



# Stop messing with powdered chemicals

(switch to GAF liquid cine reversal chemicals)

Measure this... weigh that... mix them together... add some more. Processing cine reversal films with powdered chemicals is a tedious, messy business—inviting errors, batch variations, wasted time and labor, and extra costs. GAF has the solution.

GAF Liquid Cine Reversal Chemicals—just introduced—to replace old-fashioned powdered chemicals.

Laboratory tested to assure complete safety and uniformity in processing, GAF liquid concentrates are matched for use with any


leading black & white reversal motion picture film—and can be used with any processing system and equipment.

Priced right too... they come in 5-quart jugs and 5-gallon cubitainers. And unopened, they may be stored at room temperature for as long as two years.

GAF liquid concentrates—for the ultimate in convenience, economy and quality control.

So stop messing around—drop us a line for a free demonstration.

PHOTO & REPRO DIVISION



**GENERAL ANILINE & FILM CORPORATION**

140 WEST 51 STREET, NEW YORK, NEW YORK 10020

Customer Service Dept. JSM-9

Gentlemen:

I would like to see a demonstration of GAF Cine Reversal Chemicals.

Please send me literature only.

Name \_\_\_\_\_

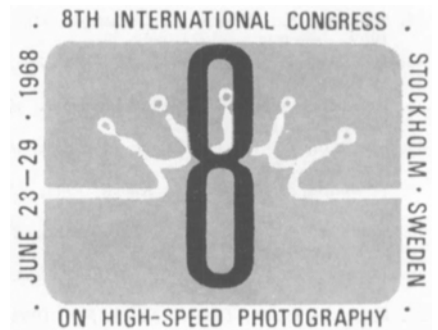
Position \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

76. Kobozev, N. I., *Uspekhi Khimii*, 1956, 25, 545.
77. Kobozev, N. I., *Zh Fiz. Khimii*, 1957, 31, 2162.
78. Eggenschwiller, H., Jaenicke, W., *Z. Elektrochem.*, 1960, 64, 391.
79. Chibisov, K. V., *Osnovnye Problemy Khimii Fotograficheskikh Emul'sii*, Izd-vo Moscow University, 1962.
80. Ratner, I. M., Chibisov, K. V., Kargin, V. A., *Zh Nauch i Priklad Fot i Kinemat*, 1957, 2, 7.
81. Chibisov, K. V., *Tr Vses. N-I Kinofotoi-ta (NIKFI)*, 1961, 42, 5.
82. Ratner, I. M., *Zh Nauch i Priklad Fot i Kinemat*, 1961, 42, 60.
83. Krylova, I. V., Kobozev, N. I., *Zh Fiz. Khimii*, 1956, 30, 2077.
84. Mitchell, J. W., *Reports on Progress in Physics*, 1957, 20, 433.



The Eighth International Congress on High-Speed Photography is scheduled for June 23-29, 1968, for Stockholm, Sweden.

The Congress is organized by The Royal Swedish Academy of Engineering Sciences (IVA), Committee for High-Speed Photography, in cooperation with The Research Institute of National Swedish Defense (FOA).

As has been the case for past Congresses, the Eighth will stress new, unpublished material on high-speed photography techniques and applications. Topics of the Congress are: cameras and shutters; flash light sources; photographic techniques; systems for control and analysis; photographic materials and optical components; and survey papers. Each field will be divided into theory, design and applications. Official languages of the Congress will be English, French and German. Simultaneous interpretation of lectures and discussions will be provided. An abstract booklet will be distributed to all participants at the beginning of the Congress. The full proceedings of the Congress will be printed in book form later.

A commercial exhibition of instrumentation and equipment for high-speed photography will be arranged in connection with the Congress.

Those interested in receiving further information about the Congress should write to the Secretariat, 8th International Congress on High-Speed Photography, Box 23, Stockholm 80, Sweden, or to the United States National Delegate, Max Beard, 10703 East Nolcrest Dr., Silver Spring, Md. 20903.

The information required for preliminary registration is:

(1) Full name and address, country and Zip Code.



... built  
**especially**  
**for Techniscope\***

From all appearances it looks like the familiar Arriflex 35 2C, but, on the inside some important things have happened that makes it the "cameraman's camera" for Techniscope.

We've designed the filmgate and pulldown for half-frame Techniscope format; we've changed the shutter to 200° aperture and put a Techniscope groundglass in the viewfinder; and, we've made certain that this specialized tool is as dependable, reliable and rugged for Techniscope filming as the standard Arriflex 35 2C is for conventional format.

And, of course, we've changed the model designation. Arriflex 35 2CT. To signify all the advantages of Techniscope filming; reduced stock and processing costs; better image quality and longer depth-of-field through the use of conventional Arriflex spherical lenses in shorter focal lengths... the same lenses you use for standard filming; release prints in 35mm and 16mm, standard projection or anamorphic... all from the same camera originals.

