

69th Semiannual Convention

ATTENDANCE at the New York Convention set an all-time record with 659 registrations logged between Monday morning and Friday afternoon, April 30—May 4. It was a full program comprised of 60 technical papers, six engineering committee reports, generous discussion in many of the sessions, and 15 engineering committee meetings held during the week.

On Monday morning registration got off to a slow start but by noon the registra-

tion staff (Bill Kunzmann, Erv Geib, George Gordon and Paul Ries) were knee-deep in cash customers. There was a heavy turnout for the Get-Together Luncheon. Peter Mole officially opened the Convention with some pertinent and potent remarks which are published below, immediately followed by the luncheon address by Nathan D. Golden, Director of the Motion Picture Photographic Products Division of the NPA.

Get-Together Luncheon Remarks by President Mole

SEVERAL TIMES since I became President I have been asked whether or not the Society of Motion Picture and Television Engineers can carry water on both shoulders—meaning of course, is it possible for the Society to serve the needs of both motion pictures and television at the same time. My answer is that the Society has been and is now serving these related interests successfully. It intends to continue doing so in the future with increasing effectiveness. In the eyes of the engineer no conflict exists between motion pictures and television because both are mutually related methods of pictorial communication—they both provide pictorial rendition of action that has occurred at another place or at another time. Because the two are very closely related, I believe their techniques and their processes can be applied interchangeably on a broad scale, resulting in joint contributions of great value. The change of the Society's name a year ago to include the word "television" was formal recognition by the engineers of these interrelationships.

Just as television has come to rely heavily on motion picture films and on the techniques of motion picture studio production, so must the motion picture producer and exhibitor seek out, experiment with, and adopt new techniques that appear to have commercial possibilities. This calls for courage and imagination unclouded by the fears which the present economic conditions have produced within the motion picture industry.

Remembering the economic boost that followed the introduction of sound, many people have said recently that great new technical strides must be taken at once to keep the motion picture industry prosperous. In my opinion the present state of affairs is quite the contrary, however, because technical contributions already at hand are far ahead of the industry's willingness to adopt them. The lack of interest in commercializing these developments now may have the effect of applying a brake on future technical growth. If allowed to continue, it could become a demoralizing influence upon our engineers and research workers. I refer not only to the early application of television by the motion picture industry but also to the potentialities of the increased use of color, multiple sound tracks, wide angle pictures and stereoscopy. Any of these things might recapture the interest of the moviegoing public.

In our Society we have been able to unite engineers from the motion picture field with engineers from radio and from other fields into a unified organization in which one group complements the other. Has the same result been accomplished within the motion picture industry? I am afraid it has not. Do the engineer, producer and exhibitor work hand in hand? The answer is an unequivocal No.

The past success of the motion picture industry was made possible by men who had the intuition to foresee its great

potential future and were willing to risk time and money in exploiting it. It is quite possible that this same pioneering spirit will be needed again before the technological advancements already known are properly applied.

Unfortunately, in many instances the men who head the motion picture industry and who should translate invention into commercial reality have become so economy minded that their first question concerning a new technical process or product

is "What will it cost?" and not "How can it benefit this industry?"

We in the Society of Motion Picture and Television Engineers are constantly improving the technical elements of the pictorial rendition of action. It is now up to the producers and exhibitors of motion pictures to take advantage of our technical developments and to continue their business as the most effective medium of mass education and entertainment yet devised.

Address by Nathan D. Golden, Director of the NPA Motion Picture Photographic Products Division

I IMAGINE that a good many of the scientists and engineers here feel that the actions and orders of the National Production Authority are aimed at just about everybody in the industry except yourselves. Of course, the people who are most directly affected by such orders are controllers, purchasing agents and production managers. The NPA Orders generally concern limitations on the procurement of raw materials involving a reduction in the number of products which can be produced.

Now, what I hope to get across to you gentlemen is the fact that, while others in the industry may actually put into effect the changes required by the NPA orders, engineering has an absolutely vital job in curing the problems created by material scarcities, which have largely made necessary the issuance of those NPA orders. That job is as vital to the industry as it is to the defense effort and to the nation's economy.

Before I explain in detail what we believe is the responsibility of this Society and each of its members in the defense mobilization program, I would like to review briefly just what has been going on since the program got under way.

Last September, when Congress passed the Defense Production Act of 1950, employment was practically at an all-time peak. The national personal income was climbing to over two hundred twenty-three billions of dollars for the year. Most consumer products were coming off the assembly lines in volumes unsurpassed in history. Home building

was at a new level. Naturally, when the impact of the military demands was imposed on top of this wide-open economy, dislocations of production and distribution of many consumer goods immediately resulted.

