

Miura and Daniel H. Wiegand who attended to the public address systems and recorded the extensive discussions.

### Equipment Exhibit at Los Angeles

For what was without doubt one of the most successful equipment exhibits the Society has ever organized SMPTE is greatly indebted to John Olsson, of Houston Fearless in Los Angeles, the Exhibit Chairman. John did a magnificent job in organizing the available space and in attracting some of the most interesting displays of new equipment that it has ever been our pleasure to see at an SMPTE convention.

Credit is due also to the Exhibitors' Committee, whose establishment last year gave the Society this time the benefit of help from the exhibitors themselves in laying the groundwork for a successful show. This help

was effective in setting up a schedule of announcements to Sustaining Members and prospects; specific suggestions from the Committee also led to a full-page announcement in the January *Journal* and, most important, to the preparation of an Exhibit Directory, listing the items to be displayed at the various booths, which was mailed to all Society members and *Journal* subscribers in the U.S. and Canada before the convention. The Directory proved invaluable at the Convention, too, as a guide to the Exhibit. It will undoubtedly be repeated at future exhibits.

Every available booth was reserved well ahead of time, and there was even considerable competition for the last one, which in the end was shared by two companies. The location of the exhibit room, next to the auditorium where the technical sessions

were held, helped keep the flow of visitors at maximum volume, and an experimental evening opening, at a time when no technical session was in progress, proved such an outstanding success from the point of view of attendance that it took the harassed guards almost an hour to clear the room in order to close.

Participating companies, whose displays of high-quality equipment contributed to the success of this fine show, were:

Animation Equipment Corp.	Magnasync Mfg Co.
Associated Industries	Magna-Tech Electronic Co.
Bell & Howell Co.	Magnetic Sound Camera Corp.
Berndt-Bach, Inc	Mole-Richardson Co.
Birns & Sawyer Cine Equipment Co.	Motion Picture Printing Equipment Co.
Camera Equipment Co.	Moviola Mfg. Co.
Andre Debrie Manufacturing Corp.	Pembrex Theatre Supply Co.
Electromation Corp. (Kinevox)	Photo-Sonics, Inc.
Electronic Systems of Illinois, Inc.	Precision Laboratories
Encyclopaedia Britannica, Inc.	Prestoseal Manufacturing Corp.
Great Books of the Western World	RCA Film Recording Reevesound Co.
Harwald Co.	SOS Cinema Supply Corp.
Karl Heitz, Inc.	Strong Electric Corp.
Frank Herrnfeld Engineering Corp.	Studio Supply Co.
Hollywood Film Co.	Traid Corp.
Houston Fearless Corp.	Unicorn Engineering Corp.
Kling Photo Corp.	W. M. Welch Manufacturing Co.
Lipsner Smith Corp.	Westrex Corp.
	Wollensak Optical Co.

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**Offers True Stereophonic Sound . . .**

