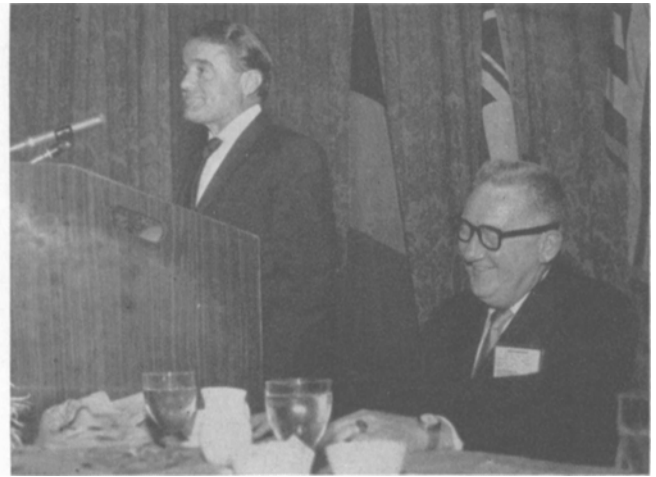




Exhibit Chairman Dominick Capano, Program Chairman K. Blair Benson and Arrangements Chairman John Kowalak.



President Hunt enjoying the remarks of Luncheon Guest Speaker Jack Valenti.

101st Technical Conference

New York City, April 16–21

THE 101ST CONFERENCE opened in New York amid optimism and great expectations. President G. Carleton Hunt, three days before the Conference, had predicted a record turnout of 3,000. Nobody had any doubts that the 101st would be a success. But everyone couldn't help being just a little surprised at the way things turned out. The 101st Conference was a rousing and smashing success, and it seemed that everyone was there.

As you walked through the halls of the Hilton, from the registration area to the equipment exhibit to the papers sessions, crowds were everywhere. In round numbers, registration hit 1400; attendance at the exhibit was 2,000; total attendance of all kinds was 3600.

Attendance notwithstanding, a true indication of the high interest sparked by this conference was the unusually high number of newsmen covering the conference. More than 80 members of the press signed for credentials in the press room, which was more than three times as many newsmen as had covered any previous SMPTE conference.

No one could explain whether it was Blair Benson's papers program or Dom Capano's equipment exhibit that accounted for the record turnout, or a combination of factors. But as one committee man said, paraphrasing a famous line: "I don't know what it is, but we must be doing something right."

All conference week, excitement and activity were in high gear. Sunday night more than 300 early registrants were treated to a special screening of *How to Succeed in Business Without Really Trying*. Monday morning, members and the ladies toured Lincoln Center; Monday afternoon the Equipment Exhibit opened; Tuesday the members and

guests heard Jack Valenti speak to an overflow crowd at the Get-Together Luncheon; and Wednesday night the traditional Cocktail Party and Banquet were held at the Latin Quarter. The affair was sold out before the conference even began, with an overflow group enjoying a "concurrent banquet" at the Waldorf Astoria.

Get-Together Luncheon

The 101st Conference Get-Together Luncheon was held Tuesday of conference week, instead of the usual Monday. When it became apparent that the hall originally scheduled for the Monday luncheon would be too small, the only alternative was to reschedule the luncheon to a larger hall which was available only on Tuesday. This hall, with its larger size, was filled to its capacity. More than 600 members and guests attended the luncheon.

G. Carleton Hunt, presiding before the members for the first time as SMPTE President, delivered a brief talk before introducing the luncheon's guest speaker Jack Valenti, President of the Motion Picture Association.

An extract of Hunt's talk follows after which appear excerpts of Jack Valenti's speech.

President's Remarks G. Carleton Hunt

A special welcome to our international visitors. There are 17 from Japan. I have seen individuals from Holland, Germany, Australia, Italy, Switzerland, Ireland, Belgium, Hong Kong and Sweden and we have a group of 30 from our

counterpart in England, the British Kinematograph Society.

This conference starts our second half-century and this organization has come a long way since 1916. Starting with 24 we now have about 6,000 members in the United States and Canada, and about 700 members in the other nations of the world. There are at this Conference approximately 11 to 12 hundred.

We have achieved agreement and approval from ASA, or as it is now called, USASI, on over 275 technical standards. A quick glance at the Papers Program will show that we are active in areas of scientific interests and disciplines that were not even thought of in 1916. It is fitting, as we enter this second half-century, that we pause briefly and review and assess elements which made possible the outstanding success of this organization.

Because the formal leadership structure of the Society changes every two years, it is my opinion that much of this progress can be attributed to the personal contribution and dedication of the individual member: The man who writes a paper, gives that paper, gets that paper published—the man with the idea—the creator. This is the man who has, in my opinion, made the greatest contribution to the Society's progress.

The Society as such is only a forum, a distributor of ideas, a place to be heard. The Society is not, as we have come to accept in today's world, the big brother, the Federal Government concept, a guide and answer to all our problems.

The Society is a forum in the classic concept: a place to be heard, to present ideas, controversial if necessary, but essentially a forum for the individual—a place to record the progress of the past and to suggest innovation for the future. We must never lose this concept—we can never be better than the sum total of our individual members—working through our committee structure.



Part of the group of the British Kinematograph Sound and Television Society at London Airport prior to departure for the 101st SMPTE Conference. From left to right: R. G. Chase; R. Loveday; F. Gloyns; A. Woolley (travel agent); B. Honri; R. Easy; R. Richardson; B. J. Davies; D. W. Samuelson; P.

Measure; J. Payne; P. Hobson; W. Green; R. Sutton; M. Martin; E. Gower; W. Cheevers; B. Chadwick; S. J. Roberts; P. Gilpin; and G. Clouston. The young lady in the center is an airline representative.

All of us who have been active in the management of the Society have heard the complaint from time-to-time that the Society is not active in this or that field of endeavor. I heard it only last week from a man who is making a survey of the motion-picture industry in Hollywood. He was told by many people whom he was questioning that they felt the Society had grown away from the motion-picture industry. I submit that perhaps too many of our contemporaries have grown complacent, and too many of the people questioned in the Hollywood survey have been content with things as they are, and do not feel the need to make the personal effort to find new, better, more efficient ways of doing things—to sum it up: *to innovate*. I repeat what I said before: It is the effort of the individual that directs the interest of the Society. It is also his

responsibility to make that effort to participate.

