

79th Convention

Trends in the way of developing the papers program and in the nature of sessions for Society conventions continue in at least two ways.

More Program Vice-Chairmen

For each of the last few conventions, the Program Chairman has increasingly allocated areas to vice-chairmen for that convention—these in addition to high-speed photography, television and screen brightness topics which have often been handled by vice-chairmen. These program or topics vice-chairmen serve for a specific convention. They are not to be confused with Papers Committee Vice-Chairmen who usually are appointed for two-year terms and who help gather papers for all conventions.

Any member of the Papers Committee (see the April 1955 *Journal*, p. 197) will give advice and gladly facilitate the submission of possible papers for the 79th Convention. The Chairman, and the Vice-Chairmen, by topic, for the forthcoming convention are:

Program Chairman

Bernard D. Plakun
General Precision Laboratory
Pleasantville, N.Y.

Laboratory Practice

W. H. Rivers
Eastman Kodak Co., Room 626
342 Madison Avenue,
New York 17

Motion-Picture Projection Production and Viewing

W. Borberg
General Precision Laboratory
47 Ossining Rd.
Pleasantville, N.Y.

TV Studio Lighting

H. Gurin
National Broadcasting Company
RCA Bldg, Rm. 586, Radio City
New York 20, N.Y.

Popular Papers

H. Barnett
General Precision Equipment Corp.
92 Gold St.
New York 38, N.Y.

High-Speed Photography

J. Waddell
Fairchild Camera & Instrument Corp.
88-06 Van Wyck Expressway
Jamaica 1, N.Y.

Sound Recording

G. Lewin
1573 East 35th St.
Brooklyn 34, N.Y.

TV General and Educational

S. W. Athey
General Precision Laboratory
47 Ossining Rd.
Pleasantville, N.Y.

Screen Brightness

C. E. Heppberger
231 North Miss Street
Naperville, Ill.

The Week's Program

The week's sessions are tentatively laid out to follow the order in which we have listed the topics chairmen — laboratory practice on Monday morning and afternoon; a tour of the Du Mont studios on Monday evening; motion-picture projection and viewing on Tuesday, especially Todd-AO papers at the Rivoli Theatre in the morning and also a concurrent session of TV studio lighting; Tuesday evening, an open evening or more motion-picture papers; Wednesday morning and afternoon, concurrent sessions of high-speed photography (at the Statler Hotel) and television

studio lighting at NBC's Colonial Theatre; Wednesday evening, popular TV and high-speed photography papers; Thursday morning and afternoon, sound topics; Thursday evening, semiannual banquet and dance; Friday morning, TV in general and education; Friday afternoon, screen brightness.

Developmental and Discussion Papers

In keeping with the policy to have papers that may benefit from discussion, Program Chairman Plakun has added this advice to the "Hints for Authors":

Subject Matter: At conventions, papers which deal with the development trends in the industry are particularly desirable, as are timely tutorial papers. Equipment papers containing only detailed descriptive matter are not desired for oral presentation, as such material can be more effectively and impartially presented at the Equipment Exhibit associated with the Technical Program. At any time, regardless of connection with a convention, equipment and other papers may be tendered for publication in the Journal, and will be reviewed on their own merit. Oral presentation is not a condition for publication.

Exhibits for New York Convention

With the 79th Convention still five months away, sale of exhibit space for the motion-picture and television equipment show to be held in conjunction with the meeting is going remarkably well. Everett Miller of RCA, chairman of the Exhibit Committee reports that 26 of the 32 booths currently available have already been sold. Exhibits will be set up in the Penn Top South of the Hotel Statler in New York City, and will be open from Monday afternoon, April 30, through Friday noon, May 4, to all convention registrants and guests of exhibitors. Contract forms and additional information may be obtained from Mr. Miller at RCA, 411 Fifth Ave., New York 16.

Society Awards

The annual presentation of the Society's awards took place on Tuesday, October 4, 1955, during the 78th SMPTE Convention at the Lake Placid Club.

Honorary Members

In the absence of Fred Bowditch, chairman of the Honorary Membership Committee, Dr. E. K. Carver presented the following citation appointing John George Capstaff to Honorary Membership in the Society.

If amateur motion pictures had never come into being, John George Capstaff would long be remembered for his work on film processing, for his work on additive and subtractive color processes, and for many other developments in the motion-picture field. He is a persistent experimenter

who has taught many a theoretical scientist that the impossible can sometimes be achieved. He is a leader who imparted enough of his own qualities to many younger men so that they have always been proud to be known as members of the "Cappy Gang." But it is for his work in the field of amateur motion pictures that he is most widely known.

