Get-Together Luncheon, left half of dais; seated left to right, Richard J. Goldberg, Byron Roudabush, Robert G. Hufford, Joseph T. Dougherty, Herbert E. Farmer, Guest Speaker Albert A. Dorskind, and President Ethan M. Stifle.

97th Semiannual Technical Conference

Los Angeles, March 28 – April 2

More than 2,700 persons attended the 97th SMPTE Technical Conference and Equipment Exhibit last March 28 through April 2 at the Ambassador Hotel in Los Angeles. That figure represents a new record for SMPTE Conference attendance.

Registration for the Conference technical sessions exceeded 1,300, which was also a new SMPTE record.

Attendance and registration were not the only Conference areas to score new highs. The 97th Conference boasted the largest papers program in SMPTE history with more than 130 technical and equipment papers presented during 20 sessions spanning five days.

Conference registration began Sunday afternoon as SMPTE members from all sections queued up before the registration desk. The registration desk operated smoothly and the success of Advance Registration, reinstituted for this Conference after a lapse of some years, also contributed to simplify the processing of such large numbers. Well over 200 registered in advance. Sessions and committee meetings began Monday morning, with the Conference really moving into high gear on Monday noon at the Get-Together Luncheon.

At the Luncheon, which was attended by 600 persons, President Ethan M. Stifle gave a report of SMPTE's status and made preliminary remarks before introducing the guest speaker, Albert A. Dorskind of MCA, Inc.

President Stifle addressing the Get-Together Luncheon.

Remarks of President Stifle

It has been said that the world is now going through a revolution — perhaps the greatest revolution of all times. It is not a revolution which sets out to determine whether capitalism or communism will triumph — but a great revolution which will accomplish what neither capitalism nor communism has been able to do — and that is to enable the people of the earth to more toward a standard of living better than any that can be achieved by a struggle of classes — this is the great revolution which is the product of man's advancing knowledge of how to control the material conditions of his life on earth. President Johnson's "Great Society" is a part of this revolution — so is the Alliance for Progress and many other programs, both government and non-government.

What does all this have to do with SMPTE? Well, the SMPTE must play its small role in this revolution. It has shown its ability in the past to adjust rapidly to rapid changes going on around it. It must and will adjust to the greater changes of the future. What are some of the things we are doing and should do to accomplish this? One major example is the reorganization being effected now that will enable us to achieve better coverage of all the interest areas we serve.

Beginning next year we will have a vice president in charge of each of these area of which there are five — motion pictures, television, instrumentation and high-speed photography, photo-science and education. These vice presidents will serve the partisan interests of each area to see that the Society gives proper attention to each in our *Journal* and other publications, our technical conferences, our sections, and in our standards work. While these areas are substantially equal in importance, I do want to stress two, because our activity in these is perhaps newer and because of the increase in activity planned. These are education and photo-science. It is easy to see how both fit into the revolution mentioned earlier.

Our educational program, now under the chairmanship of our Past-President Reid Ray who, among the other stellar achievements he pioneered during his term as president, started action toward establishment of more courses in institutions of advanced learning dealing with photographic engineering, motion-picture engineering, and related fields. This action seems destined to culminate in establishment of degrees in these areas, such as Bachelor of Science in Photographic Engineering or Motion Picture Engineering and the like.

At the same time, this committee, later to be headed by a vice president, will deal with means of training technicians already employed in industry. This will be a continuation, with renewed emphasis, of a program carried on for the past several years. Thirdly, this committee will work to bring about the broader usage of the materials and practices with which we deal in the educational process itself — in schools of all levels.

Although we have dealt with things scientific throughout our years — as testified to by our classification with the Internal Revenue Service as a scientific society with special tax privileges — this activity will now be headed up by a vice president who will act to broaden our work in this area. This should make our Society appeal more to research people in the laboratories and bring in more young people as members.

These five vice-presidents will make up a planning committee, along with the President as chairman, the members of which will work together to make long-range plans for our Society. We do not intend to plan like giants and perform like pygmies. We shall plan realistically and perform according to plan, always being ready to change plans when change is called for. We shall build on our past.

Get-Together Luncheon, right half of dais; seated left to right, G. Carleton Hunt, Reid H. Ray, Deane R. White, Kenneth M. Mason, Wilton R. Holm, Jack P. Hall and Lewis A. Bernhard.

We shall try not to repeat the mistakes of the past of which there have been a few. You know, history is always helpful if you read it right. It is so easy to misread history, but history will never forgive you for doing so.

Now I want to deal with another subject, the subject of support for our Society. We deserve much wider support than we are getting -- support in the form of individual memberships by people employed in the five interest areas cited, and support in the form of dollars in sustaining memberships of companies operating in these five areas. We are not crying poor -- we have a large membership, 6,300, a growth of 5% last year — and we have a pretty good bank account. But with more we could do more. If you are not an individual member and your company is not a sustaining member, and you ask why should we be, I will cite only one activity which alone deserves your support. This one activity directly helps to pay your salary and directly helps to bring profits to your company. This is our standards activity. And I want to say to you that under our very able Engineering Vice-President, Dr. Deane White, this activity has moved rapidly forward with the excellent assist from Standards Chairman Gordon Chambers. Our Society is unique in that it sets standards for materials, equipment, and practices used in our interest areas. These become American Standards and then International Standards. This work has made motion pictures perhaps the most standardized item of commerce in the world, one of the few items usable in any country in the world, even in the Iron Curtain Countries.

