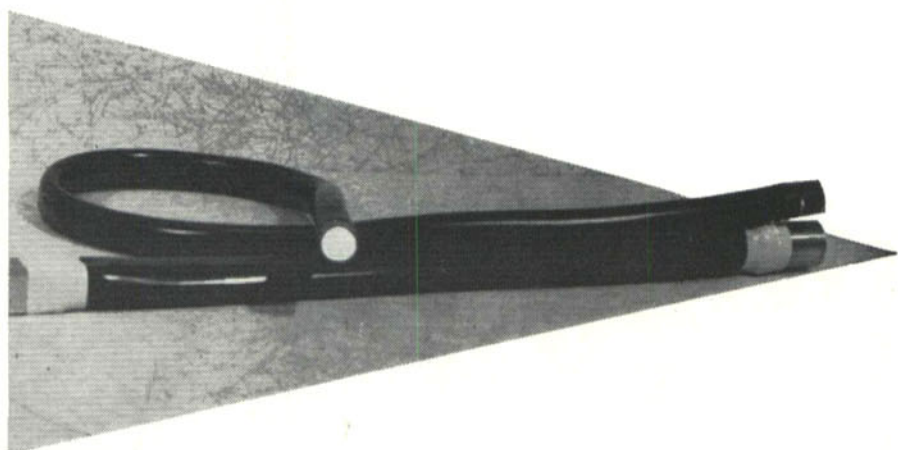
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Reid H. Ray, Mrs. Ray, President Servies, Mrs. Servies, Hamilton Gray, Mrs. Gray.



Deane R. White, Mrs. White, Norwood L. Simmons, Mrs. Simmons, G. Carleton Hunt, Mrs. Hunt.

kept the technical sessions well attended throughout the daytime and evening meetings.

"Seventy-three exhibit booths, a new high, displayed the most modern devices for use in motion-picture production, television and high-speed photography. Forty new members were signed up at the meeting, breaking the previous record of 35 made in Toronto. We can look back at the 91st as our most successful meeting to date."

Commenting on the tone of the papers, Program Chairman Ed Ancona observed, "A good 60% of the papers delivered at the sessions this year touched upon color. With no spectacular advances in color recorded, suddenly 1962 is a year of color, accepted and expected by the public both in entertainment, as well as in industrial and educational pictures. Color is a general thing now rather than something special."

While each of the papers and sessions featured significant contributions to motion picture and television techniques, particular interest was focused on:

(1) The many papers centering on color including a paper describing Eastman's new color negative to improve picture quality and a paper on higher speed color print film, both given by W. I. Kisner of Eastman Kodak; methods of

eliminating dye fading in negatives and resultant increased cost in print re-orders, a tutorial session on principles of color by Ralph M. Evans and P. W. Vittum of Eastman; and many papers covering improved lighting either in production or processing.

(2) Airing of the problems and uncertainties that are holding up expansion of the 8mm sound on film production and printing. While differing as to methods, C. J. Staud and W. T. Hanson, Jr., of Eastman Research Laboratories, and John A. Maurer of JM Developments, Inc. both urged the setting of uniform standards, as did W. H. Offenhauser, Jr., who saw standards as a method of speeding wider use of film in homes, churches, schools and industry, making United States citizens "the best informed in history."

(3) Recent developments in the field of thermoplastic, tape and electronic film recording as presented in papers by W. E. Glenn, General Electric; A. A. Tarnowski and C. H. Evans of Eastman Research Laboratories; and A. M. Miller of RCA.

(4) Applications of the laser by I. J. D'Haenens and D. A. Buddenhagen of Hughes Aircraft Research Laboratories, a space age device for interstellar com-

munications, long distance lighting, and more efficient communication.

(5) The growing uses of high-speed and instrumentation photography by industry and the military with a graphic demonstration by Lt. Col. John R. Lyall of how the X-15 rocket plane is filmed in test flights.

(6) A description by Doren Mitchell of American Telephone and Telegraph of Telstar, the first experimental communications satellite to be orbited in May as the first step toward an intercontinental television system.

A new high turnout was registered for the cocktail party and President's banquet Wednesday, May 2, with more than 650 members and guests filling the Coconut Grove to dance to Freddy Martin's music and a presentation of Van Johnson in "The Music Man."

Papers Program

The Convention's first session, "Optics and Optical Systems," chaired by Lionel H. Wheeler, was highlighted by a paper with space age implications, "Lasers and Laser Applications" by I. J. D'Haenens and D. A. Buddenhagen of Hughes Research Laboratories.