It is only a few years ago that we added the "T" to our name. At that time there came into our organization a young, dynamic group of "doers"—people who had a new look at tomorrow—people who questioned the established way. I have the feeling today that a great deal of that momentum has appreciably dwindled. However, in this industry we still see things that are new, and certainly the tremendous accomplishments that the television industry has achieved in converting to color must be greatly admired.

The Society this past year made a very important change in its executive set-up. The post of Affairs Vice President, in five separate areas of major interest to the Society, was established. These are: Motion Pictures, Television, Instrumenta-

tion and High-Speed Photography, Photo-Science and Education. It is intended that these men, knowledgeable in their particular areas of responsibility, will be able to accomplish two things: First, to survey the recorded progress of their particular area, as published in the *Journal*. If there are gaps in the record, seek out those who might be encouraged to write the necessary papers, to fill those gaps in recorded information. This is very important as the SMPTE *Journal* has become a standard reference work. Second, these men have been chosen for these positions of responsibility in the Society because they are outstanding in their fields. It is expected that this very prominence will bring to their attention the progress and innovation taking place in their area.

This plan was a result of long and careful study and I am sure it will succeed and lead to greater service by the Society in the five areas of interest. However, it will take organization work, committee work, and the full support of the individual member.

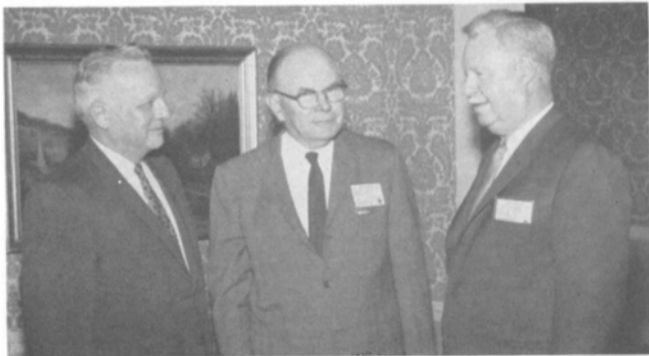
I would be remiss if I failed to mention the loyal and generous support of our Sustaining members. They have made possible many of the Society's programs.

We are fortunate to have with us today the head of one of our more prominent Sustaining members, The Motion Picture Association. He has been head of the Association for nearly a year and those of us who work in the industry are quite aware of the changes he has brought about in the short time, which I expect is only the beginning. He received his B.S. in Business Administration from the University of Houston and his Masters from Harvard.

I was interested to read of his outstanding war record in World War II. He flew 51 combat missions in Italy for the Army Air Corps. His military awards include the Distinguished Flying Cross, the Air Medal with four clusters, the Distinguished Unit Citation with clusters,



Get-Together Luncheon Table of Arrangements Chairmen. From left to right, Dominick Capano, John Kowalak, K. Blair Benson, Bucky Freedman, Ed Levinson, Bill Robinson (standing), Eli Drexler, Arthur Miller, Fred Scobey and Charles Ahto.



Past President Ethan M. Stifle, Executive Vice President Deane R. White and Editorial Vice President Roger Ross.



Executive Secretary Lew Bernhard, Richard S. O'Brien, Deane R. White and Don Hyndman.

and the European Theatre Ribbon with four battle stars. This battle experience, coupled with that of being Special Assistant to The President of the United States, I would say—knowing Hollywood and the motion picture industry as I do—was excellent background for his position as President of the Motion Picture Association.

Get-Together Luncheon Speech:

Jack Valenti

Let me describe the state of technology in the business, as it was related to me recently by an expert in Hollywood. He said that few engineers have entered the motion picture industry since 1927. Much of the equipment on sound stages today dates back some 40 years.

One of our members gives only a 50 per cent overall efficiency rating to the techniques we employ in studios today. If he is correct, we're operating at half of our potential. Think what it would mean if we could increase this rating by 30 to 40 per cent in the next one, two or three years.

All around us, in almost every American industry, we see science and technology traveling not in seven-league boots but in rockets. A new design is hardly off the drawing board before it becomes obsolescent. Enlightened business management allots a substantial portion of each year's budget to research and development.

If at this stage in the life of the film industry, we have to be cajoled and sold on the necessity and the profitability of research, then we are thinking in terms of the ox-cart and not of the satellite.

If ever a time had come to take stock of ourselves, that time is now. This stock-taking can lead us on to take those steps essential to keep us in the forefront of the technical and scientific race. The rewards will be rich . . . in more efficiency, more jobs, more savings, more income.

The American film is first in creativity, in excitement, in imagination, in breaking barriers that die it to a rigid past. There is no reason why we need to be less inventive and ingenious in terms of techniques.

The industry has brilliant engineers. Their names adorn your roster. I have talked to many. I have been carried away by their views and dreams of what is possible. If we are to take off into the skies of the

future, we need to examine where we stand today, so that we can know how far away tomorrow may be.

In California recently I asked several engineers and film-makers this question: If you could wave a wand and obtain greater technical assistance, in photography, lighting, sound, to help you in film-making—assistance that would facilitate your work and enable you to accomplish more and to do things you cannot do now—what would you ask for?

There were, as one would expect, many answers, but the most frequent wishes boiled down into three areas. You will see when I mention them that you don't need a magic wand. All that is needed is a little brain work, a little sweat, and, naturally, a little money. These were the three desires:

The first wish was for fully automated lighting. Fifteen years ago, Cecil B. deMille was faced with serious lighting troubles in making *The Greatest Show on Earth*. The problem was to light the wide expanse and the height of the circus arena. Technicians improvised some lighting to conquer this specific emergency but no permanent improvement resulted of benefit to the industry. So we are back where we were even years before deMille shot the circus picture with improvised lighting.

