Best Display Award Goes to Bell & Howell

The Bell & Howell Company's colorful and attractive four-booth display at the 92nd SMPTE Convention in Chicago last fall was selected by the Exhibit Award Committee to receive the Award for the best display, which has come to be a feature of the Convention Equipment Exhibits. The Award, which is in the form of a handsome engraved metal plaque commemorating the occasion, is presented in recognition of exhibitors' efforts in preparing effective and interesting displays. Novelty, imagination and effectiveness are the factors looked for in judging displays, and these were all featured to a high degree in the Bell & Howell presentation.

At a ceremony in Chicago on December 13, 1962, the Award plaque was presented by Geo. W. Colburn, Convention Vice-President-Elect, to James L. Wassell, Director of Marketing for Bell & Howell's Professional Equipment Division, which prepared the display.

The principal item shown was the new Bell & Howell additive color printer, automated for rapid production and designed to make extremely short scene-to-scene color corrections at high speed. The 20th Century-Fox picture *Cleopatra* was printed on the 70mm printer of this new line, which are controlled by pre-punched, inch-wide program tape of the type used in accounting machines. Also included in the display were R-F cuers, soundheads, program tape checkers and duplicators, and a new line of Bell & Howell film splicers for 16mm film. Rotating color beams against the white backwall of the display were visually blended to simulate the additive color principle.

Those assisting at the booth, in addition to James L. Wassell, were Malcolm G. Townsley, Vice-President, Engineering, Bell & Howell, Dr. Hans Wohlrab, John Terry and Jerry Debish. Announcement that Bell & Howell had won the Award was made by President Servies at the Banquet during the Convention.

Education, Industry News

A course in Motion Picture Laboratory Practices and Procedures co-sponsored by the University of Southern California and the Society is offered for the Spring semester. Evening classes will be held each week beginning February 13 and continuing through June 5.

The course is one of a series on various phases of motion pictures, co-sponsored by the Society and USC. The series began in the Spring of 1956 with a course on Sound Recording for Motion Pictures. Courses have also been given in Video-Tape Editing and in Motion-Picture Production, Procedures and Services. The current course, in Laboratory Practices and Procedures, is designed to cover motion-picture laboratory work from its historical development through all of its technical phases. Also, a lecture on laboratory relations with the customer will be given. Textbooks assigned for use in the course are *Control Techniques in Film Processing* and *Elements of Color in Professional Motion Pictures*, both SMPTE publications. Lecturers for the course and their subjects are:

Sidney P. Solow, USC faculty and Vice-President and General Manager of Consolidated Film Industries — Sensitometry (two lectures) and Evolution of Motion-Picture Processing.

Wilbur Silvertooth, Nortronics Div. of Northrop Corp. — Fundamentals of Light and Optics.

Wilton R. Holm, E. I. du Pont de Nemours & Co. — Black-and-White and Color.

V. C. Shaner, Eastman Kodak Co. — Photographic Chemistry.

James Kaylor, M.G.M. Laboratories — Film Processing.

E. H. Reichard, Consolidated Film Industries — Film Printing.

Hal Scheib, Cinema Research — Duplicating Methods, Titles, Opticals.

Jack P. Hall, General Film Laboratories — Chemical Systems.

Roderick T. Ryan, Eastman Kodak Co. — Photographic Materials for Processing Equipment.

Fred J. Scobey, General Film Laboratories — Mechanical and Electrical Control Equipment.