Photographically it was described as a



Emerson Yorke, Mrs. Herbert E. Farmer, Herbert E. Farmer, Jack M. Goetz.



President Servies greets Ralph E. Lovell and Mrs. Lovell at the Cocktail Party.

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Meeting of the Board of Governors.

possible tool for night photography, undersea photography, or any filming of hitherto inadequately lighted areas. They reported the laser could also: transmit on one carrier frequency all coast-to-coast communications when adequate modulation and detection systems are perfected; map the moon's surface, mountains and craters by optical ranging techniques; steer space craft in orbit and adjust their positions; and develop a heat of such intensity it might become a death ray or missile destroyer.

Other papers were delivered by Walter L. Wallin of Wallin Optical Systems who described a method of increasing the amount and uniformity of illumination to achieve greater screen brightness; and Harold H. Schroeder, Bausch & Lomb who spoke on "Multifilms in the Theater and Television."

Interest in color was manifest in the next two sessions Monday afternoon and evening. W. I. Kisner of the motion-picture film department, Eastman Kodak Co.,



President and Mrs. Servies.

in two papers told of a new color negative film for better picture quality, and a higher speed color print film. A paper by George W. Larson, David C. Hubbell and Lloyd West of Eastman discussed two analytical test methods to predict image stability of processed black-and-white and color products, while Robert O. Gale and Allan L. Williams of Eastman gave recommendations of maintenance of dyes in the film to protect it from fading, thereby insuring against higher costs on re-order of theater prints and assuring the theater patron of the best quality of film for viewing.

Setting of uniform standards for developing and printing 8mm sound films was urged at this session by C. J. Staud and W. T. Hanson, Jr., Eastman Kodak, and John A. Maurer of JM Developments, Inc. While foreseeing a 50% reduction in the cost of prints and a great expansion of use in homes, schools, churches, and industry, both speakers differed as to what the standards should be. Maurer proposed abandonment of the 8mm magnetic soundtrack and use of an optical soundtrack, while Staud and Hanson suggested consideration of use of a magnetic soundtrack, a change in the perforations, and a new position for the picture.

A tutorial session Monday night on color featured two stimulating and provocative papers, "Chemistry and Color Photography" by P. W. Vittum of Eastman Kodak Research Laboratories, and "Hue, Saturation and Lightness in Photography and Television" by Ralph Evans, Color Technology Division, Eastman Kodak.

The High-Speed and Instrumentation Photography meeting was spotlighted by Lt. Col. John R. Lyall of Edwards Air Force Base describing the part films played in speeding experiments with the rocket ship X-15, and improving flight safety; Heinz Fisher, C. C. Gallagher and Peter Tandy of Air Force Cambridge Research Laboratories reported on development of a new high speed photographic

light; Paul J. Kruse told of using television and cameras 200 feet underwater to study the habits of fish and improve the catch of trawling ships; and William G. Hyzer, research engineer, Bernard Van Emden and Walter E. Peterson of Automation Development Corp., G. W. Wyckoff and E. I. Scott of Mead Corp., and Mervin E. Fulton, Fulton Productions, discussed development of new techniques and materials for high-speed photography.

The Tuesday afternoon session on "Set Construction and Special Effects" was a tour of the back-of-the-camera departments of major Hollywood studios with the department heads revealing their secrets of how the beauty of the world was reproduced on a stage. The old days of white cornflakes, breakaway glass, of cooking sugar, and old fashioned cobwebs have given way to technicians who mould polystyrene, vinyls, synthetics, and other chemicals into the needed props. "These technicians," said Chairman Herbert Meyer, "must combine the mind of a scientist with the imagination of a fine artist."

Papers by W. E. Glenn of General Electric, A. M. Miller of RCA and A. A. Tarnowski and C. H. Evans of Eastman Kodak Research Laboratories highlighted the "Television Recording" session Tuesday.

Dr. Glenn said the thermoplastic recording technique had emerged from the laboratory period to the production of prototype models now being used by the Navy, industry and TV stations. A portable model, he said is capable of storing two hours of color entertainment on a seven-in. reel.

Miller's paper told of RCA's new television film-recording system which makes possible improved picture resolution and consistently high-quality results in transferring TV pictures to film. He said the system's optical and electronic features and automated controls enable it to produce with TV techniques, 16mm film approaching best pictures obtained by direct photography.

The Kodak scientists said removal of a phosphor screen from a TV picture tube permits the electron beam to record directly on film with a resultant elimination of energy loss and image degradation. It is expected this development may lead to better methods of recording information relayed from satellites.