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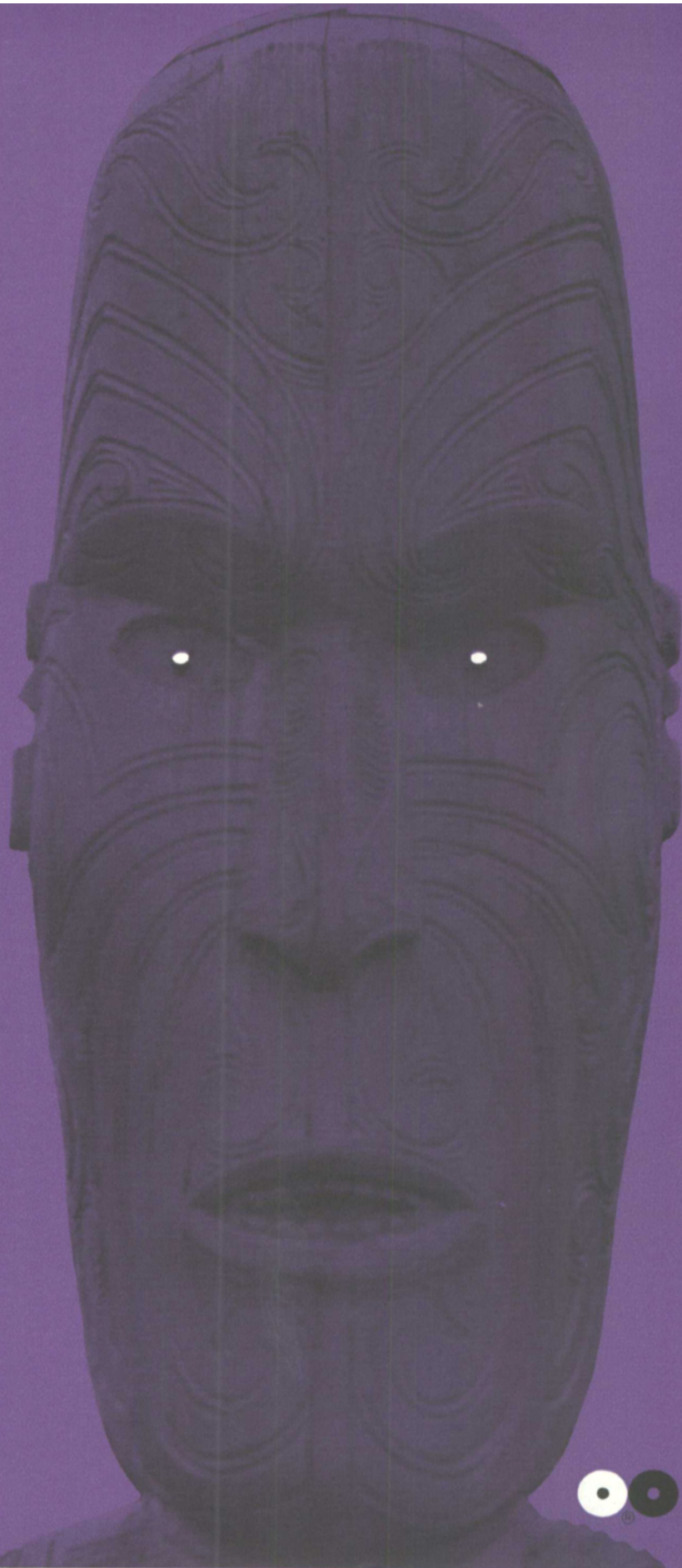
### Education, Industry News

The Society of Photographic Scientists and Engineers will hold its annual Convention, October 6-8, 1958, at the Manger Hotel, Rochester, N. Y. Program plans include a special group of papers on subjects related to the International Geophysical Year. Program Chairman is Jerome S. Goldhammer, CBS Research Laboratories, 485 Madison Ave., New York 22. Conference Coordinator is Ira R. Kohlman, Technicolor New York Corp., 533 W. 57 St., New York 19. Approximately 35 exhibitors are expected to display photographic equipment and developments during the Convention. Exhibits Chairman is Richard Van Steenburgh, Fairchild Camera and Instrument Corp., Robins Lane, Syosset, L. I., N. Y.

The SPSE was formed in December 1956 (*Journal*, p. 266, Apr. 1958). The membership is comprised of members of the former Society of Photographic Engineers and some members of the former Technical Division of the Photographic Society of America. The SPSE Conventions are held annually. This year's choice of Rochester for a meeting place is a particularly happy one. Among the informal activities to be enjoyed during the Convention are visits to George Eastman House and other famous photographic landmarks.—Frank Smith.

The furor created by the Bernstein Report on the motion-picture industry has somewhat subsided since its release early last April, but frequent comments in the columns of trade papers indicate that it is by no means forgotten. The 78-page document was based on statistics gathered and corre-

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### NEW ZEALAND!

In the face of things at large our way-faring Ambassador appears all agog with the pleasure of discovery . . . completely captivated by the startling art forms of the Maori culture.

For a pleasurable discovery that will set **you** all agog, send your film to General; we offer the finest in 16 and 35 mm processing this side of New Zealand!



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lated by Irving Bernstein, Associate Research Historian of the Institute of Industrial Relations, Univ. of Calif., Los Angeles, for the Hollywood American Federation of Labor. Copies were distributed to labor organizations and industry officials.

Dr. Bernstein drew only one conclusion: the motion-picture industry as it was in 1946 is "gone forever." The picture implicit in the report was sufficiently gloomy to bring screams of anguish and denial from industry spokesmen throughout the nation. One lesson seen by the *Film Daily* (Apr. 11, 1958) is that it is impossible to refute statistically this or any similar document. "If there is any one thing the (Bernstein Report) does point up, it is the in-

dustry's deficiency in the area of trade statistics. . .," it stated.