From the outset of defense mobilization, the Government was faced with two definite jobs: first, to give the green light to all defense programs and to see that materials and productive capacity were made available to meet the delivery schedules; and second, to halt inflationary trends and, equally important, to keep the domestic economy strong through encouraging maximum civilian production with a minimum of disruption to American manufacturers.

To meet these objectives, the NPA promptly issued regulations establishing the percentage of a base-period production allowed each manufacturer. Other regulations promoted the equitable distribution of available supplies of such basic materials as steel, copper, zinc, tin, aluminum, textiles, rubber and certain chemicals. Subsequently, the constantly increased military demands have made it necessary to curtail more severely the manufacture of hundreds of end-products considered less essential to our economy.

Of course, practically all manufacturers have been affected in some degree by these general cutbacks—some have been severely hit. Wherever possible, hardship cases have been adjusted to protect business, particularly small business, and to minimize unemployment during this transition period. Defense orders and subcon-

tracts now totaling billions of dollars should help to relieve this situation soon. Meanwhile, the diversion of materials, end-products and facilities from normal civilian consumption to defense use cannot be avoided. It is inescapable, and as time goes on further diversion in progressively greater amounts is clearly indicated.

Thus, as a result of world conditions, it has become necessary for everyone, both in Government and industry, to recognize the fact that there are not enough raw materials and productive capacity and manpower to maintain our expanded defense program on top of the same high level of civilian economy.

Conservation of Materials

The problem of obtaining materials is complicated by the fact that many major sources of raw materials are in parts of the world where conflict exists. In some significant cases, those sources are in countries whose national interests are such that they may not wish to, or may not be able to, supply us in the immediate future. For example, the major source for hog bristle is China; for certain grades of chromite, the USSR; for crude natural rubber, Malaya; for tin, Malaya; and for tungsten, China. Cobalt comes from the Belgian Congo, mica from India, nickel from Canada, and shellac and talc from India. You can readily appreciate the fact that under present conditions, some of these sources of supply are either substantially cut off, or could very well be cut off in the near future. For this reason, it has become very important that these limited supplies of raw materials be carefully allocated to support the defense program, to create stockpiles against any reasonably foreseeable emergency, and to maintain as high as possible a level of civilian economy.

All of this points up to one serious problem. For some considerable time in the future, it is going to be necessary for you engineers and scientists to find ways and means of using lesser amounts of critical material and to develop substitute materials in designing the products which your companies produce. We look upon this broad problem as *conservation* and consider it of sufficient importance

to warrant adding to my staff within a few weeks a thoroughly qualified engineer, who will devote his full time to this subject. NPA's concept of conservation is divided into five categories: simplification, standardization, substitution, specifications, and salvage and scrap.

It is felt that whenever industry itself initiates conservation programs fitting into these categories industry will be more willing to abide by the necessary regulations. The citizens of the country who are producers, consumers and distributors—and often all three in one person—are the best regulators of their own interests. Voluntary standards arrived at by private industry largely obviate the necessity for Federal regulations.

Standardization Program

Now, as we all know, standardization is a function that costs money and must be paid for. Such costs are simply one expense of doing business. They are as much a routine and necessary business expenditure as legal counsel, advertising or market research. The ultimate benefit of voluntary standards to any one company depends upon the cooperate efforts of all parts of business and industry.

You may be interested in knowing that for a number of years, the Commodity Standards Division of the Department of Commerce has aggressively pursued the matter of simplification and has succeeded in effecting many simplified practice recommendations.

Here are a few examples of what has been done in this line. There were formerly 5,580 varieties of pipes, ducts and fittings for air-conditioning equipment, which by voluntary agreement were reduced to 1,225 (or a reduction of 78%). The number of different types of carbon brush terminals has been reduced from 1,500 to 48 (a reduction of 97%). In the case of 50-watt light bulbs, there were formerly nine different shapes, with or without various amounts of frosting, which were reduced to one (making a reduction of 89%). Two years ago there were 347 models of tank-mounted air compressors with ratings between $\frac{1}{4}$ to 10 horsepower; today there are only 12 models (a reduction of 96%). These are a few of the many accomplishments by this group,

which show what can be done on a voluntary basis, with close coordination between Government and industry.

