

## 73d Semiannual Convention

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This Convention reflected the current state of the arts and sciences which are the Society's interest: a great deal of attention to 3-D and panoramic production and exhibition, interest and attention to drive-in theater aspects, and a steady interest in television and high-speed photography. And also perhaps a reflection of the industry today is that the Convention was on the move: 6 of the 16 sessions were held away from the Hotel

Statler which was Convention headquarters during the week of April 27 through May 2 at Los Angeles. The complete roster of the papers and sessions appears on the last pages of this *Journal*.

Opening the Convention and summarizing much of what was on the minds or in the worries of those attending Monday's Get-Together Luncheon, the Society's President, Herbert Barnett, welcomed the 333 members and guests.

### Get-Together Luncheon Remarks by President Barnett

"...The number of registrations thus far recorded and the gratifying attendance here today would indicate an unusually successful meeting. Several factors are responsible for these interesting prospects. A group of loyal local members have devoted much of their time to assure excellent technical sessions and social functions. Outstanding personalities have generously accepted our invitations to be present and speak to this luncheon session on matters vital to the industry as a whole. Additionally, we are presently experiencing one of the most intensive evolutions motion pictures have known. Not since the advent of sound has greater interest in motion pictures been evident than that which is now brought about through 3-D, wide-screen projection, and stereophonic sound.

"Motion pictures are front-page news as never before.

"Wherever you go, you hear discussions of the so-called new developments and everyone is anxious to see and be convinced that movies are on the way back.

"To the engineer this is even more strange in that all these things have been on the shelf for years. Yet it is understandable when we recognize that this industry appears to thrive on adversity. Faith in its future should be restored when one sees ability, as is being displayed today, to pick itself off the floor and come back strong and aggressive — perhaps not exactly the same in all respects, but at least a healthy, successful entertainment medium.

"In all this the motion-picture engineer must assume vast new responsibilities and there was never a better opportunity for him to act as a stabilizing element. There is recognizable potential danger in over-exploitation and hasty conclusions prompted by competitive ambitions and in the absence of overall industry considerations. The mass exhibition operation as we know it today will face disaster unless uniformity of equipment requirements is maintained — meaning, in other terms, that standardization must be an essential element of these developments. Standardization, not to the extent of stifling progress, but rather progressively to minimize the burdens that fall upon the exhibitor, as the final salesman of any motion-picture production.

"The Society stands ready — in cooperation with the Research Council — to offer services of its headquarters staff and its committees as a forum through which appropriate standards can be developed.

"We, as engineers, should exert our every influence to convince management and operations people that what has been done is only a start in the direction of improved entertainment value.

"To rest on present laurels could very well mean destruction of the vast prospects before us. Present trends should signal research needs this industry has not been aware of before. And in the throes of this new interest in 3-D, wide-screen and the like, we should not overlook the import

of television and its potential as a supplement to motion pictures.

"We would not minimize the exciting possibilities offered by these new media. But it may be well to temper enthusiasm with the sound and sobering fact that no matter what form motion pictures of the future take — 2-D, 3-D, wide-screen,

curved screen or combinations — none of these will revive the industry unless the chosen system is supported by high-quality pictures made for entertainment purposes. We should be confident of the future when sound engineering decisions are used to supplement true showmanship in offering the public what it wants to see."

The Get-Together Luncheon Guest Speaker was Mitchell Wolfson. Mr. Wolfson's cogent speech was published in the May *Journal*. The arrangements of the Luncheon were under Chairman Loren L. Ryder.

The 65 papers were garnered and arranged in the Program chiefly by Program Chairman Ralph Lovell, with assists by Editorial Vice-President Norwood Simmons chiefly for the special sessions for for CinemaScope at Twentieth Century-Fox and for 3-D and wide screen at Universal-International. The Program had the usual predominance of papers from the area of the Convention. The Program benefited from early planning and help by Papers Committee Chairman Bill Rivers and by the efforts of Vice-Chairmen Joe Aiken, Skip Athey, George Colburn, Gerry Graham and John Waddell. Chairman for High-Speed Photography for the Convention was Carlos Elmer who early arranged a group of 11 papers and an all-day field trip to the U.S. Naval Ordnance Test Stations' Morris Dam Test Facility at Azusa. A complete list of the papers is given in this *Journal*, pp. 751-754.