A letter by the AFL Film Council which accompanied the report suggested a four-point plan to save the industry "from further deterioration." One of the most controversial of the Council's suggestions was for "an American countermeasure which would operate like the British Eady plan. . ." Adoption of this plan would mean that motion-picture production would be partially subsidized by the government.

The report takes into account the influence of television on the motion-picture industry, especially "the great imponderable of the future, the impact of television and most particularly the impact of toll TV."

The Institute of Film Techniques, City College, New York, will offer 15 evening-session courses during the fall term. Courses in photography, screen writing, sound and film editing, directing and production are offered. Elementary classes are open to amateurs and advanced courses are provided for professionals. Registration will be held September 8-11, 6 to 8:30 P.M., in Shepard Hall, 139 St. and Convent Ave., New York.


Adult Education Groups and Audio-Visual Techniques has been issued by the Clearing House of the Department of Mass Communications of Unesco. This is No. 25 in the series of Reports and Papers on Mass Communication compiled to help adult education groups solve problems arising from the increasing use of audio-visual media. The report is divided into five chapters: A Pedagogical Method for Adults; Group Life; The Group and Its Implements — Audio-Visual Techniques; Group Discussion; Checking of Results. It is available from Unesco Publications Center, 152 W. 42 St., New York 36, at a price of 75 cents. Among earlier reports still available are "World Film Directory — Agencies Concerned With Educational, Scientific and Cultural Film," "available without charge upon request;" Catalogue of Short Films and Film Strips," "International Rules for the Cataloging of Educational, Scientific and Cultural Films," and "Television and Tele-Clubs in Rural Communities." Each of these is priced at 40 cents.

*Le Merle (The Blackbird)*, a film by Norman McLaren of the National Film Board of Canada, was the prize winner for the best utilization of color in the Short Films Competition of the World Film Festival at Brussels. It was also given particular mention for its qualities of humor and imagination expressed with a great simplicity of means. We have obtained the following description from the Film Board:


*Le Merle* is based on a well-known, old French-Canadian folksong. It is a cumulative nonsense song about a bird, which, with each verse, loses a different part of its body. . .but no sooner is a part lost than it reappears threefold; and, as the song progresses, the lost parts accumulate.

The technical process was: Single-frame animation of white paper cutouts on a black horizontal surface, photographed on black-and-white stock, Eastman High Contrast Positive Film, Type 5363. The image of the bird was extremely simplified and stylized; the various parts of its body were made with small rectangular bits of paper, occasionally joined but more often left unjoined and kept free from each other to allow flexibility in animating. The color backgrounds which consist of holds, pans and zooms on pastel drawings were shot separately on Eastman Color Negative Film, Type 5248. Color release prints were made by physically superimposing a high-contrast black-and-white duplicate negative of the animation (i.e. a black image on a clear ground) with the color negative of the backgrounds.

Cotton: Nature's Wonder Fiber, produced by Audio Productions, Inc., for Cotton Council International, was chosen by



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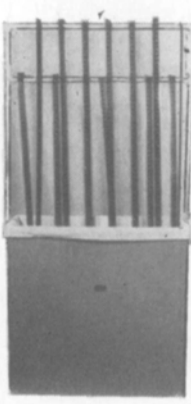
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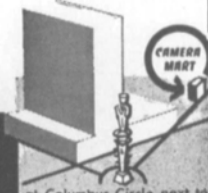


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**"SINGLE UNIT" DOUBLE SYSTEM  
PICTURE AND SOUND CAMERA**

The Arricord 35 is a combination of the latest Arriflex 35mm Model IIB camera and a magnetic recording unit which uses perforated 17½mm magnetic recording film. The combined units are housed in a compact sound blimp having external controls for both sound and picture recording.

In the Arricord, the Arriflex camera component is permanently joined to the recorder unit by a special precision gear drive, which assures constant speed and smooth, even motion in the mechanisms driving both the negative and magnetic films. A 24 Volt governor controlled D precision motor powers the entire unit.

*The Arricord answers the demand for a compact and portable double system sound recording camera with the convenience, money and labor saving features of a single system camera. Because the entire unit is driven by a 24 Volt battery it eliminates the need for AC generators or inverters.*

## TECHNICAL DATA

Approximate weight of Arricord 72 lbs.