You need no imagination to see how this adds to your personal well-being and to the well-being of your company. However, in order to maintain a preeminent world position in our standards work at a time when other countries want to take it, countries in which standards are dictated by government while ours are voluntary, we need more support, especially from industry. We receive excellent support from the Motion Picture Association. We receive excellent support also from the Association of Cinema Laboratories as a group and from many of its members. In addition, about 150 individual companies large and small contribute from $100 to over $5,000 each. But there are many companies not on our list that benefit from the contributions of the others.

Now, my third and last point: merger with other photographic engineering societies. In this day and age, we have seen many advantages that have accrued from the merger of companies in business and also from the merger of membership organizations such as ours. The advantage, in the case of societies like ours, is, of course, to combine similar activities of similarly-minded groups. For instance, the combining of publications, technical conferences, section activities, and headquarters alone would result in substantial savings in manpower, facilities, and money. At the same times, service to all groups would be improved. In our negotiations so far with other societies, we have not yet been able to reach agreement on all basic issues. We intend to continue efforts toward merger with an open mind but, in doing so, we do not intend to give up the heritage gained over a period of a half-century to accomplish it. As the oldest, largest, and most successful photographic engineering and scientific society in the world, we intend to broaden our activity in keeping with the growth of the technologies represented, rather than give up any of our areas of activity to newer, smaller, and less successful groups.

We also intend to see that our substantial bank account that we have set aside for "rainy days" — such as have occurred in the past — is not used for alien purposes. I feel confident that, in the end, all obstacles will be removed and a single, strong society encompassing the field of "imagery" will emerge. In the words of Martin Luther King, used also by our President Johnson, "we *will* overcome."

Get-Together Luncheon Speaker: Albert A. Dorskind

Some strong reactions resulted from a keynote speech by Albert A. Dorskind, Vice-President and Treasurer of MCA, Inc. His remarks stirred controversy not only among SMPTE members, but also among members of the public press, when he said that American leadership in motion pictures is in jeopardy because industry management is complacent, and because the latest techniques and equipment are not being used.

Dorskind, who has a BA from Cornell, LLB from the Cornell Law School, and

The Get-Together Luncheon at the Ambassador's Cocoanut Grove. More than 600 attended.

an MBA from the Harvard Business School, was from 1948 to 1949 Law Clerk for Henry Edgerton, Chief Judge, U.S. Circuit Court of Appeals; from 1949 to 1950, he was an attorney in the Litigation Section of the Federal Communications Commission (FCC); and from 1950 to 1953, an attorney in the Paramount legal department. Dorskind joined MCA in 1953. MCA is the former talent agency which is now the parent company of Universal-TV, Universal Pictures, and Decca Records.

Dorskind's speech and message are abridged as follows:

American motion pictures and TV programs have such great impact today because the film industry first developed in the U.S., which resulted in an early comparative technical excellence made possible by our large domestic mass market and the standardization of film and projectors.

Get-Together Luncheon Speaker Albert A. Dorskind and President Stifle informally meet the press prior to the luncheon.

But standardization now permits foreign countries to compete successfully here, and in the rest of the world. The industry will not prosper unless it applies modern technical knowledge and ability. We must be creative in every phase: the story, sales and production techniques. Foreign companies are exerting every effort to take over our leadership. We have the advantage of position but we have the disadvantages of complacency and even a trend toward stagnation.

We should be alarmed by the lack of interest, and the inadequacy of certain attitudes toward the mechanical and technical phases of the motion-picture and television business. We are still using tools and operating our film stages with concepts that were in use 25 years ago. Unless we awaken, we may still be using those same tools and operating, if at all, in the same manner 25 years from now.

The impact of technical change can be and has been great, for example, the electronic camera technique. But inadequate equipment is now being used; for example, no reflex lens; no built-in focus device; we must constantly stop to change film magazines; the equipment is so heavy and bulky that it limits the cameraman's ability to tell a story.

We can take close-up pictures of the moon and transport them to earth with clarity but, at a film studio, they are limited by a monster that was ready for retirement more than 10 years ago.

Technological changes require attitude changes by management, which do not always appear. Television has segmented the market between the theater at home and the theater on Main Street; and, today, production-management is failing to notice that the requirements for Main Street theater films are not the same as for the home theater. Yet current attitudes have led the industry up the path of producing pictures for both media in the same manner.

By the same token, we have failed to recognize where the two media meet, and sometimes we produce films which cannot be shown on television without great extra investment.

The industry should be praised for new developments such as color television tape. There is no easy solution; however, more industry research is strongly recommended.

A starting point from which the industry can crib billions of dollars of research and development is the government's space and defense programs. The government has tied up billions of dollars in areas related to our industry; for example, plastics, new adhesives, new paints, circuitry to control radio waves and power, lenses and lens systems, light amplification, miniaturization and the use of hydraulic and other devices. We should imagine their application to our everyday needs. We must examine the work done by fellow engineers and inventors in other fields and apply that to our industry. Management will listen; it must listen because new advances in technology will make it possible for new competitors. It took the major film producers many years to realize the impact of TV on features.

