

Fig. 9. Layout for Schlieren photography.

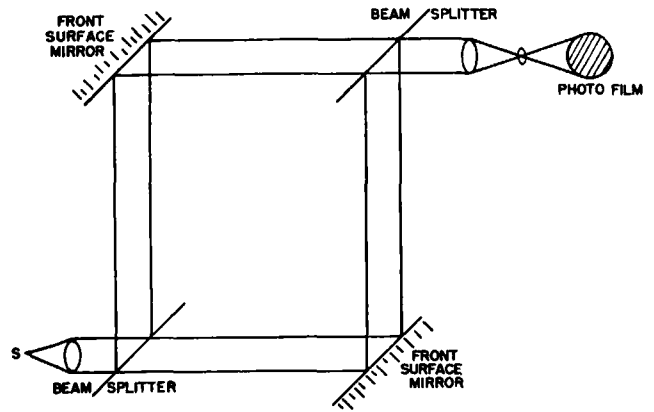


Fig. 10. The Ballistic Interferometer.

information. For the information given in this paper I have drawn heavily on my experiences there, but any opinions expressed are my own and should not be taken as the official views of the Naval Proving Ground.

Discussion

D. R. White (General Electric Research Labora-

tory): Have you used your ballistic synchro-camera in conjunction with an interferometer?

Mr. Merritt: No. We have never had occasion to do that.

Mr. White: I thought it would be an interesting experiment to try.

Mr. Merritt: The synchro-camera records only things that are moving in a definite direction at a certain speed. Interferometric patterns are usually static, or nearly so.

Mr. White: Could you, for example, take a picture of a projectile passing through an interference field? Wouldn't you get your pattern?

Mr. Merritt: Yes, it would give you a good picture of the projectile going down its trajectory. You would get a complete record and also a record of the movement of the interference fringes. We haven't done that, but it would be possible.

News and Reports

The 76th Convention

The general feeling at the end of the recent get-together in Los Angeles was that the convention had been particularly successful. Registration did not reach the phenomenal numbers of the last Los Angeles convention, chiefly because this time there were fewer spectacular demonstrations of new techniques that drew so much public interest on that occasion, but attendance was large by any normal standards. Active participation and interest ran high; both individuals and participating companies seemed to be going all out to make the meetings and social functions as useful and enjoyable as they could.

Total registration for the week was 770, including 78 ladies. The Get-Together Luncheon drew 320, and the Banquet 440, both figures being well above the usual proportion for attendance at these functions. Numbers attending sessions stayed well up to normal or better, and the high spots, such as the VistaVision demonstration at Paramount and Ralph Evans' color paper, drew large crowds.

The Program

The accent was on color, and particularly on color television. The first two days' sessions were devoted entirely to descriptions of equipment, film applications and techniques for color television, including theater television in color. Both NBC and CBS gave demonstrations of their systems, and one session included an interesting tour of the facilities of CBS

Television City. Aspects of educational and military uses of television were covered in another session.

Color film sensitometry also drew a good deal of interest. One of the highlights of the week was the paper by Ralph M. Evans on "Color and Brightness in Projected Color Pictures," which was given in the Academy Award Theatre in order to take care of the large attendance.

Other parts of the program covered magnetic recording and reproduction, high-speed photography, motion-picture equipment and cinematography. The high point in attendance and general interest was the demonstration of VistaVision given at the Paramount Studios by Loren Ryder. This was handled in two sessions, in order to accommodate the crowds, and run concurrently with a demonstration by John Frayne of a two-channel photographic stereophonic sound system.

Get-Together Luncheon

With more than 300 on hand, the convention got an excellent start at the luncheon in the Cocoanut Grove of the Ambassador. Herbert Barnett, the Society's outgoing president, welcomed members and guests with the following address:

"We met last in Los Angeles eighteen months ago. Our memory of West Coast hospitality is still fresh and that perhaps accounts for the very fine out-of-town attendance at this convention.

"In any event, from my advance look behind the scenes the past two days, I can assure you that extensive preparations have been made by our local members

and by the management of this beautiful hotel to make your stay here both pleasant and profitable.

"A year and a half ago the motion-picture industry was entering one of its most interesting and exciting periods. Every one of us had been in some way affected by the widespread talk of disaster which arose from a declining box office and from reports of theater closings. We had become aware that a new interest in motion pictures was essential to the survival of our industry.

"What transpired since is well known to each of you. Today our industry is enjoying the fruits of a two-year investment in engineering and applied research.

"It is a rare and welcome occasion indeed that permits the motion-picture engineer to contribute directly to the immediate benefit of his industry. Through his ability to meet these responsibilities, he has gained greater esteem and prestige, and has moved forward into a new position of prominence.

"The accomplishments for which engineering gets the credit have been called miracles by a generous motion-picture trade press. Because engineers are of a practical turn of mind, we prefer to think of wide screen pictures and stereophonic sound as the result of many thousands of man-hours of just plain hard work.