Successful amateur motion pictures required a film that was safe and inexpensive and that could be underexposed or overexposed and still give a good picture. Acetate film was safe but was expensive. The film could be reduced in size, but it was still expensive. The use of a camera negative and a positive print allowed errors of exposure to be corrected in the print, but required two films to make one print. A reversal process might eliminate

half the film cost by eliminating the print film, but the reversal processes had no way of correcting for errors in the original exposure.

Capstaff came up with the answer. He measured the errors in the original exposure, scene by scene, and by a controlled second exposure corrected for these errors. He designed a continuous processing machine on which this correction could be made.

John George Capstaff, a creative thinker who entered a field explored unsuccessfully for twenty years, recognized the unsolved problems, invented the answers to them, and founded a new industry, Home Movies. We are proud to number him among the honorary members of our society.

The Honorary Membership citation to André Debrie was presented by Nathan D. Golden. Mr. Golden also introduced Mme. Debrie. Following is the citation to M. Debrie and his acceptance speech in French, followed by the English translation.

André Debrie started his career at a very early age. When scarcely 16 years old, and not yet out of school, he was already working with his father, Joseph Debrie, in the design of photographic equipment of the quality that was to make his name famous the world over.

In 1907 Mr. Joseph Debrie, who had already built in his modest shop one of the first photographic printing machines, turned over to his son the project of developing a motion-picture camera, with the result that the patent of a camera, the first "Parvo," was issued in the name of Joseph Debrie on September 19, 1908.

In 1911 André Debrie undertook the development of a new machine to perforate film. He designed it himself and had parts and models made, and in three months and ten days succeeded in bringing out the first prototype. During the first World War, André Debrie was attached to the Photographic Service of the Fourth Army (Aviation) where, in view of the resources of his inventive spirit, he was selected to perfect an aerial camera and subsequently he was sent on a mission to Paris to perfect a photographic printer which he had designed to print aerial photographs. When the war was over, succeeding his father, he reconverted the factory to peacetime production and started the manufacture of the Parvo camera.

André Debrie next invented — and has manufactured since 1921 — the first entirely automatic photographic printer for 300-meter film strips, with a limitless number of automatic light changes. This machine, to which he gave the name of Matipo, is constantly being improved and is in service in various versions throughout the world. With the advent of sound film, this machine was modified to permit the reproduction of sound and the superimposition on the silent film of titles in whatever language was required. This obviated cutting the negative every time a change in the language of the titles was necessary.

In 1924 André Debrie, at the request of his customers, decided to add to his line a developing machine of which the basic design was developed in collaboration with George Maurice. He invented, manufactured, and brought out in September 1935 the Multiplex machine. This machine, which developed and dried films in broad daylight, proved a great success.

Technicians had often asked how they could eliminate fade from their cameras, retouch pictures already recorded, and especially how they could combine certain effects. To meet these demands, the Debrie Truca has been built since 1929.

With the advent of sound, using the small silent film put out by Kodak and by Pathé under the name of Pathé-Rural, André Debrie designed and built the sound projector Debrie 16.

André Debrie worked, invented and produced in his factories practically all the equipment used up to the present for the diverse processes, from the Keller-Dorian

process to those involving multiple images. He has concentrated on this problem since 1912. He had designed in his father's shop a projector for color films and adapted the Parvo camera to take pictures in color on 35mm film with the aid of filters, one red and the other green. This camera was the basis for the development of the English process Kinemacolor which was exploited in France from 1912 to 1914.

For the reduction of 35mm film to 16mm André Debrie brought out a printing machine capable of reducing the images. This machine produces side by side on a film of 32mm, two 16mm copies of a single 35mm negative.

On October 16, 1926, he patented a camera with multiple lenses permitting for the first time large panoramic spreads. This arrangement, used by Abel Gance in making his film *Napoleon* in 1926, made possible the presentation at the Paris Opera of certain sequences of this film on a screen three times the normal size by the simultaneous projection of three films. This grandiose manifestation produced a profound impression and was the basis for the attempt by the Americans to produce over-size films. In 1929, American interests requested André Debrie to study the problem. Accordingly he designed and constructed for Paramount all the equipment necessary to film in Magnafilm.