In addition, management can listen a little easier today because the cost of single one-time investment in new equipment can be easily recovered because of favorable government depreciation allowances and investment credits. Also, the ever-increasing competition from foreign sources makes it imperative that every element tell the story in the best possible manner, and that every dollar must be shown on the screen.

We should have faith that as technologies are improved and developed, a sensitive and sensible management will have an open mind and willingness to accept and apply suggestions. There are great rewards for those in our industry who are successful in developing and applying new ideas and methods. There is gold at the end of that rainbow.

An Astronaut's Report on Manned Space Flight

Monday evening, March 29, Capt. William A. Anders, an astronaut for the National Aeronautics and Space Administration (NASA) appeared before a special session of the Conference capping a full day of sessions on Aerospace Cinematography.

Before Anders made his presentation, a press conference was held where he appeared before television cameras for an interview by SMPTE President Stifle. The complete text of the interview follows.

Announcer: America's space program, particularly Aerospace Cinematography, has become a major concern of the Society of Motion Picture and Television Engineers. To highlight today's day-long session in Aerospace Cinematography at the SMPTE's Technical Conference being held here this week, Astronaut William Anders of the National Aeronautics and Space Administration (NASA), will discuss America's Man-In-Space Program at the Conference. Talking with Captain Anders is SMPTE President Ethan Stifle of Eastman Kodak Co., in New York.

Stifle: Captain Anders, just where *do* we stand in the Space Race today?

Anders: I think it is quite hard to get a box score where we might stand with the Russians in comparing our space program with theirs. Certainly, in the area of unmanned satellites — unmanned space flights — we lead them about three to one: in scientific and engineering satellites. But in the area of manned space flight — it was certainly exemplified by their mission last week, the extra vehicular activity mission — I think we must admit that they have a very significant program, one which is ahead of ours. But our program is very broadly based, the unmanned and manned working together for the total Lunar landing picture, and I think we will have a program that in the long run will show us through.

Immediately following the press conference, Anders began his talk which

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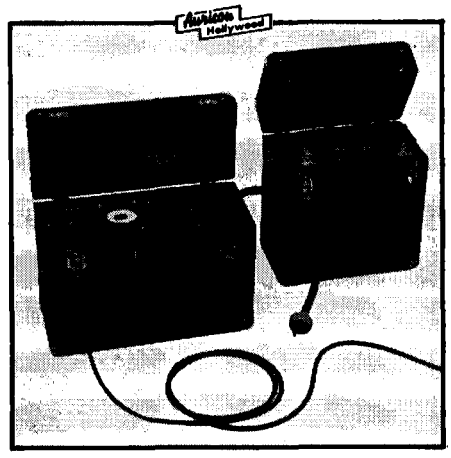

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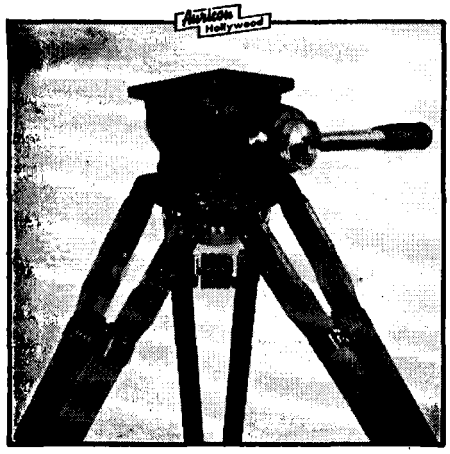

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Astronaut Anders and SMPTE President Stifle appear before television cameras at a news conference prior to Anders' manned space flight presentation.

traced the manned space program from the first Mercury flight, to the current series in the Gemini project, and speculated on the future Apollo flight to the moon. He commented on the flight of the "Molly Brown," which orbited two astronauts, Grissom and Young, a few days before the Conference. Anders said the flight proved the United States has a capable spacecraft which can maneuver in space.

Anders also gave a detailed account of astronaut training, and research and development which follows in abridged form.

The function of the training program is not only to provide personnel for manned space flight, but to make sure that the astronauts will not just be "riding along." In the training program, each astronaut has his "area of responsibility," so that every phase of space flight is covered. For example, my own specialties are environmental control systems, radiation protection, and crew provisions.

An astronaut is taken off his specific specialty six months before he is scheduled for flight, to concentrate on many aspects of his mission.

In my specialty of crew provisions, special foods have been evolved for use in spacecraft which are prepared by the process of "freeze drying." Some of the food "is not too bad." I just completed a four-day diet in which I ate nothing but freeze dried food: freeze dried peaches are excellent, but I didn't really like the freeze dried chicken sandwich.

Astronaut training is divided into three phases: academic, contingency, and operational. In the academic phase, instruction centers around the changes in evolving programs. The Gemini program is simple compared to the Apollo project.

The contingency phase is concerned with survival training because there is always the chance a spacecraft could land anywhere. The training consists of living in different environments, such as the desert (during my desert training, I learned that 3½ quarts of water are not enough for two men for three days); the ocean (I didn't catch one fish during my time on a raft); and the jungle (I resorted to "passive" survival tactics after my unsuccessful quest for food in the Panama jungle. I didn't like Iguana meat).

The operational phase of training consists of living in space task simulators which look from the inside like real spacecraft. In addition, in the operational phase, astronauts fly airplanes to maintain proficiency, and helicopters, which have a similar trajectory to the projected lunar excursion module.