Those who attended the Convention appreciated throughout the week the large and careful job which was done by Local Arrangements Chairman Vaughn Shaner: to prepare in a thousand ways for moving unpredictable numbers of people about the city, to provide for a variety of forum and projection facilities in several different places, to entertain what proved to be the largest number of registrants ever for a Society Convention, to be hospitable and to be helpful in a lot of little emergencies for people away from home. It was a real organization which took care of the Convention crowd in what could otherwise

have proved an immensely turbulent and unnecessarily trying week.

The Convention's total registration was 1333, of which 146 were ladies registrations.

#### **Attendance at Sessions**

Largest single convening for a technical session was the estimated 825 who gathered on Monday evening at the Academy Award Theatre for the Stereoscopic Motion-Picture Session. A total of somewhat more attended the four showings of CinemaScope given by Twentieth Century-Fox on Stage 6 at Fox Western Avenue Studios, where each demonstration and discussion period had to be limited to 300 persons, because of fire regulations. A similar limitation was in effect on Saturday when by running three consecutive presentations Universal-International was host to 650.

Attendance at the Tuesday afternoon stereoscopic session ranged from 328 down to 205 at the end of the session. Sessions which covered in part stereo sound, on Monday and Friday afternoons, had attendances ranging from 165 to 250.

Television sessions on Tuesday morning and evening attracted 211 who visited CBS Television City and attended the session there and a range of 155 to 275 during the evening session.

There was a solid group of about 65 in attendance at all high-speed photography sessions, despite some handicaps in meeting room arrangements at the hotel.

Papers on drive-ins, screen brightness and sound brought average attendances of 80. The general session on Thursday afternoon averaged 108 in attendance, and the film-processing session Thursday evening had an attendance of 139 to 216 for various papers.

From Tuesday through Friday, there were nine meetings of Engineering Committees. Reports of those activities appear regularly in the *Journal* in the Engineering Activities column prepared by Hank Kogel, Staff Engineer, and also periodically in reports of the chairmen of committees. An Editorial-Papers Committee Meeting reviewed papers plans for the Fall Convention, and John Frayne and his 75th Convention Committee met to review plans for the historical aspects for that convention.

### **Registration and Membership**

The largest registration ever achieved for a Society Convention was made with a revamped system worked out by Convention Vice-President Jack Servies and the Society's Business Manager Sig Muskat. Into this system were fitted arrangements and controls for supplying bus tickets, viewing glasses and special identification tickets for sessions away from the Statler, including something new which was added after the Final Program went to press: a courtesy showing to Convention registrants of Cinerama on Thursday forenoon. Cinerama opened in Hollywood on the previous evening.

Registration was carried out under the Chairmanship of Robert Young who organized the following Committee: Howard Bell of Mole-Richardson Co., Walter L. Farley, Jr., of Eastman Kodak Co., Donald Prideaux of the Lamp Division of General Electric Co., and Petro Vlahos of the Motion Picture Research Council. Clerical assistance was supplied by Allen K. Pollock, Manager of the Los Angeles Convention and Visitors Bureau.

Accountant for the Convention was Arthur Johnson of Pathe Industries, Inc., assisted by Herman J. Herles of Sound Services, Inc.

A satellite of the Registration Desk was the Membership Desk which, under Jack Duvall who is Membership Chairman for the West Coast, obtained 66 applications for Society membership and dispensed a great deal of information about SMPTE. Assisting him were Forrest Jennings and Walter Getze, with special help by student members: Ken Miura and Jack Belsky of USC and Edith Gross of UCLA.

All the bus and other special tickets, the viewing glasses and courtesy passes were organized and dispensed at the Hospitality Desk which was under the direction of Betty Hartlane, Guest Relations Director for ABC-Hollywood. Assisting her from ABC were: Vance Humphreys, Jean Biscayart, Terry Croghan, Al McHardy, Dave Loring and George Crosland.

Hotel Reservations and Transportation arrangements were under the Chairmanship of Philip G. Caldwell.

The Ladies Program, arranged and conducted by Mrs. Vaughn Shaner, featured: a Luncheon at the Huntington Hotel in Pasadena and a visit to the Huntington Library on Tuesday; and on Thursday a visit to the Paramount Studio, including luncheon on the set of *Elephant Walk*.