From 1940 to 1944 André Debrie worked secretly on the development of a complete installation of microfilming equipment and when the war was over he brought out a series of micro-cameras and accessories for which he took out 54 patents.

Equally worthy of note was a rapid developing machine called Aiglonne, a compact and revolutionary design which threads itself automatically and is able to pass film strips of any length, perforated or unperforated.

The latest achievement of André Debrie is the reduction printer Tipro which permits, in a single operation, the reduction on a single 16mm film of the images and the sound from a 35mm film — the anamorphosis of the soundtrack being replaced by a totally new process which consists of placing two reduced soundtracks side by side.

All the work, all the research, all the inventions achieved *personally* by André Debrie in the course of his brilliant career are covered by 355 French patents and 551 foreign patents, making an impressive total of 906 patents.

This result is due, in large measure, to the professional integrity and the spirit of enterprise which, under the dynamic inspiration of André Debrie and his immediate collaborators, have animated the 400 specialists, designers, workers and supervisors working in the Debrie Establishments which, in 1919, consisted of only 30 persons in the small factory founded by Joseph Debrie.

For his numerous inventions in the motion-picture field, both in black-and-white and in color, and especially for his many contributions in the advancement and development of cameras, projectors, printing and development equipment, we are proud to honor this distinguished and creative son of the Republic of France among the honorary members of our Society.

André Debrie's Acceptance

Monsieur le président, mon cher ami. Mon émotion m'empêche de vous répondre en anglais. Il est vrai que je ne l'ai jamais appris. C'est donc en français que je vous dirai combien je suis ému de cette distinction que veut bien m'accorder la SMPTE. C'est pour moi un très grand honneur, moi qui ne suis pas de votre pays, de me considérer maintenant un peu des vôtres — je dirais même beaucoup des vôtres. Je vais essayer de continuer ce que j'ai fait toute la vie. Je croyais maintenant pouvoir me reposer, mais avec ce diplôme ça va m'obliger à reprendre un nouveau bail et à continuer encore de nombreuses années à travailler dans le cinéma. Il y aura en quelques mois cinquante ans; je ne veux pas dire que je travaillerai encore cinquante ans mais je ferai de tout mon possible pour être parmi vous à cette époque. Avec tous mes remerciements.

[Mr. Chairman, my good friend. Emotion prevents me from replying in English. Also, it is a language I never happened to learn. I shall therefore use French to tell you how moved I am by the distinction the SMPTE has conferred upon me. For me, a stranger in your country, it is a great honor indeed to be able to consider myself now in some small part — or I should say in great measure — one of you. I am going to try to go on doing what I have been doing all my life. I had thought that now I could rest a little, but this certificate is going to compel me to take a new lease on life and look forward to many more years of work in the motion picture business. In a few months now it will have been fifty years. I don't say that I shall work for another fifty, but I shall certainly do my best to remain among you. I thank you very much.]

Loren L. Ryder reported that presentation of a certificate of Honorary Membership to Walt Disney had been made by Dr. Frayne the previous week in New York City (a short film of this presentation was shown later in the proceedings), and the following citation read:

The Society of Motion Picture and Television Engineers has elected Walt Disney to honorary membership...for his technical and engineering pioneering and advancement of film techniques...and for his wholesome influence on the minds and emotions of children and adults the world over, through the art and medium of motion pictures.

During the past quarter century Walt Disney has marked many a milestone in motion-picture history. He has created a new art form for mass entertainment. With a genius for the magical illusionments of animation he has combined inventions and perfections of mechanical apparatus to give lifelike vitality to pictorial fantasy. He has opened children's minds to new delights and has brought more happy diversion and laughter into the family circle than any other human being.

Through the use and potency of the animated cartoon and the quality of his theatrical and television entertainments, he has helped immeasurably to give mass entertainment in America the stature of a vital necessity.

His career is traced through such events and pictures as the creation of Mickey



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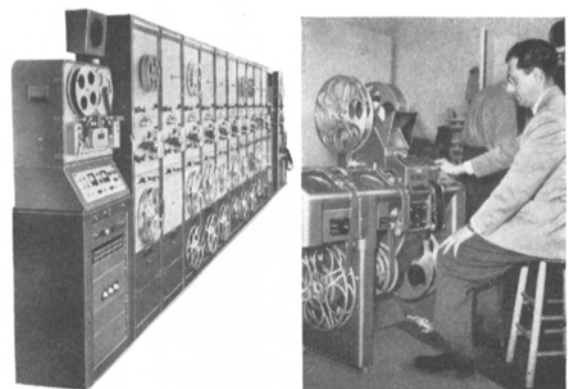
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This huge console, custom built by Westrex for the Todd-AO production, "Oklahoma", was designed, manufactured, and delivered in six months as part of the complete recording, re-recording, and editing equipment supplied by Westrex.