The purpose of the Mercury project was to place a man in orbit, and to recover him safely. In Project Mercury, NASA learned that man could perform in space. Also through the project, a competent launch team was developed as well as a worldwide tracking network.

The Gemini project bridges the gap between Mercury and Apollo. The Gemini spacecraft can stay in orbit up to 14 days, which it will do in the near future. The purpose of the Gemini project is to perfect rendezvous and to test extra vehicular activity. Maneuverable reentry is another goal of the Gemini project, as exemplified by the Molly Brown.

The sixth Gemini flight will rendezvous with an Agena rocket, and then make changes in its orbital path.

The purpose of Project Apollo is to send three astronauts to the moon and bring them back. The Apollo spacecraft has three parts, the command module, the service module, and the lunar excursion module. The lunar excursion module is a self-contained spacecraft which will descend to the surface of the moon, then after 48 hours, return to the ship.

The Apollo spacecraft will be launched by a Saturn V rocket which is 31 stories high and generates 7½ million pounds of thrust. Project Apollo is now in the development and testing phase, with the first manned orbital shot planned for 1967, and the first lunar landing planned for 1970.

To complement his discussion of space projects and astronaut training, Anders showed slides and films taken from spacecraft, plus a movie on astronaut training.

Anders was born in Hong Kong in 1933 and was educated at the U.S. Naval Academy and the Air Force Institute of Technology. He was selected as an astronaut in October, 1963, and has logged more than 2,200 hours flying time, including 2,000 hours in jet aircraft.

Editorial Vice-President Herbert E. Farmer and Astronaut Anders prior to the Astronaut's press conference.

Introducing Anders at the SMPTE Conference was Raymond Heacock, Section Manager of Lunar and Planetary Instrumentation at Jet Propulsion Laboratories in Pasadena, Calif. Heacock narrated the "live" television program of the collision of Ranger 9 on the Moon, which was carried by all major network television channels. Heacock is one of the engineers chiefly responsible for coordination of the Ranger Programs.

Conference Arrangements

Overall arrangements were made under 97th Conference Arrangements Chairman Jack P. Hall, General Film Laboratories, Hollywood, assisted by Assistant Arrangements Chairman John P. Kiel, Photosonics, Inc., Burbank, Calif. General supervision of the Conference arrangements was by Conference Vice-President Kenneth M. Mason, Eastman Kodak Co., Chicago.

The success of staging the Conference can be laid to the contributions of the individual arrangements chairmen which include: Hotel Arrangements and Registration, E. B. (Mike) McGreal, Producers Service Co., Hollywood; Hospitality, Ted Grenier, assisted by Beverly Angel and Ruth Carmen, all of ABC, Los Angeles; Membership and Information Booth, Marvin Jacobs, ABC-TV, Los Angeles, and Hartwell T. Sweeney, Eastman Kodak Co., Hollywood; Get-Together Luncheon, Harold E. Scheib, Cinema Research Corp., Hollywood; Banquet, Harry Teitelbaum, Hollywood Film Co.; Projection, Don V. Kloepfel, General Film Laboratories, Hollywood; Public Address and Recording, Joesph D. Kelly, Glen Glenn Sound Co., Hollywood, assisted by members of the USC Student Chapter; Publicity, J. Curtis Kent, Technicolor Corp., Burbank, Calif.; and Transportation, Russ Landers, General Film Laboratories, Hollywood.

The Ladies' Program was headed by Mrs. Jack P. Hall, assisted by Philip B. Singer, Agfa-Gevaert, Inc., Glendale, Calif. Others contributing to Conference arrangements were Newsreel Film Coverage, Eugene Peterson, University of Southern California Student Chapter; Auditor, Arthur B. Johnson; Administrative Assistants, Bonnie A. Tonguis and Bettie M. Russell, Technicolor Corp., Burbank, Calif.; and the special program of a screening of *The Sound of Music*, G. Carleton Hunt, DeLuxe Film Laboratories, New York, and to Sol Halperin of Twentieth Century Fox for the use of the studio in showing *The Sound of Music*.

Hotel Arrangements Chairman E. B. (Mike) McGreal. (Staff Photo)

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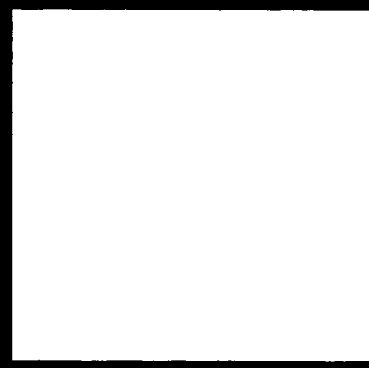

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Arrangements Chairman Jack P. Hall.

Papers Program

The largest papers program in SMPTE conference history contained 122 technical papers (excluding equipment papers) and spanned 20 sessions, 14 of them in pairs of concurrent sessions.

The papers program is under the responsibility of Editorial Vice-President Herbert E. Farmer of the University of Southern California, and Papers Committee Chairman C. Loren Graham of Eastman Kodak, Rochester, N.Y. Program Chairman of the 97th was Dr. Richard J. Goldberg, Technicolor Corp. Assisting Goldberg was Dr. Philip N. James, also of Technicolor.