### **Exhibits**

A feature of this Convention was an arrangement for exhibits, particularly of equipment related to papers in the sessions. This special program was arranged and controlled by Thomas J. Gibbons. It brought to the Convention an opportunity for registrants to review equipment from 16 manufacturers and the wares of 2 publishers.

### **Projection and Public Address**

Motion-picture shorts opening each session continued to be an attracting feature. These were arranged for and scheduled by Ted Fogelman.

Projection, both 35mm and 16mm, was carried out under M. B. Smith, Merle Chamberlin and A. Craig Curtis. On hand were two SMPTE Convention reliables to help with projection: Frank Erler and Clyde Cooley who always serve beyond the call of duty. Also helping were USC students T. O. Garringer and Frank Ruttencutter, with Don McIntosh serving on the High-Speed Photography Sessions.

A very helpful part of the shoulder to the wheel for making the sessions go was the contingent of USC students, under faculty adviser Herbert E. Farmer. The recruiting and scheduling of USC help as door guards and ushers and as helpers on projection and public address and recording were done by Ken Miura, Chairman of the USC Student Chapter. The

students who helped in this way included: Hal Arthur, C. J. Belsky, Stephen Coakley, George Cravens, Harry Dorsey, Bill Harnett, Stone Ishimaru, Dick Pollister, Al Richards, J. Reed Rummage, Herb Skoble, Don Wald and Frank Zuber.

Helping particularly on Public Address and Recording were USC Chapter members Ken Miura, Christopher Bristol, Roy George and Bill Leavenworth.

As was the case a year and a half ago, the Society was fortunate to have as Chairman of Public Address and Recording Ed Templin who made all the arrangements with the Statler to employ the Society's equipment to very good advantage. Ed had the help, in addition to the USC Chapter members, of the following from the industry: John Stark of Altec-Lansing, John Wasse of CBS, Jim Pettus of RCA, Chuck Lang of Warner Bros., John Jacobs of Westrex, Jean Valentino of MGM, Jim Larsen of Academy Films and Phil Thomas of Westrex.

The Society's public address and recording equipment has been repackaged by a task committee under George Lewin. A subsequent report will describe the committee's success.

For two "remote" meetings, held at the Academy Theatre, and for two concurrent

sessions (high-speed photography), a double-tape system was supplied through the courtesy of Ralph Lovell at NBC. Helping with the equipment from NBC were Frank Pontius and Gordon Donald. For the session at CBS Television City, Herb Pangborn provided staff and equipment for tape recording.

Equipment and operation for tape recording of the descriptions and discussions for the showings of CinemaScope at Twentieth Century-Fox were arranged by Jim Corcoran. At Universal-International, similar service was supplied through the efforts of Les Carey.

The Convention Program generally and many specific items, particularly those of interest to the general public, received wide attention in the press, as a result of the energetic attention of Harold Desfor, Chairman of Publicity.

The highlight of the week's entertainment was the usual semiannual banquet and dance which were under the Chairmanship of Sid Solow. Attendance at the Banquet was 430. A particular feature of the Banquet was the announcement of the SMPTE Board of Governor's action on April 26, placing the names of J. Arthur Ball and Col. Nathan Levinson on the SMPTE Honor Roll. The citations are given in the following story.

## SMPTE Honor Roll

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At the Society's 73d Semiannual Banquet the announcement was made that its Board of Governors had added the names of two pioneers to the Honor Roll. This was done upon consideration of a report of the Honorary Membership Committee, Chairman Fred T. Bowditch, and members F. E. Cahill, Lloyd Thompson, William C. Kunzmann and Elmer Richardson. The achievements were described:

### Joseph Arthur Ball

J. Arthur Ball had 44 United States Patents granted to him as sole inventor in many cases, and in some cases as joint inventor. He had granted to him many foreign patents as well and four published papers were authored by him.

These published documents record im-

portant and significant contributions to the technical art of color picture photography. These contributions reflect the originality of thinking required and the attention to detail of Mr. Ball's work. The wide scope of the important contributions to the technical art of color motion-picture photography, made by him during his professional career, are a tribute to his versatility and ability. The importance of Mr. Ball's scientific and professional work is emphasized by the fact that many of his important contributions have stood the test of time.

Of prime significance were Mr. Ball's contributions in association with Gerald F. Rackett to the three-strip color motion-picture camera and the necessary optical and mechanical parts, which he invented