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AT LEFT: Lineup of dubbing machines and dubbing recorder. Re-recorded version is 6-track stereophonic sound on 35mm magnetic film. AT RIGHT: Westrex Editor—with 70mm film in the picture gate, and two 35mm sound films, one in the regular gate and one in the special sound head attachment.

Mouse, founder of his fortunes, the production of *Snow White and the Seven Dwarfs*, *Pinocchio* and *Dumbo*, *Cinderella* and *Peter Pan* and other memorable translations of venerable classic fairytales and legends; live-action features like *Treasure Island*, *Robin Hood* and *20,000 Leagues Under the Sea*; wildlife nature epics like *The Living Desert*, *Vanishing Prairie*, *The African Lion*, and the new extension of his creative energies into the television field in the Disneyland and the Mickey Mouse Club programs.

Walt was born in Chicago in 1901, spent a few boyhood years with his family on a Missouri farm, went to grammar school and delivered newspapers in Kansas City. In Chicago he got a bare taste of high school, did odd jobs, briefly attended art school, and at the age of 17, departed for France as a Red Cross ambulance driver. At the close of World War I, back in Kansas City — and too old, he thought, to resume school — he worked in an advertising firm, learned the rudiments of commercial cartoon animation, undertook his first ambitious venture as a business man, went broke, and at the age of 19 scraped together enough money for day coach fare to Hollywood. There he borrowed \$500 from an uncle, and with his elder brother, Roy, now president of the company, launched the Walt Disney Productions, presently housed in a 51-acre studio campus in Burbank.

Walt's career came into focus in 1928 with the debut of Mickey Mouse who was to become the most famous and persistent of movie stars. Mickey became the instrument of Walt's imaginative storytelling prowess and the first figure in his fabulous family of cartoon characters. By the time Mickey was well under way, with Walt's own falsetto voice as his breath of life, Disney knew what he himself was, where he was headed, what he wanted to do with his talents and his showmanship. And from then on, through thick and thin, he stuck stubbornly and confidently to his purpose: to bring a special kind of pleasure to the millions who could find enjoyment and enlightenment in visual entertainment in the movie theaters of the nation and the world.

Fellows

Seventeen members of the Society were presented with award certificates elevating them to the grade of Fellow, by Herbert Barnett, Chairman of the Fellow Awards Committee. The new Fellows are:

D. Max Beard
 Roger J. Beaudry
 Charles C. Davis
 Donald G. Fink
 Robert M. Fraser
 E. Dudley Goodale
 George H. Gordon
 G. Carleton Hunt
 Henry N. Kozanowski
 Kenneth M. Mason
 J. L. Pettus
 Byron Roudabush
 Edward Schmidt
 Robert E. Shelby
 J. Paul Weiss
 W. W. Wetzel
 William T. Wintringham



From the left: Axel G. Jensen, Elmer W. Engstrom, and John G. Frayne who is presenting the Progress Medal to Dr. Engstrom.

Progress Medal

In the absence of Dr. Otto Sandvik, Chairman of the Progress Medal Award Committee, Dr. Axel G. Jensen introduced Dr. Elmer W. Engstrom, recipient for 1955, and presented him with the following citation:

Dr. Engstrom has long been associated with the sound motion-picture and television fields. After graduation from the university of his native state of Minnesota, he joined the General Electric Co. When sound motion-pictures came into commercial use, he was placed in charge of the company's engineering development and design of sound motion-picture apparatus. Following the transfer of these activities to the Radio Corp. of America in 1930, Dr. Engstrom continued in the development and design of sound motion-picture apparatus as Engineer-in-Charge of the Photophone Division.

Since 1931, Dr. Engstrom has been active in television research. His work on the relationships of scanning rate, brightness and flicker influenced the adoption of interlaced scanning and provided data useful in motion-picture engineering.

The many contributions of the RCA Laboratories to the development of both black-and-white and color television have been the responsibility of Dr. Engstrom. His leadership and guidance have influenced the whole development of television.