The Closed Circuit Television session featured Doren Mitchell of Bell Telephone Laboratories describing how the Telstar satellite to be orbited soon is expected to lead to intercontinental television; Captain Colin J. Ricketts, USN, explaining a system of televising aircraft landing on carriers that has led to accident reduction; and John H. Burton of Atomics International, telling how closed-circuit TV is a tool for maintaining nuclear reactor systems.

The Sound Recording and Reproduction session Thursday included papers by Michael Rettinger, RCA, on a new varidirectional condenser microphone; E. C. Manderfeld, Mitchell Camera, and Michael Rettinger and Kurt Singer of RCA, describing a simplified, lightweight efficient 16mm camera for TV news use; by R. G. Hennessey of Fairchild Camera



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on a system for a selective multitrack magnetic soundtrack on 8mm motion pictures; by D. McCroskey of ABC explaining the need for a new TV intercom system, illustrations of existing deficiencies, and suggestions for improving them.

Loren Ryder of Ryder Sound Services, Inc., called upon the industry to simplify and reduce costs on an incremental step by step basis and recommended specific steps such as 1/4-in. tape, automatic starting devices and transistor speed regulation.

Fredrick G. Albin of Ryder Sound Services, Inc., described a new automatic start and camera speed control for location shooting with Mitchells, and outlined a new standard for sound work by using a standardized negative with standardization

of printing being effected by a new control of the specularly of the light in the printer.

In the Thursday afternoon session on "Television Equipment and Techniques," Stanley Dobren of RCA reported on a system for transmitting single frames of graphic data such as briefing charts and weather maps over a narrow bandwidth channel as far as 6,000 miles; Frank J. Ragone, Jerrold Electronics Corp., described a wide-band video transportation system permitting five channels of video communication to be transmitted up to 25 miles in a uni-directional or bi-directional application; James Butterfield told of a three-dimensional television system now used in radiation plants but capable of development for home TV; and R. G.

Neuhauser and J. E. Keuhne said a TV camera the size of a cigar box had been developed through a new vidicon camera tube operated by transistors.

At the Projection Practices session at the Academy Awards Theatre Thursday night, Don V. Kloepfel of General Film Laboratory told how plastic film shoes had been developed in place of steel shoes to eliminate sticking and tension in laboratory projection; Walter Beyer of Universal Pictures outlined recent developments in cinematography; Henry Goldfarb of DeLuxe Laboratories, Inc., reported the method by which 20th Century-Fox transfers a CinemaScope negative to standard television presentation.

Climax of the session was the demonstrating of the liquid-gate projection of motion-picture film by J. R. Turner, P. A. Ripson, F. J. Kolb, Jr, and E. A. Yavitz of Eastman Kodak.

Importance of films and TV to United States education and the need for the best informed citizens in history was stressed during the final sessions.

A fourth national network of education, made possible by tape, is bringing the best teachers and greatest minds of our times to ten million homes and an audience of twenty-six million people, reported James L. Loper and Howard Stucker of Los Angeles State College.

Oscar E. Patterson of UCLA told how a graduate course in ballistic missile and space vehicle systems was made available to other universities, extension courses, and industrial classes by filming the lectures of 21 noted scientists and educators on a minimal budget but with high-quality production.

John H. Tyo of System Development Corp. reported UCLA and USC are the leading universities in number of hours devoted to teaching film production. He said there is "a general need for a wider dissemination of information concerning the role of the film-maker in modern society so that larger numbers of intelligent people will be attracted to film training."

Standardization of 8mm production would prove a great stimulus to the use of films in schools, churches, industry and homes, said W. H. Offenhauser, Jr., of New Canaan, Conn. thereby "providing the greatest contribution to our growth as a nation in our lifetime."

Professor Richard J. Goggin of New York University gave a profile of television education in American universities and colleges in which he described the diversity of courses given students wishing to specialize in the television field, as well as the methods of education via television. "Whether the diversity and continued trend toward more and more education by television is educationally sound, desirable and necessary is a question which can and should be debated loudly and at length," concluded Professor Goggin.

The color film "Friendship Seven," which was projected in color at the session, was cited as an exciting example of how the public interest in science can be stimulated by a documentary recording of an unusual achievement. E. C. Keefer and John Hynd of General Dynamics Astronautics and Andrew Sea of National Aeronautics and Space Administration described the com-

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June 1962 Journal of the SMPTE Volume 71

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Two of the four aisles of equipment in the Exhibit.

plete planning for the film with camera crews stationed around the world.