The Society's Work

The Society of Motion Picture and Television Engineers is well known for its great accomplishments in the field of standardization. It has often been stated that the Standards Committee of the Society is the focal point of most of its efforts. There is no question that the industry would be in a chaotic condition today if this Society had not taken the initiative and obtained approval for the standards which are now largely recognized by the motion picture industry throughout the entire world.

The Society and each of its members must now accelerate this activity, with the objective of producing products equally as good as, or better than, those formerly made available, but using smaller quantities of critical materials. It is easy to argue that an irreducible minimum use of those materials already has been reached. However, so many new materials have come into being and been put to profitable use within the last few years, that this argument does not entirely hold water.

We find that metals which were curiosities a few years ago are now vital to our military programs. The new tools of warfare created by science, such as jet engines, guided missiles, and the like, are suddenly absorbing great amounts of metals for which we were just beginning to find beneficial industrial uses. I think it is fair to say that through aggressive study you can undoubtedly find ways and means of using many available materials in place of critical ones in ways that have not heretofore been considered.

Those programs which the Government has already started are being stimulated by the National Production Authority Conservation Coordinator, to re-examine all types of Federal specifications, with the goal of modifying them wherever possible to reduce the requirements for critical materials. Suggestions from industry in this program will, we are certain, prove to be invaluable.

With respect to salvage and waste, every manufacturer must make every

possible effort to minimize this problem. We all know that time and again science and engineering have found ways to use what is considered waste material in one industry as the raw material for another. An intensification of this kind of activity is essential under present conditions.

As you know, for many years the Government has initiated programs for conservation of certain of our natural resources such as our forests. By instituting conservation programs and by planting new trees, it is possible to perpetuate the supply of lumber. Obviously, the same kind of program cannot be utilized in connection with our mineral resources.

Our mineral resources are not going to last forever. Normal civilian production continues to increase year after year. War and defense programs superimposed on our civilian economy every ten or twenty years add another serious drain.

We feel that conservation is a serious responsibility of societies such as yours. We feel that engineers and scientists in every manufacturing concern within the motion picture photographic industry ought to hit hard at this problem through studies and programs which will lead to the conservation of the important critical materials. This represents not only a service which the industry can perform for the national well-being; it is also an intelligent means of promoting the industry's well-being in a time of possible prolonged shortages.

And speaking of shortages, I can think of no better forum than yours to state that as of this moment there is no shortage of motion picture film. I will agree there has been an acute tightness in the supply and that it is difficult to secure delivery on the amount of film desired to build an excess inventory, but as to extreme shortage, there is none, regardless of statements to the contrary by undisclosed sources, who are not in possession of the true facts. Film suppliers and manufacturers inform me, and they should know, that they are still delivering comparable footage to their accounts paralleling 1950 purchases. Under such conditions one can ask no more. While it is true that it limits expansion for securing new business, business comparable to 1950 is better

than what might eventuate under a limitation order, or an allocation system.

The National Production Authority, as well as other Government agencies charged with the responsibilities of carrying out the defense program, earnestly requests your close cooperation so that as a team we can accomplish this objective, not only for the benefit of the country as a whole, but also in order that the motion picture photographic industry can protect its important position in our entire economy.

Papers Program

The extra effort put into advance planning of the Program has already paid tangible dividends. Bill Rivers, local Papers Vice-Chairman, Ed Seeley, Chairman, and a number of members of the Papers Committee started work on the spring program during the previous Convention, at Lake Placid. As a result, it took shape early enough for pre-convention publicity to be comfortably specific for a change. The Tentative Program was mailed to all members at an early date, and attendance was high.

Believing that the discussion of particular papers immediately after presentation should become a part of the printed version, but at the same time being dissatisfied with some previous efforts at recording the questions and answers, the Papers Committee and Board of Governors agreed on the purchase of a small "dictating machine" type of disc recorder. It was used in conjunction with the public address system during all sessions in the Georgian Room. Stenotypists were employed for the three other sessions.

The afternoon sessions included papers on film and processing with E. A. Bertram and F. J. Grignon as Chairman and Vice-Chairman. In the evening, there were papers on motion picture techniques with F. E. Cahill and E. M. Stifle, officiating. Members whose interests lay more in the direction of television were the guests of G. L. Beers at the Voice of Firestone television show staged in the Center Theater Studios of the National Broadcasting Company.