Dr. Engstrom's philosophy and insight in the field of industrial research have been well expressed in his many publications and addresses. His fundamental interest in people is evidenced in many of these addresses by the emphasis placed upon the human element in research.

In addition to his duties as Executive Vice-President, Research and Engineering, Radio Corp. of America, Dr. Engstrom is a member of numerous advisory committees in the field of research, embracing industrial, governmental and educational activities. With all his many professional activities, Dr. Engstrom also finds time to take an active and valued part in local community affairs.

For his outstanding leadership and vision in sound motion-picture and television

development, Dr. Elmer William Engstrom is awarded the Progress Medal of the Society of Motion Picture and Television Engineers.

Following his acceptance speech Dr. Engstrom gave an address on "New Horizons in Electronics." As an example of the quickening pace in scientific research since the war he cited electronic research, where, he said, a major transformation is in progress as a result of "a revolution in the materials with which electronic science works. This is the field of electronically active solids — materials within which the action of the electron may be controlled with unprecedented precision and efficiency.

"Through continuing research, the family of these new materials is steadily growing. One after another, new substances are being created to perform not only the tasks which were previously performed with conventional materials, but also totally new functions which have never before been possible of attainment. Our electronic science is rapidly overcoming the physical limitations imposed by the materials with which today's electronic systems have been created."

In the fields of mass communications and entertainment, Dr. Engstrom discussed five electronic developments of the future "that now seem possible of achievement on the basis of our present knowledge:

"(1) Mural television, in which the receiver will consist of a thin screen that may be hung upon a wall and controlled remotely from a small box carried around by the viewer.

"(2) Portable television receivers, employing the same type of thin screen and operated by batteries.

"(3) Television tape recorders for use by the broadcasting industry in receiving and storing network and other color television programs for rebroadcast.

"(4) Home television tape recording equipment that may be used for recording scenes to be played back on the television receiver, or for recording and storing favorite television programs for repeated playback.

"(5) Electronic music synthesizers, capable of producing any known tone or any tone which may be imagined, for use as a new source of recorded music.

"Some of these developments will come into use soon, others in the future — within the next decade is probably as certain as we can now be as to timing," continued Dr. Engstrom. "These are but a few of the possible developments in electronics which are resulting from the revolution in materials and our advances in applied research and engineering. In addition, we already are progressing toward an era of pocket-size transistorized radios for personal communication, and toward improved long-distance transmission techniques looking ultimately toward a world-wide television system.

"Perhaps the greatest significance of the materials revolution lies in the fact that such systems and devices as these are not only possible, but that they have been made economically feasible. They are economically feasible because we can now achieve simply, within compact units, a wide range of effects which were previously unattainable, or attainable only through complex, expensive, power-consuming mechanisms."

Concluding, Dr. Engstrom emphasized the general advance in all scientific research, but he pointed also to "a problem which arises because of the very magnitude of all this progress and because of the power inherent in the new instrumentalities. How shall these advances be used — for gain or for loss? Surely you and I immediately answer — for the good of all mankind. But are people over the whole world so disposed and of one mind?"

"As we labor to bring these new instrumentalities and services into being, as we labor to put them to use, let us individually and collectively strive so as to be sure that their uses will be constructive — that their uses will advance the purposes of all mankind. Then, and only then, can we say — a job well done!"

Journal Award

Glenn E. Matthews, representing Armin J. Hill, Chairman of the Journal Award Committee, introduced Richard S. O'Brien, winner of the Journal Award for 1954 and presented him with the following citation.

Mr. O'Brien, a graduate of the University of California, is now senior project engineer in the audio-video division of the engineering department of CBS-Television where he has had wide experience in the design and installation of television broadcasting facilities, and in the development of new video systems and devices. At present he is responsible for coordination of the engineering design and installation of all video facilities in the new CBS-TV Chicago studios.

His excellent paper, "CBS Color-Television Staging and Lighting Practices," was an outgrowth of this activity, and was prepared with a view to forestalling some of the problems anticipated as color operations were expanded.

Papers for this award are selected on the basis of technical merit and importance of material, originality and breadth of interest, and excellence of presentation. The committee was unanimous in its selection

of Mr. O'Brien's paper because of the high rating he received from each committee member in each of these categories. Furthermore, the committee feels that because of the wealth of pertinent material presented in this paper, and of the concise and usable form in which it is presented, that Mr. O'Brien has made a permanently valuable contribution to the literature of color reproduction and transmission.