At the final afternoon sessions, F. Alton Everest of the Moody Institute of Science related the methods by which the difficulties of filming "The Life Story of the Bee" were overcome. Main problem was to light the bees adequately for photography without roasting them.

The Sun Gun, a quartz iodine lamp, was described by Christopher Peck of Sylvania as a high intensity lamp aiding professionals in motion pictures and television, as well as amateurs, by casting high illumination on subjects to be photographed.

Equipment Exhibit

The attractiveness of SMPTE Conventions as places to show equipment has grown by leaps and bounds over the past few years. These exhibits have now become such an integral part of the Convention that a great many people, as is shown by the number of visitors clocked in at the door, come to the convention chiefly in order to see the equipment.

All previous SMPTE records were broken on this occasion. Through the foresight of Harry Teitelbaum in arranging with the Ambassador for twice the amount of space we had ever used before, and the efficient work of George Kendall, the

Exhibit Chairman, 73 booths were filled with a variety of outstanding equipment, covering everything pertaining to the industry from TV broadcasting to film splicing. 1275 visitors were recorded during the four days the Exhibit was open, in addition to the Convention registrants.

The smooth and successful co-ordination of such a multitude of factors was the result of much excellent cooperation on the part of Harry Kerman, Convention Manager of the Ambassador, the display and trucking companies, but above all was due to the fine supervision and control exercised by George Kendall.

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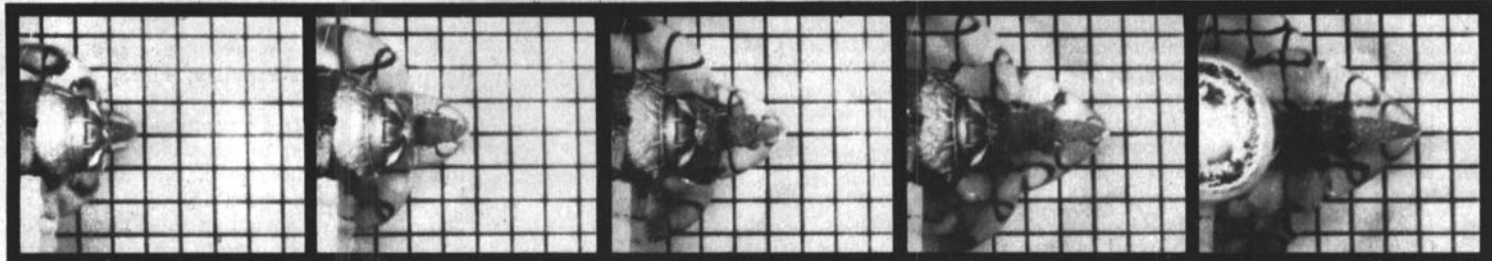
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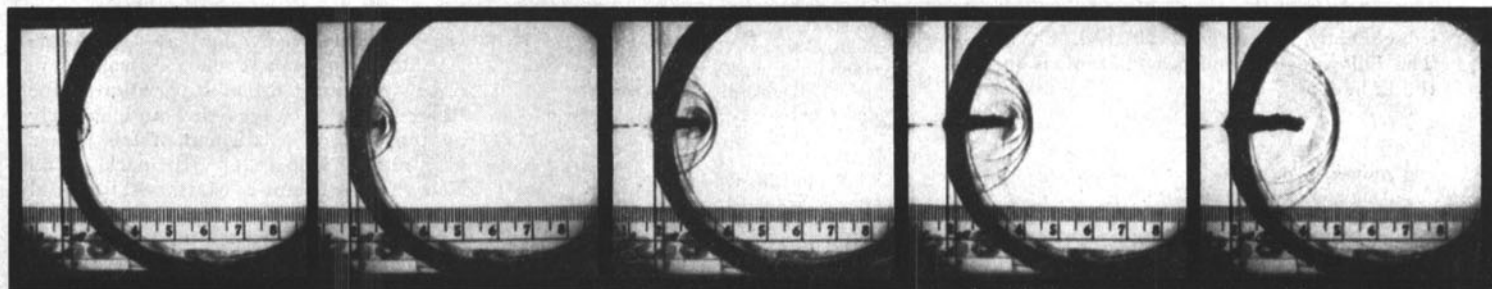
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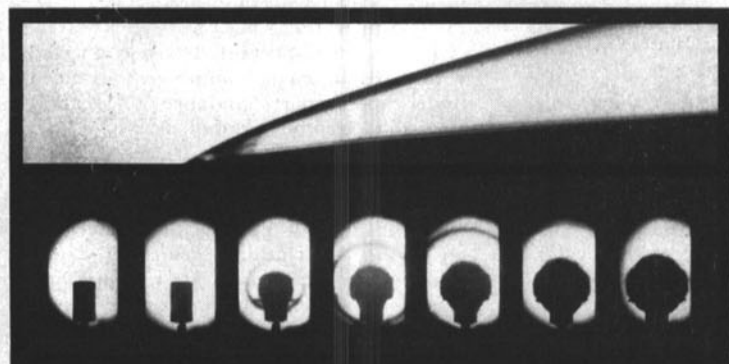
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1