Program Topic Chairmen for the 97th Conference and their respective topic areas were: *Aerospace Cinematography*, Lloyd E. Watson; *Applications in Science and Technology*, Philip N. James; *Instrumentation and High-Speed Photography*, John H. Waddell; *Laboratory Practices*, W. Daniel Carter; *Motion Pictures and Television in Education*, Bernard R. Kantor; *Motion Pictures and Television in Medicine*, Lowell F. Wentworth; *New Materials and Processes*, George W. Boemler; *Photographic Science and Engineering*, Alan Gundelfinger; *Television Developments*, Eliot Bliss.

The Advance Program for the 97th SMPTE Technical Conference and Equipment Exhibit was published in the February SMPTE *Journal*. Papers were presented as published, with the following changes.

Papers added to the program after the Advance Program was published in the February *Journal* are: A Mobile Television Tape Recorder for Broadcast Use, J. R. West, RCA, Camden, N.J.; New Techniques in Motion-Picture Production, Jerry Lewis, Jerry Lewis Productions, Hollywood; A Gyro-Stabilized Lens System, K. B. Benson and J. R. Whittaker, CBS Television, N.Y.; New Electronically Conducting Glass Targets — Most Recent Breakthrough in Image-Orthicon Evolution, W. E. Turk, English Electric Valve Co., Ltd., Essex, England; and A Simple, Trouble-Free Quadruplex VTR System, Steve Allen, Allen Electronic Corp., Palo Alto, Calif.

These papers were also added: New Trends in Television Cameras, Charles E. Spicer, Visual Electronics Corp., N.Y.; Application of Cineradiology in Basic Medical Research and Teaching; Placental Circulation, Martin W. Donner, Elizabeth Ramsey, G. W. Corner and C. B. Martin, Jr., Johns Hopkins Hospital, Baltimore; and The Uses of Theatrical Film Techniques in Medical Motion Pictures, Don Wald, Mt. Sinai Hospital, Los Angeles.

Papers that appeared in the February *Journal* but were subsequently cancelled are: Airborne Cinematographic Instrumentation of Large Rocket Vehicles, John A. Dougherty; Light Amplification in Aerospace Cinematography, Howard C. Borough and Curtis A. Hovland; Photo-Reconnaissance Mission of the Lunar Surface From a Lunar Satellite, Sidney Wanger; Continuous Stop-Bath Replenishment, E. M. Olds; and A System of Cuing Automatic, Selective Optical Printers for Light Changes and Functions, Harry E. Rice.

Copies of the Final Program are available on request from SMPTE Headquarters, 9 East 41st St., New York, N.Y. 10017.

SMPTE Reprint Desk. (Staff Photo)

Preprints

Through the hard work of Editorial Vice-President Herbert E. Farmer, many of the technical papers on the Conference Program were available for sale in preprint form. For the 97th, about 40 papers were in preprint (one third of the total number of papers on the program), and the preprint program was termed a success. According to Farmer, a greater number of preprints will be available for future conferences. Preprints from the 97th Conference will be available as long as the supply lasts; until the next conference; or until published in the *Journal*, whichever comes first.

Cocktail Party and Banquet

About 600 members and wives attended the traditional Wednesday night SMPTE Banquet, which was held in the Cocoanut Grove at the Ambassador. Members and their wives dined, danced, and were entertained by songstress Diahann Carroll and Freddy Martin and his orchestra. Preceding the Banquet, there was a cocktail party in the hotel lounge. Harry Teitelbaum, Hollywood Film Co., was in charge of Banquet Arrangements.

Engineering Committees

Throughout Conference week, nine engineering committees met at various times, including Laboratory Practice; Color; Instrumentation and High-Speed Photography; Sound; 16 and 8mm; Television; Education; Film Projection Practice; and Film Dimensions.

Instrumentation and High-Speed Photography Luncheon

R. W. Hallet, Jr., Director, Research and Development, Missile Space Systems Div., Douglas Aircraft Co., Santa Monica, Calif., was guest speaker at the Wednesday noon High-Speed Photography Luncheon.

Program Chairman Goldberg and his son try out some space equipment with Astronaut Anders at the SMPTE Equipment Exhibit.

Hallet told members that the use of television to "reunite" spacemen millions of miles from earth with their families back home may mean the difference between success and failure of extended interplanetary missions. An abstract of his speech follows:

"Psychologists have become concerned with the behavioral consequences of the feeling of total isolation and loss of mission purpose among spacemen away from Earth for periods of one to three years.

"Although I am no psychologist, I believe that here is a place where television can play a major role in solving what might be a major problem — essentially to televise from Earth to each member of the crew things that are important to him: his wife, his children, his favorite pet, his home, his friends." Rather than leading to a feeling of homesickness, the telecasts from Earth would be of great therapeutic value.

Instrumentation and High-Speed Photography Luncheon Guest Speaker R. W. Hallet with SMPTE Governor Max Beard.

Other techniques which have been considered to combat isolation, such as drugs, hypnosis and reduced metabolism by reduced temperature, all fail in that reliability requirements for operating equipment over long periods of time in a space environment are extremely difficult to achieve. Crew members must be alert to maintain the spacecraft, repair malfunctions and be ready for possible emergencies.

Television transmission to spaceships roughly 200 million miles from Earth is considered possible. Despite technical problems still to be solved, laser systems, with extremely high bandwidth associated with the high optical transmission frequencies, offer promise for sending live television to Mars. If the laser fails as a feasible method, microwave energy could be used.

