

Tripod Perfection!

IMPROVED PROFESSIONAL JUNIOR TRIPOD*

ALWAYS A GREAT TRIPOD, the new improved PROFESSIONAL JUNIOR with the removable head, now features the following improvements:

1. Simplified camera attaching method with easily accessible knob—no fumbling under camera platform.
2. Adjustable telescoping pan handle—make it longer or shorter to suit you needs.
3. Additional pan handle sockets for left, right or reverse tilt.
4. Larger gripping area and sturdier construction of tilt and pan locking levers.
5. New tie-down eyelets in flange.

And most surprising, there is **NO INCREASE IN PRICE.** See, test, try PRO JR.—you'll never want to be without it.

*Patented



SALES • SERVICE • RENTALS

16 & 35 mm Motion Picture Cameras. *PHOTO RESEARCH Color Temperature Meters. *Moviola. *Neumade and Hollywood Film Company cutting room equipment. *Hot Splicers. *DOLLIES — Mole Richardson and Colortran Lighting Equipment. Complete line of 16mm and 35mm Cameras

ADDITIONAL PRODUCTS—Ace Clear Vision Splicers • Editing Bars • Editing Racks • Electric Footage Timers • Exposure Meters • Silent & Sound Projectors • Screens • Film Processing Equipment • Film Shipping Cases • Film Editors Gloves • Marking Pencils • Retractable Grease Pencils • Rapidograph Pens • Flomaster Pen Sets • Kum Kleens Labels • Blooming Tape • Blooming Ink • Dulling Spray • Alpha Ray Plutonium Lipstick Brushes • Filters • Used Number & Letter Punches • Camera & Projector Oil.

COMPLETE MOTION PICTURE EQUIPMENT

RENTALS

FROM ONE SOURCE

CAMERAS

MITCHELL

16mm
35mm Standard
35mm Hi-Speed
35mm NC • 35mm BNC

BELL & HOWELL

Standard • Eyemo • Filmo

ARRIFLEX

16mm • 35mm

WALL

35mm single system

ECLAIR CAMERETTE

35mm • 16/35mm
Combination

AURICONS

all models single system
Cine Kodak Special
Maurer • Bolex
Blimps • Tripods

DOLLIES

Fearless Panoram
McAlister CRAB
Platform • Western
3 Wheel Portable

LIGHTING

Mole Richardson
Bardwell McAlister
Colortran
Century
Cable
Spider Boxes
Bull Switches
Strong ARC-Trouper
10 Amps 110V AC 5000W-
2000W-750W
CECO Cone Lites
(shadowless lite)
Gator Clip Lites
Barn Doors
Diffusers
Dimmers
Reflectors
ZOOMAR 35mm

WE SHIP VIA AIR, RAIL OR TRUCK

EDITING

Moviolas • Rewinders
Tables • Splicers
Viewers (CECO)

GRIP EQUIPMENT

Parallels • Ladders
2 Steps • Apple Boxes
Scrims • Flags
Gobo Stands
Complete grip equipment

SOUND EQUIPMENT

Magnasync-magnetic film
Reeves Magicorder
Mole Richardson Booms and
Perambulators

Portable Mike Booms

Portable Power Supplies to
operate camera and recorder

FRANK C. ZUCKER

CAMERA EQUIPMENT CO., INC.

Dept. JS 315 West 43rd Street,
New York 36, N. Y. JUDSON 6-1420

Survival of Old Motion Pictures

A priceless record of America's past will be lost forever unless funds can be raised to preserve more than one million feet of motion pictures now in the Copyright Division of the Library of Congress.

The Academy of Motion Picture Arts and Sciences undertook in 1948 the work of transferring to standard film the archives of newsreels and documentary motion pictures printed on paper. The rolls of paper are deteriorating so rapidly that in a few years reclamation will be impossible, but the work has been halted because of lack of funds.

What is the story about these irreplaceable rolls of motion pictures and why is it so important that they be preserved? Much of the story was first told in the pages of the *SMPE Journal* in March 1944. A paper by Carl Louis Gregory, "Resurrection of Early Motion Pictures," told of the discovery made by the Library of Congress that it had "tucked away in its old repositories, a priceless and almost complete collection of all the motion pictures made in the United States from 1896 to 1912. This collection is printed on fragile ribbons of paper and cannot be projected in its present form."

The reason for the existence of these "fragile ribbons of paper" was explained in the same issue by H. L. Wallis of the Library of Congress. Prior to 1912, Mr. Wallis said, the Copyright Act contained no provision for the registration of motion pictures. The early producers, Edison, Biograph, Melies, Lubin and others, developed an ingenious method of procuring copyright protection. Although strips of celluloid film could not be copyrighted, the same pictures if printed on paper could be registered as photographs. So from 1897 until 1912 it was common practice for producers to make two positive paper prints for copyright purposes of each motion picture filmed.

Mr. Gregory, then with the Division of Motion Pictures and Sound Recording of the National Archives, had designed a machine for the reproduction of old and shrunken film. He found that this same machine might be adapted to reproduce the fragile ribbons of paper stored in Library vaults. Later Kemp Niver developed a system called the Renovare Process that was found to be adequate to the demands of reproducing the photographs. The sizes of the paper prints range from 18mm to 58mm.

The importance of preserving these photographic records of our own past — the past of America — such as Theodore Roosevelt leading the charge up San Juan Hill, President McKinley a half-second before he was assassinated, and thousands of other pictures of historic events can hardly be estimated in dollars and cents terms.