There have been some refinements. A brute of a light weighing 1,250 pounds has been slimmed down to a more stylish 950 pounds, but try to lug that around with one hand.

When a film company goes on location the convoy of trucks . . . burdened with heavy generators, large, cumbersome and expensive lights and other equipment . . . looks like a battalion of Marines on field exercises. And a movie set is ablaze with 30 to 40 hot arc lights and a Mighty Mo to simulate the sun.

It doesn't need to be this way forever. With automation, the lighting, cheaper, more flexible and mobile, could be controlled from a single panel.

The second wish was for an electronic memory system. Today, the movement of a camera dolly has to be rehearsed three or four times with a stand-in. The location desired is marked by tapes on the floor. If, when shooting starts, the hand-pushed dolly is only an inch or two off position, and this is an error easy to make, the shot has to be done over, perhaps as many as four or five times. It is one of the more exasperating and wasteful causes of foul-up on the set. An electronic "brain" could

set the camera automatically on its course.

The third wish was for a perfected wireless microphone. Anyone who has been on a set knows that it is today completely cluttered with wires and cables and other impediments to free and easy movement. The actor is restricted because he must speak into an overhead mike on a boom or a directional microphone. The directional mike can pick up voices but it can't distinguish and separate voices.

A wireless mike, hidden under a tie or other article of clothing, would enable performers to move freely over the set, enhance the dramatic effect, and heighten the appearance of naturalness and realism in filmed scenes.

Three issues do not exhaust the needs nor do they exhaust the scope of the huge savings that technology could bring by lowering production costs.

We can see an example of what may be possible through the work of Fouad Said in putting together a completely equipped flyable truck with a full crew complement of 11. With this modern equipment, used in a current television series, it is reported that it was possible to shoot 30 to 50 per cent more pages of script a day, and, on one rainy afternoon, it shot at five different locations.

It is not only inside the industry that we have jobs to do. We need to reach out to the nation as well, especially to the schools and colleges and universities.

Just as there is need for creative young talent to write and direct and photograph and act in pictures, so there is equal need for creative young talent in motion picture engineering and in technical positions.

The time has long since passed when we could rely simply on training scientists and engineers and technicians by the old slow method of bringing in apprentices and letting them progress by learning on the job. We need young people with academic background, people who can advance and grow rapidly. Technology won't stand still to wait for people to catch up.

There needs to be developed, as you in SMPTE so well know, a whole new field which has been described as "photographic engineering and instrumentation."

Photographic engineering, in this age of the satellite and the rocket, is a profession, a profession with the same exacting requirements and disciplines as aeronautical engineering, or mechanical or electronic engineering. The young men and women who come into it must have the same



Jack Valenti shaking hands with John Kowalak as Dom Capano and Dick O'Brien observe.

broad engineering and scientific and mathematical background as those who go into any other specialized engineering field.

These are the objectives. How do we reach them?

What is called for is a program of education, a program of cooperation with schools and colleges and universities. We need to start right in high schools. We need to make administrators and counselors and students more aware of the opportunities in the photographic field, opportunities of unbounded limits.

We should work actively with institutions of higher learning to inaugurate courses for careers in photographic science. The few courses that do exist should be strengthened. And teachers should be trained in greater numbers to teach this science. Teacher training institutes will not be fulfilling the demands of an image-oriented society unless they do.

Right now in the Association of Motion Picture and Television Producers in California, a detailed study is now going on to shape and form the dimensions of an on-going, continuous Film Research group. Objective: To probe, to spur, to question, to search out, to keep asking the question: "Can it be done faster, better, more effectively, more inexpensively?" If the answer is "yes," then we must be about the doing of it.

The future of motion pictures and television will depend more than ever upon the men behind the men who make the films of tomorrow. For the scientist the doors were never open wider.

I know of the magnificent part SMPTE is playing. I can see the far more important role ahead of you. It stretches out to distant and still dim horizons. I want to come back then to congratulate you, as I congratulate you now and thank you for inviting me to luncheon today.

Local Arrangements

John J. Kowalak, Movielab, was Arrangements Chairman of the 101st Conference and it was under his leadership that most of the conference planning was carried out. It is a tribute to him and his committees that everything down to the smallest detail was executed with speed and efficiency on the floors of the conference. Those in attendance benefited from the efforts of a group of serious hard-working and enthusiastic committee chairmen who functioned together under Kowalak's guidance.

Banquet and Entertainment Chairman was Saul Jeffee, Movielab President, who personally arranged for the fabulous Latin Quarter Banquet, which was a sellout, and the interesting and enjoyable visit to Lincoln Center. Fred J. Scobey of DeLuxe Labs in New York handled the Get-Together Luncheon, in addition to this duties as the Laboratory Practices Topic Chairman in the Papers Program. Charles Ahto, Tape-Films, Inc., was highly praised for the job he did as Projection Chairman, especially since he had been appointed only two weeks before the conference. His arrangements and services made the quality of the show all that was hoped for by authors and audience. D. W. Robinson, 3M-Ferrania, was in charge of Conference Publicity and handled all the press activities in the very busy SMPTE press room. The Ladies Program was under the co-chairmanship of Beatrice



John Kowalak, Don Horton (seated), Jack Asher and Kenneth Kofod.

Jeffee (Mrs. Saul Jeffee) and Irene Kowalak (Mrs. John Kowalak) who with the assistance of their committee were gracious hostesses at all the extensive program and activities of the ladies.

Donald Horton, Eastman Kodak Co., was Hospitality Chairman; Eli Drexler, Fuji Films, was Membership Chairman; Irwin B. Freedman, Agfa-Gevaert, was Transportation Chairman; and Jack Asher, Lab-TV, was Registration Chairman and spent a good part of the week behind the registration desk.

Arthur Miller, Du Art, was Hotel Arrangements Chairman; Edwin Levinson, VPI, was Public Address and Recording Chairman; and Peter Cardasis, Movielab, and Kenneth Kofod were the auditors who promptly cleared the financial records.