Approximate weight of Amplifier Case 28 lbs.

Approximate weight of battery case 42 lbs.

Camera part: Same features as Arriflex 35. Three lens turret with remote follow focus and diaphragm drive: 400 ft. magazine capacity. Through the lens focusing and viewing.

Sound part: Made by Klangfilm to professional standards. Takes 450 ft. perforated 17½mm magnetic film. Two microphone inputs. 200 ohms. 2 way mixing. Valve metering. Electronic slate and many other features.

Write for complete technical data and specifications.

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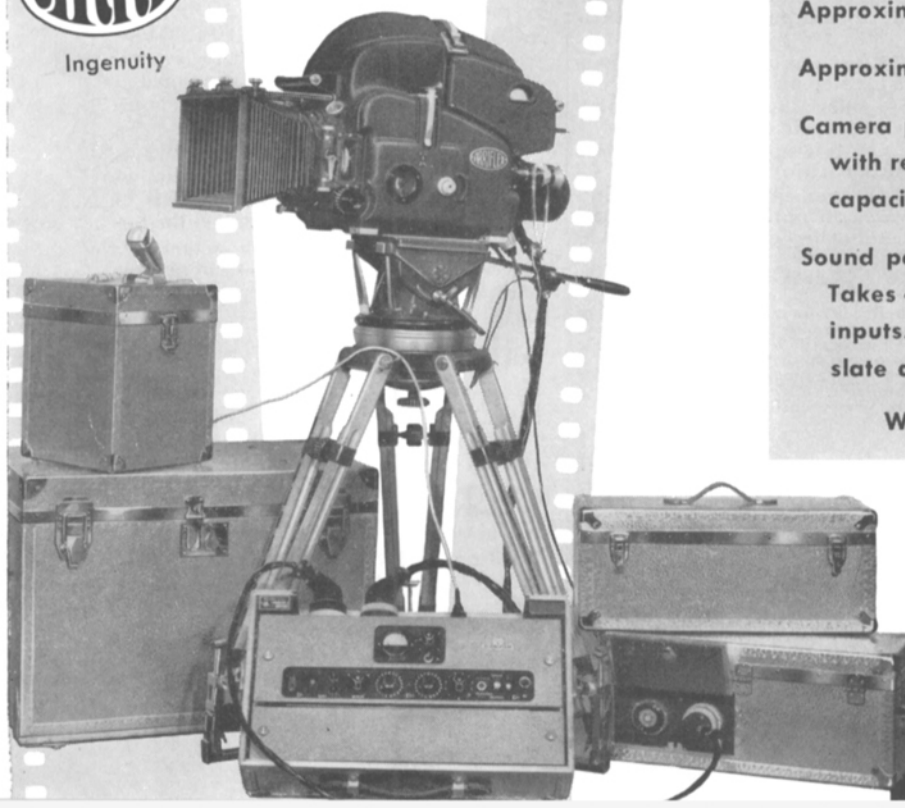
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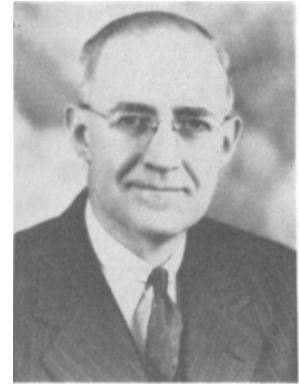


the Committee on International Non-Theatrical Events of the Dept. of Audio-Visual Instruction, National Education Assn., for entry at the Venice International Exhibition, June 10 to November 4, and at the Edinburgh Exhibition, August 24 to September 14. Described as a "superb production," the film uses time-lapse photography to show the growth of the cotton plant and the formation of the cotton boll. The time-lapse sequences were filmed by John Nash Ott. The 27-min color film tells the story of cotton in terms of the agriculturist, the merchant, the spinner, the weaver, the finisher and the textile chemist. The film contains dialogue sequences: Eng-

lish, Italian, German, Spanish, Japanese and French. The non-English portions have titles in English superimposed.