2



3

1 Here's how Beckman & Whitley framing cameras slice time into hyper-thin wafers, each a progress report on a high-speed event. Subject: Cone-shaped charge detonated under water. Camera: Model 189. Original 25 frame sequence recorded at 600,000 frames per sec., 5 frames shown.

2 Hypervelocity particles impacting and penetrating a liquid explosive causing redundant detonations followed by subsequent failures. Camera: Model 189. Original 25 frame sequence recorded at 600,000 frames per sec., 5 frames shown.

3 The streak and framing records at left are of the same event recorded simultaneously from the same point of view, through the same objective lens, on the same time base. Subject: Explosive charge detonated under water. Camera: Model 200 Simultaneous Streak and Framing Camera. Recording rate: framing record at 550,000 frames per second; streak record at 6mm per microsecond.

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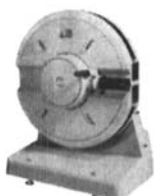
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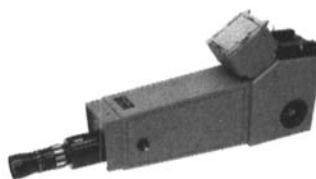
Model 189 Synchronized Framing Camera



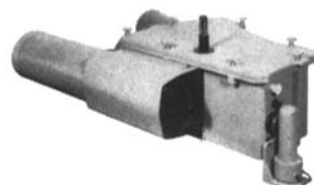
Model 192 Continuous Writing Framing Camera



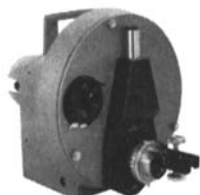
Model 339 Continuous Writing Streak Camera



Model 200 Simultaneous Streak & Framing Camera



Model D-2 Spectrographic Dispersion Unit



Model 364 Random-Event Oscilloscope Camera



Dynafax, Portable Continuous Writing Framing Camera

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SMPTE Exhibits a special committee was appointed to judge the displays for interest, imagination and general appeal. The committee's choice as the best display turned out to be the fine, colorful stand of remote-controlled TV cameras and other TV studio equipment shown by EMI/US Ltd., the U. S. affiliate of the British Company Electrical and Musical Industries Ltd. Announcement of the award was made at the banquet on Wednesday night, and a suitably inscribed plaque was subsequently sent to EMI/US Ltd. The following companies had displays in the Exhibit:

Ampex Corp.
 Animation Equipment Corp.
 Arriflex Corp. of America
 Bach Auricon, Inc.
 Beckman & Whitley, Inc.
 Bell & Howell Co.
 Birns & Sawyer, Inc.
 Camera Equipment Co.
 Cine Electronic Systems, Inc.
 ColorTran Industries
 Compco Corp.
 Consolidated Systems Corp.
 Edgerton, Germeshausen & Grier, Inc.
 Elgeet Optical Co.
 EMI/US Ltd.
 Florman & Babb, Inc.
 Gordon Enterprises
 Gryphon Co.
 Karl Heitz, Inc.
 Hi-Speed Equipment, Inc.
 Hollywood Film Co.
 Houston Fearless Corp.

The Kalart Co.
 L-W Photo Products, Inc.
 Lipsner-Smith Corp.
 Magnasync Corp.
 D. B. Milliken Co.
 Mole-Richardson Co.
 Moviola Mfg. Co.
 MPO Videotronics, Inc.
 Neumade Products, Inc.
 O'Connor Engineering Labs
 Photo Animation, Inc.
 Photographic Instrumentation Development Co.
 Photo-Sonics, Inc.
 Plastic Reel & Core Co.
 Precision Laboratories
 Prestoseal Mfg. Corp.
 Producers Service Co.
 Pye T.V.T., Ltd.
 Quick-Set, Inc.
 S.O.S. Photo-Cine-Optics, Inc.
 Spindler & Sauppe, Inc.
 Stereotronics, Inc.
 Stewart-Trans-Lux Corp.
 Strong Electric Co.
 Sylvania Electric Products, Inc.
 Telequip Co.
 Traid Corp.
 Westrex Co.
 Wollensak Div., Revere Camera Co.