Assisting throughout the week as Administrative Assistants were Harold Jones, General Aniline and Film; Charles F. Lobalbo, Philip A. Hunt Chemical Corp.; Edgar A. Schuller, Cine Magnetics; and Leo Van Vollenhoven, retired. Mr. Van Vollenhoven gave assistance particularly on the Authors' Desk and on the preprint service.

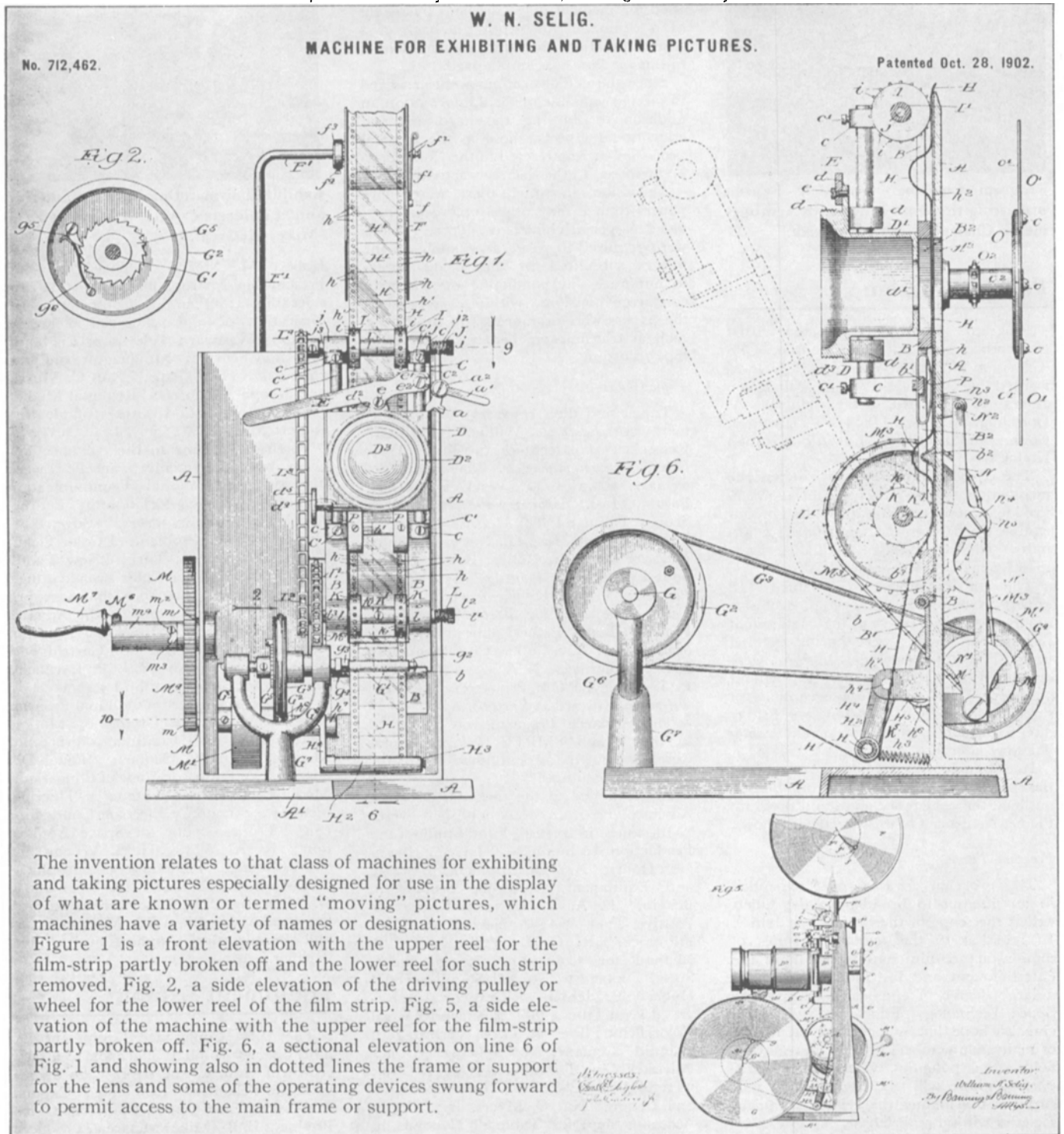
Supervision of all the Conference Arrangements was by Conference Vice-President E. B. (Mike) McGreal, Producers Service, Glendale, Calif.



(Left) Winner of exhibit award was Bausch & Lomb. Here SMPTE President G. Carleton Hunt congratulates T. E. Berndt, Bausch & Lomb representative, while J. T. Jakubczak (behind Hunt), of Bausch & Lomb, and Exhibit Chairman Dom Capano look on. (Right) View of Equipment Exhibit.

GREAT ADVANCES IN FILM HISTORY—III

The Selig Machine; a device capable of displaying as well as photographing successive pictures of subjects in motion, although used only for the latter.



These diagrams and excerpts are from reproductions of the original patent application in the Kemp R. Niver collection.

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Program Chairman K. Blair Benson discussing the Conference with Arrangements Chairman John Kowalak.

Papers Program

Program Chairman of the 101st Conference was K. Blair Benson, CBS Television Network, New York. He was assisted by Associate Program Chairmen James P. Leonard, CBS; Harold A. Dorschug, WTIC-AM/FM/TV, Hartford, Conn.; and Raymond J. Wulf, Eastman Kodak Co.

The Papers Program was under the jurisdiction of SMPTE Editorial Vice-President Rodger J. Ross, Canadian Broadcasting Corp., Toronto, and Papers Committee Chairman Allan Williams, Eastman Kodak Co., Rochester, N.Y.

The papers program contained 112 papers presented in 17 sessions, exclusive of the Wednesday morning equipment papers. No sessions were during evening times. Pairs of concurrent sessions were scheduled in each time slot throughout conference week, with the exceptions of single sessions Monday morning and Friday afternoon, and a treble concurrent session Tuesday afternoon.

In a statement prepared at the opening of the conference, Program Chairman Benson outlined the conference goals and program theme. An extract of this statement follows.

