1941 FALL CONVENTION AT HOLLYWOOD

OCTOBER 21-25, 1940

As the Hollywood Convention will barely have ended by the time this issue of the JOURNAL will have gone to press, the account of the "Highlights of the Convention" and the detailed papers' program will be published in the December issue.

ABSTRACTS OF PAPERS OF THE FALL CONVENTION

The following are abstracts of papers of the Fall Convention received too late for inclusion in the preceding issue of the Journal.

Scene-Slating Attachment for Motion Picture Cameras; F. C. GILBERT, Paramount Pictures, Inc., Hollywood, Calif.

The anticipated reduction of film markets attendant upon disturbances in Europe caused many studios to reëxamine production routines and practices with a view to reducing costs without impairing quality.

A routine, in widespread use in much the same manner, which gave promise of cost saving was that of marking "takes," at time of photographing, for ready identification through subsequent stages of picture production. The process of so marking film is referred to, within the studios generally, as "slating."

Analysis of the shortcomings of the slating method employed by our studio led to the development of a slating attachment mounted upon the camera blimp or iris rods and operated by the assistant cameraman.

The design requirements formulated and the manner and degree of compliance embodied in the device now in production use are described.

Report of the Committee on Exchange Practice; G. R. GIROUX, *Chairman.*

A review of visits to various exchanges investigating the handling of film from the laboratories to the exchanges and from the exchanges to theaters and return.

Methods of inspection, types of shipping cases used, and handling of film by exchange and delivery personnel were studied and are covered in detail in the report, with suggestions as to improvements which can result in improved screen image and longer print life.

American Standards and Their Place in the Motion Picture Industry; J. W. MCNAIR, American Standards Association, New York, N. Y.

The American Standards Association is a federation of trade associations, technical societies, and departments of the Federal Government. It was organized in 1918 as a result of the country's experience during the World War, and has since served as the national clearing house for standards. Some 400 American

Standards have been approved to date in a wide variety of industrial fields and in the field of industrial and public safety.

These standards are developed by strictly democratic methods, based upon the principle that every group having a substantial interest in a problem has a right to a voice in its development. More than 600 organizations are at present taking part in the work through 2987 representatives serving on ASA technical committees.

Some years ago at the request of the Society of Motion Picture Engineers, the American Standards Association organized a Committee on Motion Picture Standards. This might be said to be the beginning of national standardization in the photographic field. The committee brought together, under the sponsorship of the SMPE, the Academy of Motion Picture Arts and Sciences, the Acoustical Society of America, and a wide circle of scientific, engineering, and commercial groups interested in cinematography. Some of the standards approved by the ASA through the coöperative work of these many groups have become world-wide.

There are 32 standards and recommended practices now before the ASA for approval as a result of long and arduous work by the motion picture Sectional Committee. These deal with terminology, dimensions, *etc.*, of film and equipment, and with various principles and practices in common use throughout the motion picture industry.

The association is also very actively engaged in the development of national standards for photography. A draft standard for determining photographic speeds of certain types of negative materials will probably be published in a few weeks for trial and criticism.

An Improved Mixer Potentiometer; K. B. LAMBERT, Metro-Goldwyn-Mayer Studios, Culver City, Calif.

The use of conventional mixing potentiometers with rotary manual motion is difficult and inconvenient for re-recording, multiple-channel music recording, or multiple-microphone radio broadcasting. A mixer control having linear motion and other mechanical and electrical advantages, developed primarily for re-recording at MGM Studios, is described. With this apparatus, one operator can control five to eight mixer positions and simultaneously adjust the necessary variable equalizers.

The Photographic Aspects of Television Operations; H. R. LUBCKE, Don Lee Broadcasting System, Los Angeles, Calif.

Television utilizes certain elements of operative photography. In live-subject presentations these include composition, focus, contrast range, intra-image contrast of one object from another, dolly shots, panning, and certain aspects of lighting.

In television, operative maneuvers must be quickly and smoothly executed. The camera in question may be supplying the outgoing image at the time in question, or, if not, it should rapidly be made available for change in camera angle on the program.

The equipment and technic evolved at *W6XAO* to meet these requirements during several years of telecasting is described.

Monochromatic Variable-Density Recording System; O. L. DUPY and J. K. HILLIARD, Metro-Goldwyn-Mayer Studios, Culver City, Calif.

This work was undertaken to determine the benefits of a true monochromatic optical system for variable-density recording in the ultraviolet region. A full quartz optical system consisting of both spherical and cylindrical lenses was used, having a reduction of 10–1 from the light-valve spacing. The reduction in lens distortion and improvement in general image quality is reported along with intermodulation tests on the system, which uses an automatic air-controlled mercury-vapor lamp system.

Recommended Theater Acoustics by the Theater Sound Standardization Committee of the Research Council of the Academy of Motion Picture Arts and Sciences; J. K. HILLIARD, *Chairman.*

A summary of information on recommended theater acoustics collected by this Committee from theater service organizations, architects, equipment manufacturers, and studio personnel.

By combining all the information from these organizations it is now possible to recommend a unified opinion on methods of theater construction which will materially aid in the reproduction of sound pictures in theaters.

STANDARDS COMMITTEE

After initial approval by the Committee in meeting, a letter ballot was recently taken on the following projects:

(1) Rescinding the current SMPE recommended practice for lantern slide dimensions, as published in the March, 1938, issue of the JOURNAL, p. 255.

(2) Adoption of the following recommended practice: "The brightness at the center of a screen for viewing motion pictures shall be 10^{+4}_{-1} foot-lamberts, with no film in the gate." (This is to supersede the original recommended practice published in the March, 1938, issue of the JOURNAL on page 257.)

(3) Adoption as an SMPE recommended practice of the "Research Council Industry Practice for Release Print Sound Track Specifications" as published in the Technical Bulletin of the Research Council of the Academy of Motion Picture Arts and Sciences, dated June 19, 1940.

The letter ballots have indicated approval of these three projects, and publication of the fact is made hereby. If within sixty days of publication of this issue of the JOURNAL, no objections to these proposals arise from the industry, they will be transmitted to the Board of Governors of the Society for validation as SMPE recommended practices.