Present-day application of the adage that a picture is worth a thousand words is the use of photography to confirm visual observations in space. "You will recall that Gordon Cooper, during one of his orbits, observed railroad tracks, and optical experts argued for months over whether or not this was possible. A simple photograph taken simultaneously might have eliminated the need for any question.

"Just recently a Russian astronaut claimed to have observed a satellite within a kilometer distance from his spacecraft. However, from a probability standpoint, experts are questioning the occurrence and once again a photograph at the right time would have provided the proper evidence."

Although the Russians, in general, have tended to conceal from the world their endeavors in space until the mission is successfully accomplished, they have depended almost completely upon photographic coverage to remove the element of skepticism existing through purely verbal reports.

"The photograph of Alexei Leonov as he left his spaceship and returned by the tether left little question that one was witnessing a real space event."

In the forthcoming Apollo missions, only photography will be able to provide a true description of the landing of the first astronaut on the moon.

"Regardless of how erudite the astronaut is, we would all be struggling to formulate the picture in our minds that his words are attempting to describe. And, from a purely scientific standpoint, observations of an astronaut, though highly skilled in both science and engineering, are limited by his

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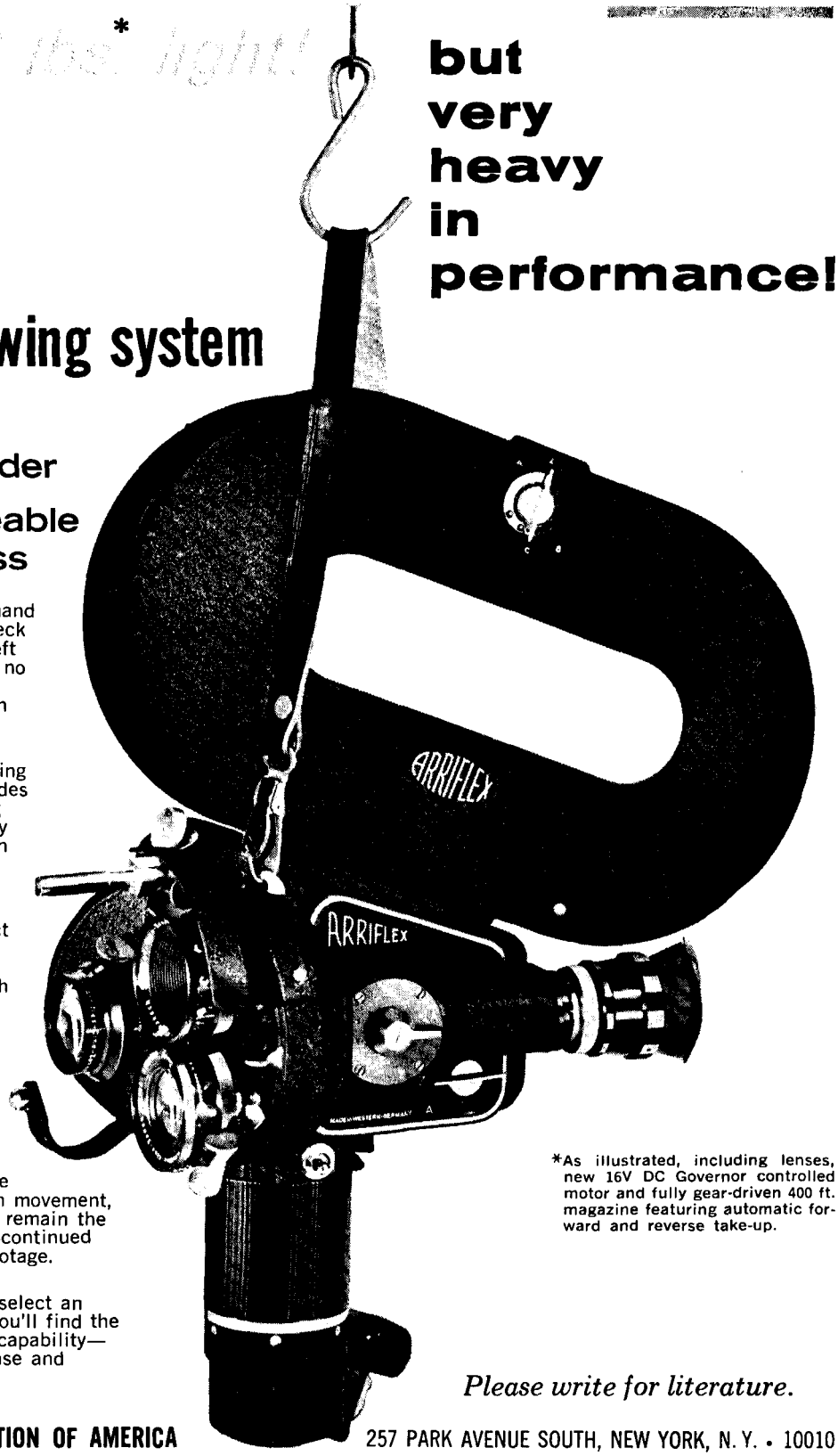
- divisible finder
- interchangeable ground glass



Filming jobs break fast these days—demand the best equipment. Good reason to check out the **new** Arriflex 35 2C. Pick it up, heft it. This one has the right feel—and at no more than 13 lbs! Makes for hours of effortless filming—studio or location, on the run or in the crowd.