Program Theme

The program coverage was expanded in an attempt to broaden to the fullest extent the scope of the Society's activities. In addition to the major categories of motion-picture film and television in the entertainment and instrumentation fields, a large degree of emphasis was given to Space Technology, Education and Medicine. We hope that by increased attendance of many nonmembers in these fast-moving fields, the potential value of SMPTE participation will be publicized and stronger ties among the related technical societies will be realized.

In the case of Space Technology, the series of papers on satellites covered a majority of the current models utilizing some form of film and television techniques. In addition, by combining the Space and Instrumentation sessions, the close relationship between these two fields was highlighted.

The rapid growth of television and film in education was given thorough exposure by the series of papers on national, regional and local systems. A second session was devoted to teaching equipment.

The educational theme was carried over into the sessions on Medicine, first with a discussion of educational systems and techniques. This was followed with demonstrations of television and film techniques used for medical diagnosis, and by means of a dramatic video-tape playback of a heart operation, the educational potential of this medium was emphasized.

Since the demonstrations were arranged to present valuable medical information, in addition to showing the hardware and educational aspects, those in the medical profession were attracted to the Conference and exposed to the Society's activities.

Television, in which there were more papers than in any other topic area, provided a special challenge. Three sessions were required to cover adequately all the papers submitted in this field. So as to minimize any conflicting interest with concurrent sessions, within each session, the papers were organized into sub-topics, such as transmission, cameras and video-tape recording.

Topic Chairmen

Topics and their respective topic chairmen were: *Education*, William L. Millard, Rensselaer Polytechnic Institute, Troy, N.Y.; *Instrumentation and High-Speed Photography*, Charles W. Wyckoff, EG&G, Boston, Mass.; *Laboratory Practices*, Fred J. Scobey, DeLuxe Labs; *Medicine*, Dr. W. Z. Lane, Norwalk Hospital, Norwalk Conn.; *Production Practices*, Robert Byloff, Reeves Sound Studios; *Projection and Theater Practices*, Frank Riffle, Carbons, Inc., Cedar Knolls, N.J.; *Short Film Subjects*, Frank P. Bucci, Pathe Laboratories, Inc.; *Sound*, Edgar A. Schuller, Cine Magnetics, Inc., Mamaroneck, N.Y.; *Space Technology*, F. J. Bingley, RCA, Princeton, N.J.; and *Television*, Edward P. Bertero, NBC.

The Advance Program was published in the March SMPTE *Journal*. Papers were presented as published with the following exceptions.

Papers added to the program after the Advance Program was published were: "Milestones in British Film Studios and Production Techniques-1897-1967," Baynham Honri; "New Developments in Stages and Equipment at Major Studios in Britain," E. A. R. Herren; "Gevacolor Positive Type 954: A New Color Print Filmstock," R. G. L. Verbrugghe; "A Method for Converting 16mm Silent-Speed Footage to Normal Sound-Speed," Hubert T. Jenkins; "Gevachrome Reversal Color Print Film T 902: A Sharp Reversal Color Print Film," R. G. L. Verbrugghe; "Liquid Cement for Splicing Cronar Polyester Cine Films," A. Wasy D'Cruz; "Trends in Small-Format Film Application and Design," Nat C. Myers, Jr.; "Rapid Access System for Table of Contents in Cartridge Films," Louis Forsdale and John Swayze; "A Motion Picture Projection Table for Viewing 8mm Cartridge Films on a Horizontal Screen," Louis Forsdale.

Other papers added were: "Color By Design," E. Carlton Winckler; "Lighting for Television News Programming," Fred McKinnon and Hjalmar Hermanson; "Stadium and Arena Lighting for Color Television," Kenneth M. Palus and Charles Neenan; "NAB Subcommittee Report on Loudness," J. T. Wilner and



Exhibit Chairman Dominick Capano right and Conference Vice President E. B. (Mike) McGreal.

Robert M. Morris; "Panel Discussion: Present-Day Microphone Application Considerations"; "Planning Construction and Operation of a Commercial Television Station—Westward Television, England," William Cheevers; "Manufacture of Photoconductive Photo-Tape," Paul C. Murray and Joseph P. Morris; "Regional Medical Program, National Institutes of Health," Robert Martson.

Papers appearing in the Advance Program but subsequently cancelled were: "Housing Educational Communications Systems — Working Relationships Between Architects and Engineers," Edward G. Grafton; "Some Problems of Color Pickup Tubes," Walter E. Turk; "New Family of Camera Tubes for Color Broadcasting," D. H. Cooper. A paper that was presented and that appeared in the Advance Program, but not in the Final Program, was "Design of a Projection Cartridge for Audio-Visual Purposes," J. P. Lavanchy, presented at the Education I session.

Papers cancelled from the Final Program were: "Microwave Drying of Motion-Picture Film in a Continuous Processing Machine," Fred J. Scobey; "Panel Discussion," A Futuristic View of Educational Media Facilities and Systems"; "Development of a Secondary Electron Conduction (SEC) Camera Tube for Space Application," R. A. White, H. S. Wilcox and G. W. Goetze; "Planetary Photography — The Mariner Camera," R. K. Sloan and J. D. Allen; and "An Innovational Recording Studio Console With Motion-Picture and Broadcasting Applications," Oliver Berliner.