Convention Committees

One of the main reasons for the outstanding success of the 91st Convention (as well as many preceding Conventions) was the superb teamwork of the committee chairmen. Contributing greatly to the brilliant success of the Convention was the overall coordination due in large part to the

inspired efforts of energetic and able Convention Vice-President Harry Teitelbaum.

Since the entire Convention rests on the broad foundation of the papers program, the Papers Program Chairman bears a heavy responsibility and during the months preceding the Convention must cope with an accelerating number of crises and must make numerous decisions. Chairman Ed Ancona, NBC, who brought to this task both dedication and know-how, deserves very special credit for a remarkable assemblage of papers on significant and timely subjects. Broad supervision of the Papers Program was carried out effectively by the General Chairman of the Papers Committee, Robert C. Rheineck, CBS News, and by Glenn E. Matthews, Editorial Vice-President.

Ralph E. Lovell, Westrex Co., Local Arrangements Chairman, carried out his demanding tasks with the utmost efficiency. He was ably assisted by Local Arrangements Vice-Chairman John P. Kiel, Photo-Sonics, Inc.

The many important details connected with the Equipment Exhibit were arranged under the expert guidance of Exhibit Chairman George Kendall, Moviola Mfg. Co.

The often nerve-shattering task of seeing to hotel arrangements was carried out with the greatest possible efficiency with no sound of clashing gears by Hotel Arrangements Chairman D. J. White and Co-Chairman Ralph H. Sogge, Magnasync

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Corp., who also assisted Daniel Wiegand, USC, in the important tasks connected with public address and recording. Hospitality Chairman Theodore B. Grenier, ABC, assisted by Miss Beverly Angel, admirably succeeded in orienting Convention delegates and guests and creating a friendly, welcoming atmosphere. Membership Chairman was Hart Sweeney, Eastman Kodak Co., who ably carried out his responsibilities. Experienced and capable, Luncheon Chairman G. Carleton Hunt, General Film Laboratory, completed luncheon arrangements without a hitch and was most fortunate in having an unusually effective guest speaker, Max Youngstein, of Cinerama, Inc. The banquet, the traditional big social event of each Convention, was a glittering success as result of the efforts of Banquet Chairman Walter L. Farley, Jr., W. J. German, Inc., who was assisted by Dennis F. Godfrey. Registration was under supervision of Irl Goshaw who was assisted by Cecil N. Batsel. The chairmanship of the Projection Committee, a task requiring an expert in the field, was delegated to Frank McBrien, M-G-M; and closed-circuit television was under the direction of Chairman Glenn Aikens, ABC. Transportation Chairman Russ Anders, General Film Laboratory, attended capably to many details. Ted Fogelman, Consolidated Film Industries, had the large task of selecting and arranging for all the motion pictures shown at the Convention. His selection of outstanding films greatly enhanced the Papers Program and attracted considerably more than routine interest from the press and general public. Herbert E. Farmer, USC, arranged for motion-picture footage of Convention events to be edited later at USC and distributed to SMPTE Sections. Auditors A. B. Johnson and Jim Hanley and Administrative Assistants Lester Bowman, J. R. De Baun, Marshall N. Horsman, Emerson Yorke, and James W. Kaylor, contributed their capable and efficient help to the smooth running of the Convention.

Ladies Program

The very special Ladies Program expected when the Convention meets in Los Angeles was more than usually exciting this year because of the skilled and imaginative efforts of Mrs. Ralph E. Lovell and Mrs. Harry Teitelbaum who headed the committee and supervised all arrangements for the Ladies Program. Complimentary Theater Admissions were contributed by Paramount Corp. for the Paramount Hollywood Theatre and by Stanley Warner Management Corp. for Warner's Beverly Hills Theatre, Warner's Hollywood Theatre and Warner's Wilmett Theatre.

Coffee Club

The Coffee Club, at every Convention the scene of informal meetings and behind-the-scenes discussions, as well as an oasis for tired delegates, was sponsored by the Hollywood Film Company through the courtesy of Ben and Harry Teitelbaum.

The above report has been prepared in large part by Thornton Sargent, Chairman of the Publicity Committee for the 91st Convention.