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REPORT OF THE PRESIDENT*

This is the semiannual report of the president to the members of the Society of Motion Picture Engineers. It is a statement of activities subsequent to the report of D. E. Hyndman, past-president, and John A. Maurer, engineering vice-president, titled "Past and Future Society Activities" as published in the September, 1946, issue of the JOURNAL. This report was compiled as of Apr. 15, 1947.

The Society membership has now reached an all-time high of 2537 members. The cash and the negotiable security assets of the Society stand at \$103,793.36 as of March 31, 1947. Your past-president, D. E. Hyndman, who is in charge of gaining sustaining memberships has reported \$14,850.00 received thus far in 1947. It is hopefully expected that this amount will be increased by several thousands of dollars. The present successful status of the Society places upon the Officers and Board a well-appreciated responsibility of continuing the advancement and success of this great work.

As president of the Society of Motion Picture Engineers, I am very happy with the way that the Officers and Committees are functioning. The Convention now in session is indicative of the increasing activity and increasing scope of Society work. In our past experience a good normal papers' program has included about fifty to fifty-five papers. For this Convention there were over seventy-five papers offered. We are also enjoying one of the largest Convention registrations and attendance.

In carrying forward the work of the Society, the Board for clarification has redefined the scope of our work. The Society of Motion Picture Engineers is interested in and will participate in all technical phases of pictorial rendition of action, whether it be from film as in motion pictures, electronics as in television, or other device. The

* Presented Apr. 21, 1947, at the opening session of the 61st Semiannual Convention of the Society in Chicago.

Society and its engineers have in the published works of the JOURNAL most of the information now required in the art of television, for pictorial recording, trick photography, projection, color, editing, test films, lighting, and studio techniques. This and all other information of the Society are to be applied to this now-expanding art. The Society is not now and does not contemplate overlapping in the activities of other societies in the fields of radio and radio transmission.

As most of you know, Paul J. Larsen and representatives of the Society of Motion Picture Engineers have appeared before the Federal Communications Commission and during 1945 and 1946 obtained for the motion picture industry frequency allocations for theater television use. On petition of other interests the FCC issued Public Notice No. 97615 on Oct. 22, 1946, calling for a rehearing and reallocation of these frequencies to the exclusion of theater television. After a discussion with Eric Johnston, of the Motion Picture Association, Byron Price, of the Association of Motion Picture Producers, Inc., Donald Nelson, of the Society of Independent Motion Picture Producers, Inc., and Y. Frank Freeman, chairman of the Research Council, the SMPE submitted a brief and Mr. Larsen again appeared before the FCC at its hearing on Feb. 4 of this year. The Society received telegraphic support from both Mr. Johnston and Mr. Nelson.

It is the hope and belief of those familiar with these deliberations that action favorable to the motion picture industry will be handed down. It is also the opinion of those close to this work that the right of this industry to these frequencies will again be challenged unless this industry expresses a sincere interest in theater television. The Society is therefore calling this subject to the attention of top representatives of the motion picture industry and asking that they assume future responsibility in this regard.

The Society is carrying forward the standardization program previously undertaken. This includes conversion of war standards into American Standards and a new activity whereby the Society, as a member group of the American Standards Association, is to cooperate in the activities of the new International Standards Organization recently established by the United Nations Organization.

The Society and the Research Council of the Academy have established a co-operative program for the production and sale of test films. In the future all picture and sound test films for 35-mm and 16-mm equipment are to be released under a joint SMPE and

Research Council banner. These test films may be purchased from either the Research Council or the SMPE. This move has been made in order to avoid duplication of effort and to serve the industry better.

By action of the Board of the Society, the 62nd Semiannual Convention which is to be held at the Hotel Pennsylvania, New York, Oct. 20 to 24, inclusive, will emphasize theater engineering. There will also be a comprehensive exhibit and demonstration of theater material and equipment having new features of engineering interest.

Respectfully submitted,
LOREN L. RYDER, *President*

A COMBINATION SCORING, RERECORDING, AND PREVIEW STUDIO*

DANIEL J. BLOOMBERG,** W. O. WATSON,** AND
MICHAEL RETTINGER†

Summary—This paper discusses the construction of the new Republic Productions scoring stage and includes a description of the electrical equipment used for the recording of music. In the building of the stage, which is probably the largest scoring studio in the world, aesthetic elements were given equal consideration with acoustic factors.

It was also deemed important that the enclosure contain all of the necessary facilities for music recording, such as a dual-reverberation chamber with a remotely controlled door, a vocal room with a large window between it and the stage, two monitoring rooms with concealed speakers, a conductor's podium, and an efficient air-conditioning system.

During the past three years, increased production schedules at Republic Studios demanded additional music recording facilities. Since the original scoring stage, built in 1938, was a combination dubbing and scoring room with compromises in acoustics, it was decided to provide an entirely new and, if possible, an ideal music recording studio. The importance of such an enclosure had always been minimized in the industry, resulting in either multipurpose or converted production sound stages. Because of this attitude, no music recording stage of appreciable size had been designed and built with the primary object

* Presented Oct. 21, 1946, at the SMPE Convention in Hollywood.

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