Papers selected by the committee and approved by the Board of Governors for honorable mention are:

David L. MacAdam, "Stereoscopic Perception of Size, Shape, Distance and Direction," April 1954;

Ralph M. Evans and W. Lyle Brewer, "Observer Adaptation Requirements in

Color Photography and Color Television," July 1954;
Axel G. Jensen, "The Evolution of Modern Television," November 1954.

David Sarnoff Gold Medal

T. Gentry Veal, Chairman of the David Sarnoff Gold Medal Award Committee, introduced Bernard D. Loughlin, winner of the Sarnoff award for 1955, with the following citation:

It is a privilege to be given the opportunity to speak of the accomplishments of Bernard D. Loughlin, who has been chosen by his colleagues in the television industry to receive the David Sarnoff Award of this Society.

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Mr. Loughlin was born in New York City on May 19, 1917. He received a degree of Bachelor of Electrical Engineering from Cooper Union in 1939 and a degree of Master of Science from Stevens Institute of Technology in 1946. He has been employed by the Hazeltine Corporation since June 1939. In his early days there, he made notable advances in the development of frequency modulation and in the design of television receivers. More recently his work has been in the field of color television.

Mr. Loughlin has made many contributions to the science of color television. The most outstanding of these, probably, is the understanding that the optimum method of transmitting a compatible color picture is by the transmission, by normal standards, of a black-and-white picture to which the color information is added. This concept

simplified and clarified the process and ultimately resulted in the great advance which the art has made.

Another major contribution of Mr. Loughlin's is the fundamental of "constant luminance." By this principle the monochrome signal carried all of the luminance and the added color signals contribute only to chromaticity. This allows a minimum of color information present in the complete color signal, thereby improving compatibility.

The author of many technical articles and the holder of 36 granted U.S. patents, he had 31 pending applications, many of these pertaining to color television. Mr. Loughlin has also been a major contributor to the formulation of the NTSC Signal Specification through his work on many of the NTSC and RETMA committees.

Samuel L. Warner Memorial

The winner of the Samuel L. Warner Memorial Award for 1955, Dr. Harry F. Olson, was introduced by William A. Mueller, Chairman of the Warner Award Committee. Mr. Mueller stated:

The Society of Motion Picture and Television Engineers has selected Dr. Harry F. Olson of the Radio Corp. of America as the recipient of its Samuel L. Warner Memorial Award for 1955.

The Warner Award is given to a candidate who has done outstanding work in the field of sound motion-picture engineering and in the development of new and improved methods or apparatus design for sound motion pictures. Dr. Olson was selected for the results of his productive career in audio engineering, including his work on the velocity microphone, the ducone speaker for high-fidelity sound reproduction, and his contributions to the development and improvement of phonograph pickup and recording equipment, underwater sound equipment, and sound motion-picture and public address systems.

Dr. Olson, who is today Director of the RCA Acoustical and Electro-mechanical Research Laboratory, Princeton, N.J., joined that company in 1928. He holds more than 60 patents on devices and systems in the acoustical field and is also the author of more than 70 articles and papers in professional journals, as well as several books including *Applied Acoustics*, *Dynamical Analogies*, *Elements of Acoustical Engineering*, and *Musical Engineering*.

Herbert T. Kalmus Gold Medal

Following presentation of the Fellow award certificates Dr. Frayne announced "the establishment of a new Medal Award. This medal, presented to the Society by the Technicolor Motion Picture Corp., is to be known as the Herbert T. Kalmus Gold Medal Award. It will be available for award annually for outstanding contributions in the development of color films, processes, techniques or equipment useful in making color motion pictures for theater or television use."

SMPTE Test Films

A new catalog of the test films available from the Society has recently been printed and may be had upon application to the headquarters office. These films, which are planned by the Society's technical committees, now include many that have application in the television field—35mm and 16mm alignment and resolution films, and some very recent 35mm and 16mm color test films and slides. Ten 35mm magnetic four-track CinemaScope films provide a full series of sound and picture tests for wide-screen use, and there are focus-and-alignment, travel ghost and jump-and-weave tests for regular 35mm film. In the 16mm field there are films made to AFA specifications and for testing magnetic azimuth alignment and for multi-frequency tests, as well as a wide range of other films covering all kinds of sound and picture tests. The Society intends these films to be helpful to designers and manufacturers in setting up performance objectives and as standard tools of inspection.

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