"But in a very real sense, these accomplishments are the result of new and effective teamwork between

Management, Production and Sales

"During the past 18 months, every major segment of the motion-picture industry has contributed its best brains and its

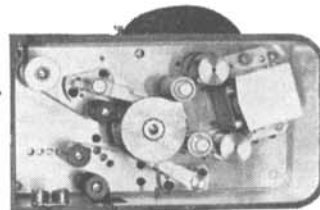
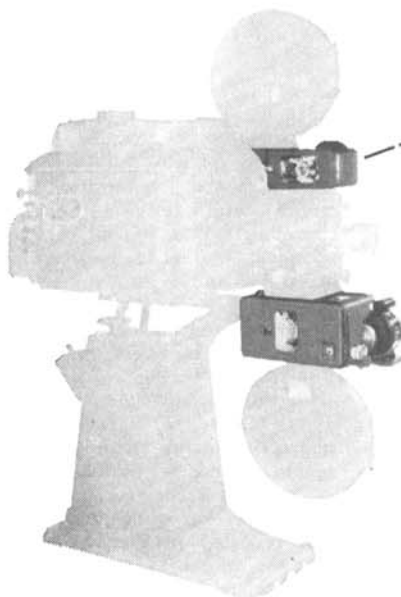
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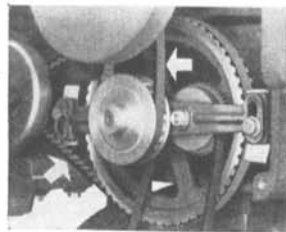
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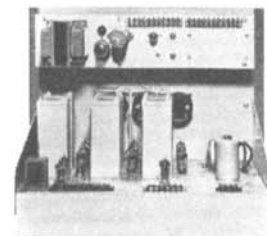
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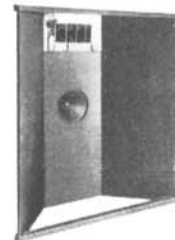
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most willing cooperation. Teamwork has brought the motion-picture industry — almost over night — to one of the major turning points in its short and stormy history. Not engineering alone, but *teamwork* has erected a guidepost for the future.

“That guidepost directs our attention to some of the very things to be discussed at this 76th Convention of the SMPTE.

“Important as the past months have been, we must recognize that we cannot relax our efforts nor assume that the job is done. Technical achievements were a major factor in revitalizing motion-picture business. Technical advances must lead the way to still greater heights.

“The technical revolution which started with the success of wide-screen pictures is still underway, and further developments now in progress, with a resulting enhancement of theater presentation. Our industry can no longer stand pat for extended periods. It must be dynamic. Its creative minds, both artistic and technical, must continually key themselves to the changing tastes and attitudes of its paying audience.

“There is no surer way to do this than through continuation and strengthening of the teamwork attitude which has marked recent progress. Engineering must continue to meet the challenge in keeping alive this harmonious working relationship. Management will, I am sure, recognize and sponsor the increasing stature of its engineers.

“In television there is equal opportunity for participation in the development and



President Herbert Barnett with Award Winners (l to r) Ray D. Kell, Lorin D. Grignon and Armin J. Hill.

progress of an important communication medium. Born of a different era than the motion-picture engineers, there is evidence that the television engineer has achieved greater success in this direction. There is, however, need for constant diligence on his part to contribute still further to steady growth and prosperity in his highly specialized field.

“There is of course the every increasing need for closer integration of motion pic-

tures and television. This affords an excellent opportunity for engineers working together to assume leadership in promoting the way to this goal.

“This great organization of motion-picture and television engineers can continue to play a vital role through its technical sessions, committee work, standardization and — most important of all — as a key source of information through its *Journal* and other publications.”

Following the President's address, the luncheon gathering relaxed for a while with the Society's guest of honor, actor Pat O'Brien, who contributed to the general geniality with a succession of good tales, excellently told.

President Barnett announced the results of the election of officers (the new slate was reported in the November *Journal*, p. 198), and before going on to present the Society's annual awards, announced that two special awards were being given this year.

Awards

The first was to *Arthur C. Downes*, who for nearly fourteen years has been Chairman of the Society's Board of Editors. The Board of Governors, meeting a few days before, had unanimously made this special award in formal and grateful recognition of the long years of patient and painstaking effort Mr. Downes has devoted to maintaining the high quality of the articles published in the *Journal*. Mr. Downes has been ill, and the Society sent him every good wish for a quick recovery.

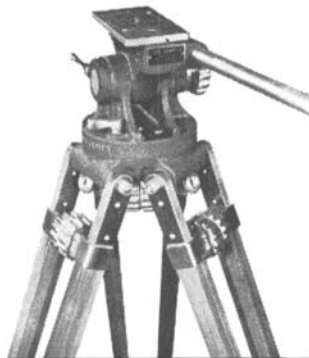
A special achievement award was also presented in absentia jointly to *Earl I. Sponable* and *Herbert E. Bragg*, Twentieth Century-Fox Film Corp., in recognition of their contributions to the development of anamorphic photography and projection which, as *CinemaScope*, “exerted an influence of major importance on the motion-picture industry.” A telegram of acceptance from the recipients ran: “We are happy to receive your notice of the SMPTE special award for Cinema-

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