Equipment Exhibit

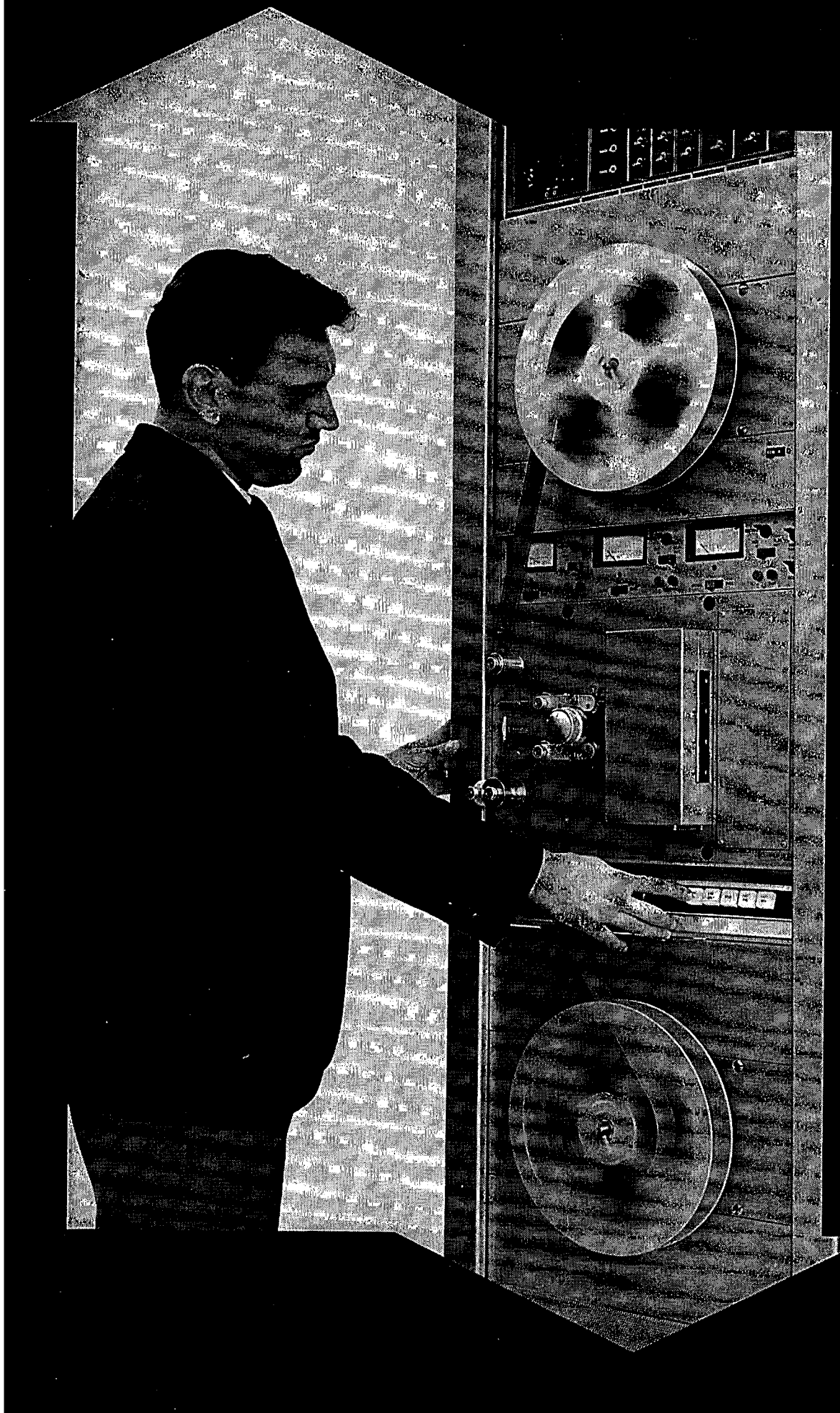
The 101st Conference Equipment Exhibit opened Monday afternoon to a large crowd of visitors. The doors were opened by Exhibit Chairman Dominick J. Capano, SOS Photo Cine Optics, Conference Vice-President E. B. (Mike) McGreal, Producers Service, and SMPTE President G. Carleton Hunt, DeLuxe Labs. Following the opening ceremony, an exhibitor's open house was held.

More than 2,000 persons visited the exhibit during the four days it was open. There were 90 booths of equipment on display, and in addition, many exhibitors gave papers or demonstrations in a special session Wednesday morning. According to Capano, the session had a record turnout with an enthusiastic response to the papers and demonstrations.

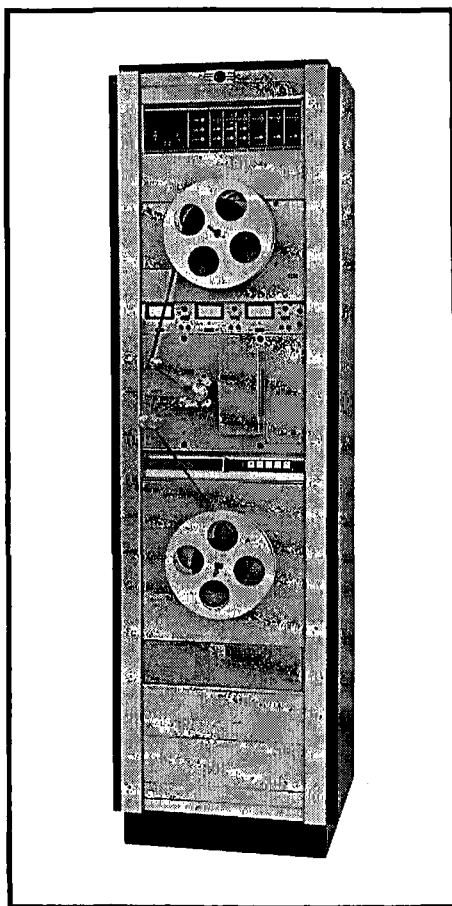


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In addition, it lets you update any track without audible "clicks" or any trace of fade-in or fade-out noise—thanks to unique silent, selective head



switching. To facilitate remote and automated control, there's a new logic low-voltage DC motor control—a system including tally lights for easier operation. Another innovation provides automatic head switching so that the record head also serves as the reproduce head when in the play mode.

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For more information about the PM-76 and RCA's wide range of quality film recording equipment, Write: RCA Broadcast & Communications Products Division, 2700 W. Olive Avenue, Burbank, California, or 30 Rockefeller Plaza, New York City.



The Most Trusted Name in Electronics

The Exhibit Award, for which a booth was selected by a special committee, went to Bausch & Lomb. The display was cited as being outstanding for general interest, imagination and effectiveness. Bausch & Lomb will be presented with a plaque.

