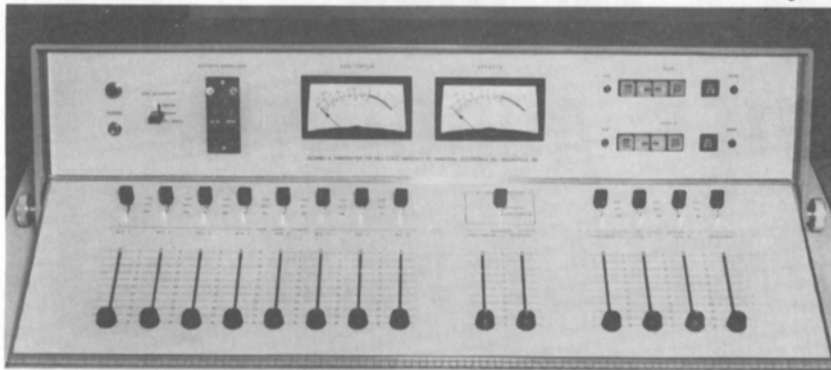


ALTEC'S new studio equipment makes the beauty of these custom consoles more than skin deep!

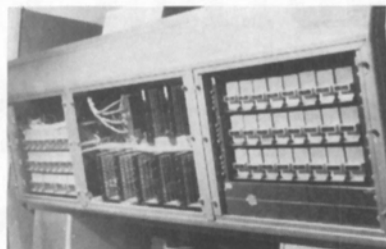


CUSTOM CONSOLE DESIGNED AND BUILT BY COMMERCIAL ELECTRONICS, INC., INDIANAPOLIS, INDIANA

Though they're located many miles apart, one in Michigan and one in Indiana, these beautiful new custom control consoles have one thing in common—Altec's most recent studio products.

For example, one console utilizes 43 Altec 9470A solid-state plug-in amplifiers, the other 14! The reason for choosing this advanced, all-silicon amplifier is immediately apparent from the description below. Other Altec components in these sophisticated consoles include 9550A solid-state power supplies, 9061A program equalizers, and the advanced straight-line attenuators.

These are just a few of the many new products with unique advantages available for your custom console from the world's largest manufacturer of sound equipment exclusively. Before you build your "dream console," be sure to take a look at the latest and the best—from Altec!



CUSTOM CONSOLE DESIGNED AND BUILT BY CLEVELAND RECORDING COMPANY, CLEVELAND, OHIO

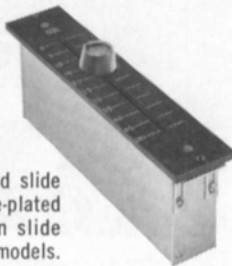
NEW ALTEC 9470A AMPLIFIER

This unit can serve as preamp, line, booster or program amplifier with no internal changes. All-silicon transistor circuitry delivers 0.5 watt; Frequency response, 20-20,000 cps \pm 0.5 db; THD, less than 1%, 20-20,000 cps @ +27 dbm; Noise level (unweighted, 10-25,000-cps bandpass), equivalent input noise, -127 dbm (input unterminated); Overload recovery, 5 μ s for 100% overload.



NEW ALTEC STRAIGHT-LINE ATTENUATORS

Extremely low-noise attenuators feature gold-tipped bifurcated sliding contact brushes. Sliding bearings are made of friction-free Delrin and slide on polished chrome-plated shaft. Available in slide wire and step type models.



ALTEC PUTS NEW THINKING FOR BETTER PERFORMANCE IN ALL ITS STUDIO AND AUDIO CONTROLS PRODUCTS!

The equipment here is but a small fraction of the advanced Altec audio products you can use to build a better console. Other off-the-shelf audio control items include graphic and microphone equalizers, filters, precision networks, matching pads, rotary attenuators, precision rotary switches, dynamic and condenser microphones, monitor speakers plus several new products on the way!

FOR THE NAME of your nearest Professional Altec Distributor plus our latest catalog of studio and audio control components, write dept. J10

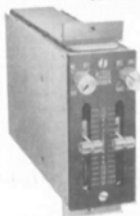
NEW ALTEC 9550A POWER SUPPLY

This all-solid-state unit can power up to fifteen 9470A amplifiers at full output! External sensing circuit ensures constant output voltage regardless of line-voltage fluctuations. Under full 2-amp load, output ripple and noise is only 200 μ v RMS.



NEW ALTEC 9061A PROGRAM EQUALIZER

This passive unit provides continuously variable equalization at selectable frequencies: up to 12-db boost at 40 or 100 cps and 10 kc. Straight-line controls, ready for plug-in mounting.



ALTEC LANSING
A Division of
Ling Altec, Inc.
ANAHEIM, CALIF.

Obituary



William Everet Gephart, Jr.

William Everet Gephart, Jr., died September 2, 1965, in St. Joseph's Hospital, Burbank, Calif., at the age of 60. At the time of his death he was Vice-President in charge of West Coast operations for DeLuxe General Film Laboratories, a post he had held since October 1964, when General Film Laboratories had become a division of DeLuxe Laboratories. He had been President of General Film Laboratories from 1961 to 1964.

Born January 15, 1905, he attended Occidental College from 1924 to 1925 where he took courses in engineering. He then transferred to the University of California Los Angeles and in 1928 he was graduated with a B.A. degree. Following his graduation he continued his education by taking a number of extension courses in engineering.

Following a year with Westrex he began his long association with Paramount Pictures Laboratory in 1930. In 1952 he joined Technicolor Corp. as sound supervisor in charge of sound laboratory processes and he also worked on the development of new color processes. When General Film Laboratories (the successor to Paramount Pictures Laboratory) was opened in 1953, Mr. Gephart became successively Processing Director, Plant Superintendent, Vice-President in charge of Production and (in 1961) President.

A member of the Society since 1940, he was made a Fellow in 1957. His many activities in behalf of the Society included service on the Board of Governors and on the Board of Managers of the Hollywood Section. He was a member of various committees, including Laboratory Practices, Sound, Journal Awards and Education. He is the author of a number of technical papers, many of which appeared in the *Journal*, and he was a member of the special committees which prepared *Elements of Color in Professional Motion Pictures* and *Control Techniques in Film Processing*.

Mr. Gephart was a member of the four-man motion-picture cultural delegation to the USSR in 1963. The delegation represented the U.S. State Department and was sponsored by the Society. An account of the tour was published in the March 1964 issue of the *Journal*.

Other organizations of which Mr. Gephart was a member include the Academy of Motion Picture Arts and Sciences, Academy of Television Arts and Sciences, Association of Cinema Laboratories and American Society of Cinematographers.

THE MOST USEFUL SOUND PROJECTOR EVER DESIGNED



MODEL 2000 16/16



SIEMENS DOUBLE/SIXTEEN

The Siemens 2000 16/16 is a high quality optical-magnetic sound projector interlocked with a high quality 16mm magnetic deck. It is an unusual combination and it can do unique things for you:

- Record professional 200 mil track on the 16mm magnetic deck
- Record, or re-record on 100 mil striped picture film
- Mix—put sound-on-sound—use any of the more than 9 different ways to record and re-record
- Playback single-system optical
- Playback single or double system magnetic tracks, all in perfect synch!

Use it as a preview projector, as a multi-lingual projector, as an editing projector! Use it as a supplement to existing facilities—or as a complete “sound studio in a suitcase.” Use it to bring interlocked projection to your sound work. The Siemens 2000 16/16 sound projector is the modest cost answer to dozens of sound film problems. Perhaps it is the answer to yours?

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