And now a completely new reflex viewing system on the model 2C cameras provides the cameraman with significant filming advantages. More reason than ever why Arriflex is the undisputed favorite when the action really counts.

A new larger, brighter field (.868 x .735 — 2.35:1 Scope aspect ratio) makes exact framing and precise focusing easier than ever. **A new divisible finder** provides for interchangeable eyecup with correction lens mount, detachable eyepiece, and accepts periscope finder attachment. **A new interchangeable ground glass system** permits the cameraman to make changes himself—quickly and on the spot. A series of ground glasses are available with industry's standard markings.

The basic features of the Arriflex 35 are retained. The famous Arri cardioid film movement, mirror-shutter and precision film gate remain the heart of the new model 2C cameras—continued assurance of proven theatre-quality footage.

You couldn't choose a better time to select an Arriflex 35 for your next assignment. You'll find the new model 2C a tool of extraordinary capability—a revelation in versatility, handling ease and economy of operation.

*As illustrated, including lenses, new 16V DC Governor controlled motor and fully gear-driven 400 ft. magazine featuring automatic forward and reverse take-up.

Please write for literature.

ARRIFLEX CORPORATION OF AMERICA

257 PARK AVENUE SOUTH, NEW YORK, N. Y. • 10010

Conference Vice-President Kenneth M. Mason cuts the ribbon, helped by Exhibit Chairman Warren Strang, at the opening of the Equipment Exhibit.

visual acuity, the time period of observation, his memory for details and his particular technical background."

A good photograph could be viewed by representatives of many scientific disciplines, as illustrated by the large number of scientists who spend hours studying the excellent photographic pictures from the Ranger moon shots. But the best way to explain a space program to the people is to make them a part of it.

"As NASA did in the Ranger shots, this can be accomplished through television. To televise periodically in real time the future manned Mars expedition throughout the long coast period in space, to televise the scenes taking place as man first sets foot on Mars — to televise all of these experiences, observations and sensations as the astronaut lives them would permit every American to become a real part of the mission."

Equipment Exhibit

The 97th's Equipment Exhibit boasted 63 booths of equipment representing 47 firms. Under Chairman Warren Strang, Hollywood Film Co., the Exhibit, which was termed successful in every way, was held in two rooms adjacent to the technical papers sessions.

On Monday afternoon, an official opening was held, with ribbon cutting by President Stifle, at one door, and by Conference Vice-President Mason at the other. A successful social hour followed, during which refreshments were served and the exhibit booths were thronged with interested viewers.

The Society had a booth of its own in the registration area, where test films were on display and free literature distributed.

As has become traditional at SMPTE Equipment Exhibits, a special committee picked one of the displays as outstanding for general interest, imagination and effectiveness. The winner was Gordon Enterprises. Mr. Alan Gordon received the congratulations of President Stifle, and the winning company will be presented with a plaque.

The exhibitors, many of whom had more than one booth, were:

Agfa-Gevaert, Inc.
Amco Engineering Corp.
Amega Corp.
Ana-Tec/Air Cargo Div. of Monogram Industries, Inc.
Andre Debrie of New York
Arriflex Corp. of America
Bach Auricon, Inc.
Bell & Howell Co.
Birns & Sawyer Cine Equipment Co., Inc.
Cinema Beaulieu, Inc.
Cinema Center
Closed Circuit Corp. of America
Color-Tran Industries, Inc.
Eclair Corp. of America
F & B/CECO, Inc.
John P. Filbert Co., Inc.
Frigidheat Industries
General Electric Co., Lamp Div.
Gordon Enterprises
Gryphon Corp.
Karl Heitz, Inc.
Frank Herrnfeld Engineering Corp.
Hollywood Film Co.
Hughes Electronics Co.
J & R Film Co.
L-W Photo, Inc.
Macbeth Sales Corp.
Magnasync Corp.
Magnetic Sales Corp. & Ryder Sound Services, Inc.
Metro Kalvar, Inc.
D. B. Milliken Co.
Mole-Richardson Co.
3M Co., Photographic Equipment and Optics Div.
Moviola Manufacturing Co.
Nichion Co., Ltd. Cole Commercial Co., Inc.
North American Philips Co., Inc.
O'Connor Engineering Laboratories
Oxberry Corp.
Parliament Equipment Corp.
Plastic Reel Corp. of America
Quick-Set, Inc.
Red Lake Laboratories, Inc.
Sarkel Corp.
S.O.S. Photo Cine Optics, Inc.
Stancil-Hoffman Corp.
Traid Corp.
Treise Engineering, Inc.

SMPTE Registration Desk.

Special Session: New Television Applications—Jerry Lewis

At a special session on Thursday evening, comedian Jerry Lewis delivered a quasi-technical speech before SMPTE members.

Lewis' main points were that the motion-picture industry is filled with executives who can only say "don't make waves," and that the business is run by people who are afraid to try any innovations to improve their product.

Citing his own tele-tape innovation as an aid to making films, Lewis explained that six years ago, when he first used the system, several executives told him he was crazy. But, he explained, the system has saved countless hours and money, and has improved the product people see in theaters. The cost of the system, he said, (roughly $180,000) has paid for itself many times over.