Exhibitors at the conference, many of which had more than one booth, were:

Add-A-Vision, Inc.
 Albion Optical Co., Inc.
 Amega Corp.
 Arriflex Corp. of America
 Atlas Projector Corp.
 Bach Auricon, Inc.
 Bausch & Lomb, Inc.
 Bell & Howell Co.
 Camera Mart, Inc.
 Canon U.S.A. Inc.
 Christie Electric Corp.
 Cine 60, Inc.
 Cinema Beaulieu
 Andre Debric of New York
 DuKane Corp.
 Eclair Corp. of America
 Electronic Engineering Co.
 F & B/Ceco, Inc.
 Fairchild Camera & Instrument Corp.
 Fiberbilt Div. of Ikelheimer-Ernst, Inc.
 Filmline Corp.
 Frigidheat Industries
 General Camera Co.
 General Electric Co.
 Hazeltine Corp.
 Karl Heitz, Inc.
 Hi-Speed Equipment, Inc.
 Hollywood Film Co.
 Interstate Photo Supply Corp.
 Jayark Instruments Corp.
 Kliegl Bros.
 Kollman Instrument Corp.

L-W Photo Inc.
 Lowel-Light Photo Engineering Co.
 3M Company
 Macbeth Corp.
 Magnasync/Moviola Corp.
 Metro/Kalvar, Inc.
 Mole-Richardson Co.
 Motion Picture Enterprises, Inc.
 Nagra Magnetic Recorders, Inc.
 National Cine Equip. Co.
 Neumade Products Corp.
 Nippon Electric New York Inc.
 Optical Imports, Inc.
 Paillard, Inc.
 Pako Corp.
 Photo-Kinetics, Inc.
 Photo Lectronic Research
 Plastic Reel Corp. of America
 Precision Laboratories
 Quick-Set, Inc.
 Radiant-Pathe
 Ryder Magnetic Sales Corp.
 S.O.S. Photo-Cine-Optics, Inc.
 Simplex Specialty Co., Inc.
 Sony Corp. of America
 Sylvania Electric Products, Inc.
 Todd-AO Corp.
 U.S. Photographic Equip. Corp.
 Yardney Electric Co.
 Zoomar, Inc.

Preprints

Preprints of approximately 50 papers were available for sale at the Conference. Upwards of 2,000 preprints were sold during the five-day Conference.

The preprint program, now in its third year after initiation by Herbert E. Farmer, is rapidly expanding and it is hoped that eventually all formal papers on future

conference programs will be preprinted. The preprint program has been strongly endorsed by current Editorial Vice-President Rodger J. Ross, Canadian Broadcasting Corp.

Short Film Subjects

Before each technical session a short film was shown. Responsible for arranging these short film subjects was Frank P. Bucci, Pathe Laboratories. The films were:

Water Ski with Buick, produced by General Motors Photographic Div.
The Winning Strain, produced by Paramount Pictures
Grand Jete, Lux Brill Production
Arizona, produced by American Airlines
Breezing Through Bavaria, produced by Paramount Pictures
1966 Indianapolis 500, produced by Paramount Pictures
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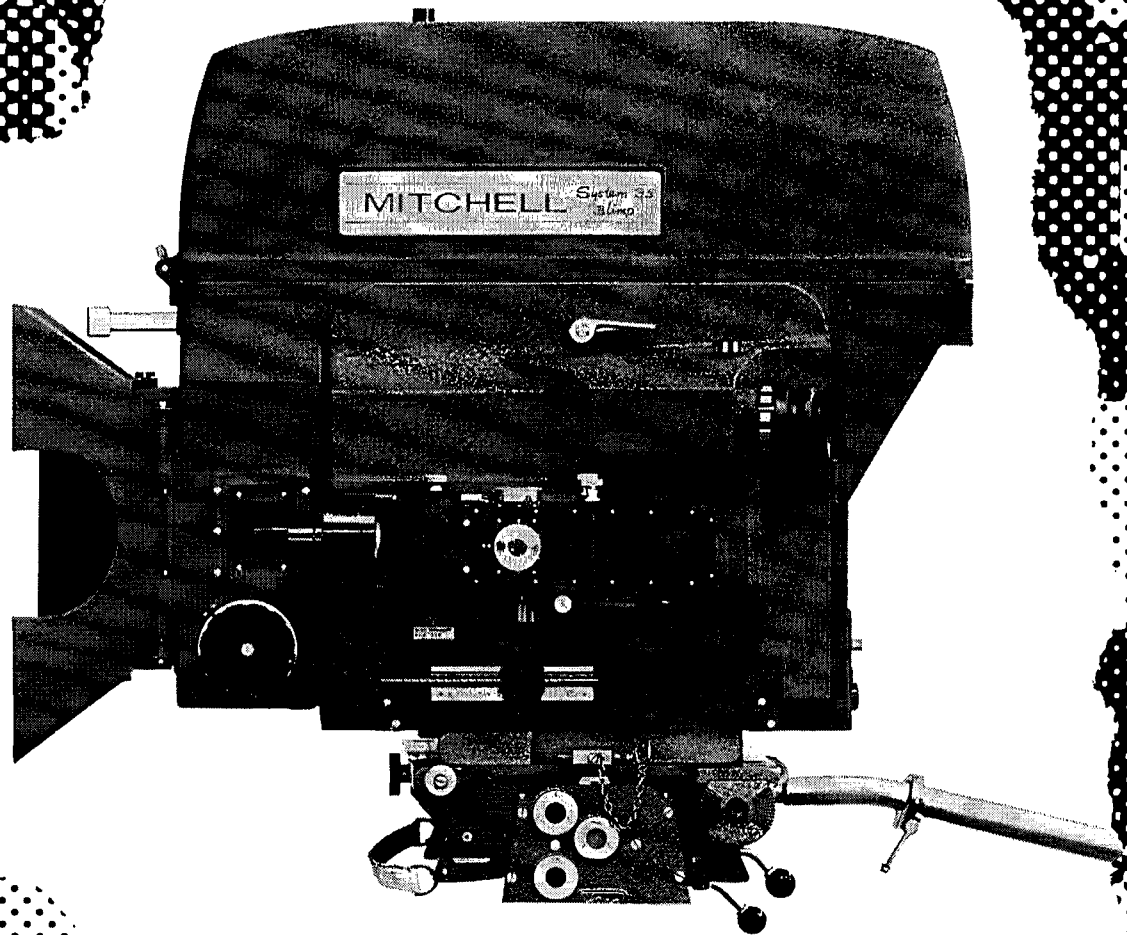
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Mrs. Saul Jeffee and Mrs. John Kowalak, Ladies Program Co-Chairmen, at the ladies luncheon at the Tavern on the Green.