The Academy has spent \$125,000 to transfer more than 126,000 feet of paper prints to standard film. Film for the project was contributed and the processing was also contributed. A sum estimated at \$250,000 is required to complete the work of rescuing the priceless records from destruction, but Congress has consistently

refused to appropriate any sum at all for the preservation of these records. This refusal of funds raises a question. Perhaps a doubtful future makes a regard for the past seem mere sentimentality. But a sense of the past is one of the attributes that distinguishes man from animal. A recently published story in the science-fiction genre tells of a motion-picture camera that could photograph events in the past. For example, the owner of the camera traveled to Rome (in 1956) to record on film the assassination of Julius Caesar as it actually occurred. That and other historic events recorded by the super-scientific camera showed that even eye-witness accounts deviated considerably from the actuality of the event.

This story and others based on the concept of the continuity of time are related to certain human traits such as curiosity (what *really* happened?), a groping toward truth — and/or — knowledge (what *really* happened?) and a deep-rooted sense of being part of the mainstream of history (what *really* happened?).

Unfortunately there is no super-scientific camera that can photograph the past. Once gone, these Library of Congress motion pictures will never again be seen. Within two or three years, according to George Seaton, Academy President, these irreplaceable pictures will have deteriorated beyond any possibility of reclamation.—R.H.

Education, Industry News

Grants for promoting the study of science and mathematics are included in the million-dollar fund held by the E. I. du Pont de Nemours & Co., Wilmington, Del., for its aid-to-education program. A total of 122 universities and colleges will share in the benefits. The company is awarding \$585,000 to colleges and privately supported universities to advance the teaching of science, mathematics and other liberal arts subjects. In addition to graduate fellowships and aid to undergraduates, the company is, for the first time, awarding grants of \$4,000 each to 23 major universities with which to strengthen undergraduate teaching of courses that contribute significantly to scientific and engineering education.

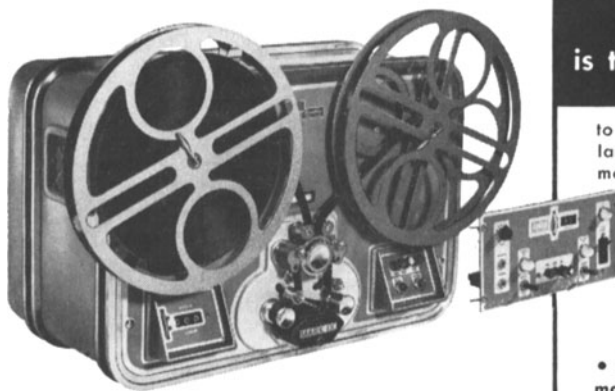
J. F. O'Brien, Manager, Theater and Sound Products Dept., RCA Commercial Electronic Products, has been appointed Manager of RCA's Northeastern Region, an appointment which makes him the principal RCA executive in the Region. His headquarters will be at the RCA offices in Boston.

Willett R. Wilson has been appointed Commercial Engineering Manager of the Photo Lamp Department of the Westinghouse Lamp Division with offices at the Lamp Division headquarters, Bloomfield, N.J. In his new post he will be responsible for commercial engineering problems relating to all photo lamp products including flashbulbs, projection lamps and motion-picture floodlamps. Mr. Wilson is a member of this Society and has been active most recently on the TV Studio Lighting Committee. He joined the Westinghouse Lamp

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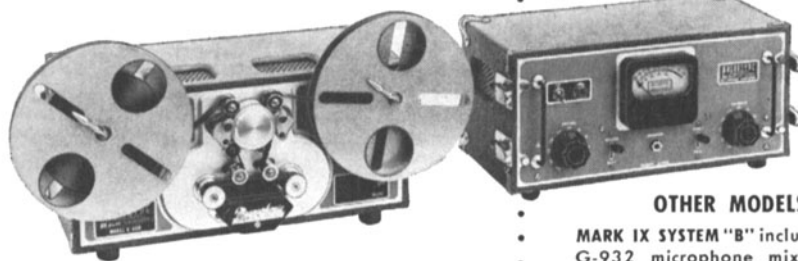
presents the new **Magnasync**

Magnaphonic Sound Recorders



The New MARK IX MAGNAPHONIC SOUND SYSTEM, SYSTEM "A"

with built-in record play amplifier and remote control assembly is an engineering achievement with exclusive features found in no other recorder. Has recording, playback, and bias oscillator circuits enclosed in separate plug-in assemblies; easy accessibility to all amplifier components; push-button motor controls; remote control footage counter, record-play & film-direct monitor switches. Available in 16mm, 17½mm & 35mm priced from **\$2,145.00**



Model X-400

is a completely synchronous 16mm Magnetic film recording channel, professional in every detail. Can be operated in "console" position, as shown, or stacked as one unit. Features simple camera or projector interlock, instantaneous "film-direct" monitoring, and low power consumption. Ideal for the low budget producer.

\$985.00

Prices subject to change without notice

For quality & economy
MAGNASYNC
is the perfect answer—

to the needs of film producers, large or small, feature or commercial, because—

- It delivers clean, distortion-free sound.
- It is compact, lightweight, portable, meets the latest SMPTE standards.
- It serves every segment of motion picture and spot TV production.
- Purchaser is not required to pay royalties on footage consumed.

BUT MOST OF ALL, the MAGNASYNC MAGNAPHONIC SOUND line contains exclusive features found in no other recorders, yet all carry low, low price tags.

Trust your own ears—trust your Sound Man's judgment. Switch to MAGNAPHONIC SOUND.

OTHER MODELS:

MARK IX SYSTEM "B" includes Model G-932 microphone mixer with 2 channel slide wire attenuators.

\$2,820.00

MARK IX SYSTEM "C" includes Model G-924 microphone mixer and remote control assembly packaged in matching portable case.

\$2,520.00

TYPE 5 features built-in Monitor amplifier, separate overdrive torque motor, record gain control, and playback control. Priced from

\$1,570.00

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