To improve the position of the film industry, Lewis cited the need for directors and technicians to "clasp hands" and let the

President Stifle congratulates Alan Gordon of Gordon Enterprises for his company's winning the Exhibit Award.

people involved know what's going on. The comedian accomplishes this by giving the entire crew and staff copies of the script before shooting.

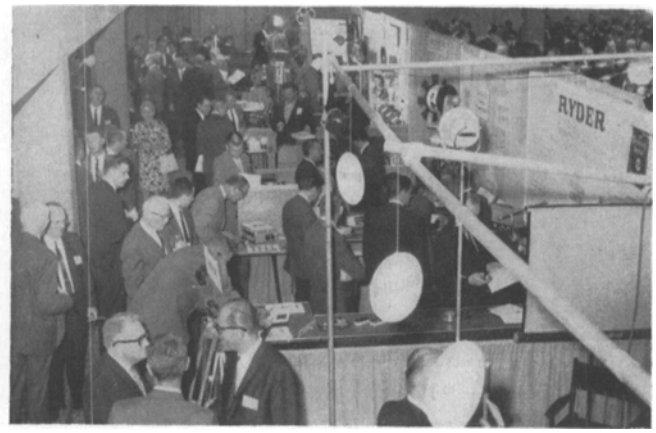
Lewis remarked that the most effective way for the business to progress is by open forums. He asserted that it doesn't do the industry much good to band together with themselves in meetings and called for more integration away from the studio between the trades, guilds and administrative

SMPTE Membership Desk.

heads. "This way you won't be talking to a bunch of people who agree with you," he added.

He argued that technicians should not limit themselves to concentrating on only one field of the business. "The more any technician knows about the other man's job, whether it's acting, directing, mixing or art directing, the better off the final product will be."

Exhibit Chairman Warren Strang.



Views of SMPTE Equipment Exhibit

In closing, Lewis stated that "You can't buy or pay for enthusiasm and love of personal and professional satisfaction. Progress and invention are the really big money makers in Hollywood."

Lewis recently became an active member of the SMPTE.

Ladies Program

The Ladies Program of the 97th Conference was under the chairmanship of Mrs. Jack P. Hall. She was assisted by Mrs. George Kendall.

The program officially got under way on Monday afternoon when the ladies toured several points of interest in the Los Angeles area. When they returned to the hotel, they attended a Get-Acquainted Tea in the Palm Court, which was sponsored by Acme Film Laboratories, Inc., and The Wholesale Supply Co.

Tuesday morning, the ladies journeyed to Ports O'Call in San Pedro where they had lunch at the Ports O'Call Restaurant. The luncheon was through the courtesy of M.G.M. Laboratories, Inc., and Reese Supply Co. After browsing through the shops, the ladies returned to the hotel.

Luncheon and a fashion show highlighted Wednesday's activity on the ladies program. The luncheon, which was through the courtesy of Pathé Laboratories, Inc., and Technicolor Corp., and the fashion show were held at Bullock's Wilshire.

Because of rain, the planned trip to Disneyland on Thursday was cancelled. Instead, a luncheon, courtesy of Hollywood

Program Chairman Goldberg in an animated conversation with Thursday night's guest speaker, comedian Jerry Lewis.

SMPTE Test Film Exhibit Booth.

Film Co., and a film program were held for the ladies in the hotel.

Early Friday morning, the ladies left the hotel by bus for a tour of Universal Studios. After the tour, the ladies lunched at the Farmer's Market.

Coffee, Danish pastries, and incidental services were through the courtesy of Agfa-Gevaert, Cinematic Film Salvage Co., Hollywood Valley Film Labs, Inc., Modern Movies, Inc., and Telefilm Industries, Inc.

Short Film Subjects

Before each technical session, a short film was shown. Responsible for arranging for the short film subjects was H. Leroy Vanderford, Consultant, Industrial Motion Pictures, Pacific Palisades, Calif. The films were:

Aerial Cargo Emplacement System, North American Aviation; *Reflections of Paris*, Fima Noveck Productions; *Ballad For The Fair*, Owen Murphy Productions; *Conquest of Light*, Owen Murphy Productions; *Fastaxation*, Wollensak Div., 3M Co.; *A Study in Wet*, Homer Groening; *The Dingbat Story*, Calvin Productions; *A Child's Introduction To The Cosmos*, Hal Barwood — USC Cinema; *Photo Instrumentation*, North American Aviation; *Sunday Lark*, Sanford Semel for Crescendo Films; *Chemical Man*, Graphic Films; *The Inside Story*, Lockheed Aircraft; *Aerospace Logistics Tomorrow*, Graphic Films; *New York*, Audio Productions, Inc.; *Cover Girl in Paris*, Helen Nash Associates; *A Missile Named Mac*, John Sutherland Productions; *Before It's Too Late*, Audio Productions; and *Plane Talk*, Jerry Fairbanks Productions.

Acknowledgments

The SMPTE wishes to pay special thanks to Glen Glenn Sound Co. for providing all the sound equipment for the Conference; the Eastman Kodak Co. for providing recording tape; Kalart/Victor and Fairchild Industrial Products for providing the equipment used in the SMPTE Test Film Booth; and the Philip A. Hunt Chemical Corp. for sponsoring the Conference Coffee Club.

In addition, special thanks are extended to the 1352nd Motion Picture Group; the NOL, Silver Spring, Md.; and to the Hollywood Museum, for their interesting displays which helped make the Equipment Exhibit the success it was.