Ladies Program

Art, culture and fashion were the keynotes of the 101st Conference Ladies Program. Ladies Program Co-Chairman Beatrice Jeffee and Irene Kowalak made sure the ladies visiting New York had the opportunity to see some of the exciting

activities New York City has to offer, leaving plenty of time for shopping and sightseeing.

The Ladies Program got underway on Sunday evening with a screening of *How To Succeed In Business Without Really Trying*, which showed what really goes on inside a New York Office. On Monday, the ladies toured Lincoln Center after which they lunched at the Tavern on the Green in Central Park. A fashion show, "Mad Hatter's Parade," was held after the luncheon at the restaurant.

On Tuesday the ladies went to the Helena Rubinstein Salon for breakfast, and saw a fashion show and exercise and make-up demonstrations. Wednesday was a free day scheduled as an opportunity for some individual sightseeing and shopping and to go to the hairdresser in preparation for Wednesday evening's Cocktail Party, Banquet and Dance.

On Thursday the ladies boarded buses and journeyed up the Hudson River to Hyde Park to visit the Franklin D. Roosevelt home and the Vanderbilt mansion. They lunched at the Red Bull Motor Inn in Poughkeepsie, a short distance from Hyde Park. On Friday, the last day of the conference, the ladies visited the Huntington Hartford Gallery of Modern Art at Columbus Circle, having lunch at the museum's Gauguin Room.

Generous contributions from the companies listed below made it possible for the Society to provide the ladies program at minimum expense to individual mem-

bers and their wives. The Society is most grateful to those who made this important contribution to the success of the 101st Conference: Agfa-Gevaert, Inc.; Allservice Film Labs, Inc.; American Broadcasting Companies; Arriflex Corp. of America; C. S. Ashcraft Mfg. Co., Inc.; Camera Mart, Inc.; Carbons, Inc.; Century Projector Corp.; Cineffects, Inc.; Color Service Co.; Andre Debric of New York; DeLuxe Laboratories, Inc.; Du Art Film Labs; F & B/Ceco, Inc.; Fairchild Camera & Instrument Corp.; Guffanti Film Labs, Inc.; Philip A. Hunt Chemical Corp.; L & L Eastern Effects, Inc.; 3M Company; Mecca Film Labs Corp.; Metro/Kalvar, Inc.; Movielab, Inc.; National Theatre Supply Co.; Pathe Laboratories, Inc.; Plastic Reel Corp. of America; Reeves Sound Studios; Charles Ross, Inc.; L. B. Russell Chemicals, Inc.; S.O.S. Photo-Cine-Optics, Inc.; V & W Sound Transfers, Inc.

Cocktail Party, Banquet and Dance

The response to the SMPTE Cocktail Party, Banquet and Dance was overwhelming. The event, held at the fabulous Latin Quarter, was sold out before the conference began.

Banquet and Entertainment Chairman Saul Jeffee, President of Movielab, was in charge of all banquet arrangements. He is probably the only chairman who had to arrange for two simultaneous banquets.

Reviewed by the SMPTE Advisory Committee on Special Effects in Motion Pictures: Herbert Meyer, Chairman, Russell Brown, Thomas G. Fisher, Jack Froehlich, Max Hankins, Ub Iwerks, Ivan Martin, Bob Matthey, Frederic L. Ponedel, John Roche, J. Edward Stenbridge, Edward Stones, Virgil Summers.

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With the continued demand for banquet tickets long after the Latin Quarter banquet was sold out, Jeffee made provision for a second banquet, held at the Waldorf Astoria. Thanks to Jeffee's quick action, no one was disappointed.

The entertainment at the Latin Quarter was the night club's famous revue. Jeffee pointed out that the Society had exclusive use of the Latin Quarter for the entire evening. Those attending the Waldorf banquet were entertained by Rosemary Clooney.

Lincoln Center Tour

On Monday morning of Conference week, members and their ladies toured the Lincoln Center for the Performing Arts. Despite a cold and damp day, more than 300 turned out for the tour which included visits to the newly opened Metropolitan Opera House, the New York State Theater, Philharmonic Hall, the Vivian Beaumont Theater and the Library and Museum of the Performing Arts.

Banquet and Entertainment Chairman Saul Jeffee, President of Moviclab, arranged the visit.

Committee Meetings

Seven engineering committees met during conference week: Laboratory Practices, 16 and 8mm, Instrumentation and High-Speed Photography, Film Projection Practices, Color, Television, and Film Dimensions.

In addition, the following editorial committees met: Publications Advisory Committee, Board of Editors, Paper Committee. Following the editorial meetings, which were held Wednesday morning, the traditional Editorial Luncheon was held.

Beginning with the Publications Advisory Committee Breakfast Meeting, the editorial meetings enjoyed a very large attendance. The Engineering committee meetings were also heavily attended; the Color Committee's attendance more than filling the largest committee room available.

Acknowledgments

The Society expresses its thanks to the following companies and organizations for providing necessary services and equipment—*Projection Equipment*: Bell & Howell Co., Eastman Kodak Co.; *Television Facilities*: CBS Television Network, National Broadcasting Co., Smith, Kline and French Laboratories, WTIC-TV; *Photocopy Equipment and Supplies*: 3M Company; and *Men's Registration Gifts*: Carmel Myers

Special thanks are due to the Philip A. Hunt Chemical Corp. which sponsored the Coffee Club, a natural hub for many of the informal meetings during the conference.

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