An address on "Fastax Photography, an Engineering Tool," was delivered by Charles A. Jantzen, President of Photographic Analysis Co., Clifton N. J., before the Forum Group of the American Society of Mechanical Engineers, May 8, in the Engineering Societies Bldg., New York. Mr. Jantzen is the author of an article, "What Is High-Speed Motion-Picture Photography," in the Spring 1958 issue of the Eta Kappa Nu magazine, *The Bridge*.

## Obituaries



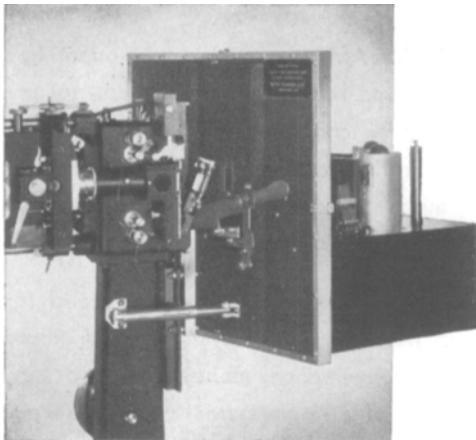
### Edward P. Kennedy

Edward P. Kennedy, 62, motion-picture engineer and inventor, died May 27, 1958, at his home in Long Branch, N.J., after a short illness. His contributions to motion-picture engineering include, among others, the invention of a system for synchronizing magnetic tape with perforated motion-picture film (p. 95, Feb. *Journal*). He studied mechanical engineering and design at Case School of Applied Science and at the University of Cincinnati. Early in his career he was employed by Westinghouse Electric Corp. where he invented the oscillating fan. In 1922 he participated in experiments conducted at KDKA Pittsburgh, the first radio station in the United States. Later business associations included Consolidated Edison Co., Electrical Research Products, Inc., Bell & Howell, where his inventions were on the Filmo 16mm motion-picture camera, and DeVry Corp. He had a large responsibility in the development of the JAN 16mm motion-picture projector. While employed as an engineer with Electrical Research Products Inc. he installed many of the early sound systems in motion-picture theaters throughout the United States. Later he became Chief of the Motion-Picture Section, Photographic Branch, Applied Physics Div., Surveillance Dept., USASRD, Ft. Monmouth, N. J., a post he held for several years. Subsequently he was appointed a member of the Technical Staff of the Photographic Branch.

In addition to his technical achievements, he was the author of numerous articles on engineering subjects. His membership in professional organizations included the Society of Photographic Scientists and Engineers and the Armed Forces Communications and Electronics Association.—*Frank Smith*.

### Oscar N. Solbert

Oscar N. Solbert, 73, Director of George Eastman House, Rochester, N.Y., and a retired brigadier general, died April 16, 1958. A native of Sweden, General Solbert was graduated from the U.S. Military Academy at West Point in 1910 and in World War I served overseas with the Army Intelligence Service. During World War II he served first as executive director of the Office of War Information and later as Chief of Special Services for the Army at the Supreme Allied Headquarters in the European Theater of Operations. He be-



## 3-LIGHT Additive Color COMPENSATING HEAD

Supplied to fit existing machines of Dupue-Carlson and Andre Debrle Step Printers and Bell & Howell Continuous Printer Models D & J.

Price (F.O.B. New Rochelle, N. Y.): To fit Dupue-Carlson and Andre Debrle Step Printers.....\$4,100  
To fit Bell & Howell Models D and J.....\$5,100

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This 3-light additive color unit supplies discrete blue, green and red beams. No one beam contributes to contamination of the others.

Solenoid operated, calibrated neutral density glass filters. Five filters in each color beam, giving 32 printer steps of .025 Log E.

High efficiency interference-type dichroic beam splitters to form a single mixed output beam.

Colored glass and/or high efficiency interference-type trimming filters, "peaked" to the positive stock sensitivity.

Printing speed up to 125 feet a minute for continuous printing; 55 feet a minute for step printing.

Three 750-Watt bulbs, operating at 60-80 volts. Assures long bulb life, saving time in calibration.

Adjustable lamp sockets to line up filaments. Three degrees of freedom; vertical, rotational, lateral.

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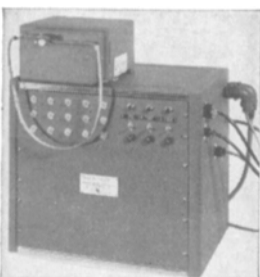
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