On Tuesday morning F. G. Albin and F. N. Gillette were in charge of the session

on television recording and reproduction. At 1:00 P.M. 104 members and guests left by bus for the combined television session and tour of the Bell Telephone Laboratories at Murray Hill, N. J. A. G. Jensen, long active in theater television work of the Society was host to the visitors, on the tour which he and his staff had previously arranged. Dr. R. Bown, Director of Research, extended his greetings to the Society. Chairman of the session was G. L. Beers, and H. C. Millholland was Vice-Chairman. Following the last paper, the group left for dinner at a restaurant near by, returning to the Hotel Statler at about 10:00 P.M.

Wednesday was the busiest day of the week, with four technical sessions and the midweek Cocktail Party and Banquet and Dance. More than 250 members and nonmembers attended the morning and afternoon sessions on high-speed photography held in the Ballroom. Chairmen were M. L. Sandell and C. D. Miller; Vice-Chairmen were Earl Quinn and Kenneth Shaftan. Film projection and screen viewing factors were the subjects of the other two sessions held in the Georgian Room. Chairmen were W. W. Lozier and F. J. Kolb; Vice-Chairmen were A. J. Hatch and C. R. Underhill. To introduce the eating portion of the Wednesday evening festivities, President Peter Mole reminded the assembled party goers of the single-plank platform on which he was elected: "No speeches at banquets." The one paragraph remark was greeted with thunderous applause and followed by several hours of fun and frolic. The festivities broke up about 1:00 A.M.

There was a third group of high-speed photography papers on the Thursday morning session, which was, as usual, well attended in spite of much late revelry the preceding evening. Chairman and Vice-Chairman were Roy Wolford and Richard Painter. In the afternoon Pierre Mertz and Bill Deacy were Chairman and Vice-Chairman of a session including papers on a variety of problems and possibilities related to television.

Two sessions on Friday covered both magnetic and photographic sound recording. J. G. Frayne and R. G. Mann were Chairmen. W. F. Jordan was Vice-Chairman of the morning session.

Highlights, both real and contrived, of the five-day convention were recorded on 35-mm film with 35-mm magnetic sound by a production team under direction of Emerson Yorke. J. Burgi Contner was cameraman and Harry Braun was in charge of the RCA sound crew. Some members who attend the October convention in Hollywood will doubtless see themselves in an unfamiliar role.

Publicity

Leonard Bidwell, with the enthusiastic support of Helen Babigian of the Society headquarters staff, maintained Press Headquarters on the Mezzanine of the Statler. Excellent coverage by the daily trade papers and by the New York daily newspapers was responsible for a large share of the increase in the registrations.

"Session will open with a motion picture short"

THUS READ the beginning of each session's description in the 69th Semiannual Convention program. Emerson Yorke, Chairman of the Convention Committee on Motion Pictures, screened 40 films to choose a dozen fine 16- and 35-mm one-reelers. Those attending the Convention were enthusiastic about not only the high quality and cogent subject matter, but also the pertinence of the films as Emerson Yorke arranged them for each session. The films were:

<i>The Screen Director*</i>	35-mm b & w	Warner Bros.
<i>The Cinematographer*</i>	35-mm b & w	Paramount
<i>A General Returns</i>	16-mm b & w	NBC-TV News Special Events
<i>Movies Are Adventure*</i>	35-mm b & w	Universal-International
<i>History Brought to Life*</i>	35-mm b & w	Paramount
<i>High-Speed Photographic Studies of Welding Arcs</i>	16-mm color	U.S. Navy Bureau of Ships
<i>Glory of Spring</i>	16-mm color	Ott Pictures
<i>Grandad of Races (Academy "Oscar" Award)</i>	35-mm color	Warner Bros.
<i>The Navy in Science</i>	35-mm b & w	U.S. Navy
<i>The Art Director*</i>	35-mm b & w	20th Century-Fox
<i>Moments in Music*</i>	35-mm b & w	MGM
<i>The Soundman*</i>	35-mm b & w	Columbia

Titles marked with an asterisk are from a group of one-reelers, *The Movies and You!* (in several cases they are prereleases), which has been put together by the motion picture industry in cooperation with the Academy of Motion Picture Arts and Sciences, and is designed to present the story of the behind-the-scenes activities in the production of motion pictures. All of these films are available to 16-mm users from Teaching Film Custodians, Inc., Agent for Board of Trustees of *The Movies and You!*, Industry Short Subject Project, 25 W. 43d St., New York 18.

Courtesy Theater Admissions

Entertainment, in addition to the Cocktail Hour and the 69th Semiannual Banquet and Dance and the extensive Ladies' Program, was pleasantly enhanced by courtesy admissions extended by:

Capitol Theatre
 Paramount Theatre
 Radio City Music Hall
 Roxy Theatre
 Warner Strand Theatre