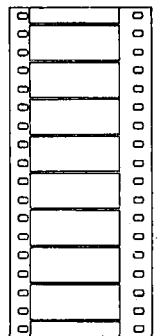
Plus, the benefits of working with the familiar Arriflex that has consistently produced superior footage for you in standard-format filming.

Through-the-lens viewing. Easily set up. Lightweight. Highly mobile. Uses the same lenses, quick-change magazines, systems and accessories. And, it's convertible to standard format at any time.

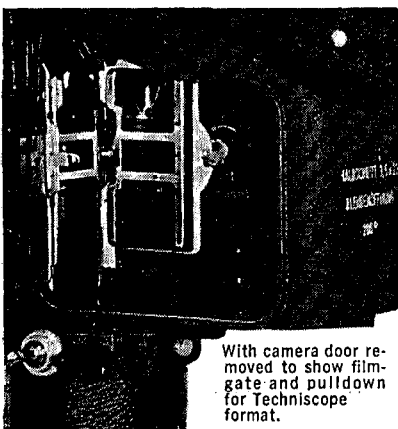
If your schedule includes Techniscope, turn to a time-proven friend for help... the new Arriflex 35 2CT.

See your franchised Arriflex dealer, or write for complete information.

**ARRIFLEX CORPORATION OF AMERICA** ■ P.O. BOX 1050, WOODSIDE, N.Y. 11377



\*Techniscope is a registered trademark of Technicolor Corporation.



With camera door removed to show filmgate and pulldown for Techniscope format.

**ARRIFLEX® 35** MODEL **2CT**

(2) Name of organization where employed.

(3) Attendance at Congress as: (check one) (a) participant; (b) author-lecturer; or (c) exhibitor.

(4) Speaking knowledge of (check where appropriate) (a) French; (b) English; (c) German.

(5) Suggested recipients for information on the Congress.

(6) If author or lecturer, please include potential paper title.

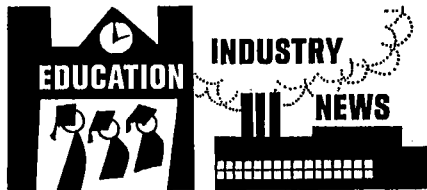
Papers in all areas are welcome. The SMPTE Instrumentation and High-Speed Photography Committee will solicit papers

in the United States, and review abstracts for appropriateness to the Congress. American authors should write to Max Beard, U.S. National Delegate, for information. According to a preliminary announcement, the deadline for abstracts is February 1, 1968, but for U.S. review abstracts should be in by early January. Complete manuscripts should be submitted before May 31, 1968.

The first Congress was organized as an international symposium and sponsored by the SMPTE in 1952, with subsequent meetings in 1954 (Paris), 1956 (London), 1958 (Cologne), 1960 (Washington, D.C.), 1962 (The Hague) and 1965 (Zurich). These meetings are sponsored by various profes-

sional groups of the host country. SMPTE sponsored the 5th Congress in 1960. The SMPTE *Journal* contains many reports and papers of these meetings (see for example, "A Review of the Seventh International Congress on High Speed Photography," in the April, 1966 *Journal*, pp. 349-372). SMPTE published the *Proceedings* of the 5th Congress.

Although each congress is sponsored by organizations within the host country, SMPTE has continuously maintained strong interest in these meetings. The SMPTE Board of Governors has approved sponsorship of the Ninth Congress which will be held in the United States in 1971.



### Little Convention at Toronto

The Toronto and Rochester Sections will hold their regular fall "Little Convention" Saturday, October 21, at the King Edward Sheraton Hotel, Toronto.

The theme of the one-day meeting is "Motion Pictures and Television in Education." Six papers have been scheduled.

Highlighting the afternoon's proceedings will be a panel discussion with nine well-known panelists. The evening's activities start off with a cocktail party followed by a dinner dance.

Convention Chairman is Maurice French, Canadian Broadcasting Corp. Moderator is Lou Wise, Assistant Director of Teaching Aids, Toronto Board of Education. The members of the committee are: Harold Eady, Bonded TV Film Service Ltd., *Arrangements*; Harry Clapp, Photo Importing Agencies Ltd., *Program*; Joe Grimaldi, Pathe-Humphries of Canada Ltd., *Registration*; Frank Tate, Photo Importing Agencies Ltd., *Hospitality*; Vi Crone, Film House Ltd., *Ladies Program*; and Les Hadley, *Facilities*.

The speakers and their papers are:

William Davis, Q.C., Ontario Minister of Education, "Ontario's Viewpoint on Motion Pictures and TV in Education"

Louis Forsdale, Prof. of English, Columbia University, New York, "Gutenberg Comes to Films"

E. S. Hallman, Canadian Broadcasting Corp., "The Nation's Network and Its Role in Education"

Willis R. Stockdale and Robert C. Lovick, Eastman Kodak Co., "Evaluation of a System for Mass Production of Super 8 Prints"

Gordon H. Tubbs, Eastman Kodak Co., "Eastman Kodak Looks at the Educational Fields"

W. R. Wilson, Technical Advisor to the

## ColorDyne

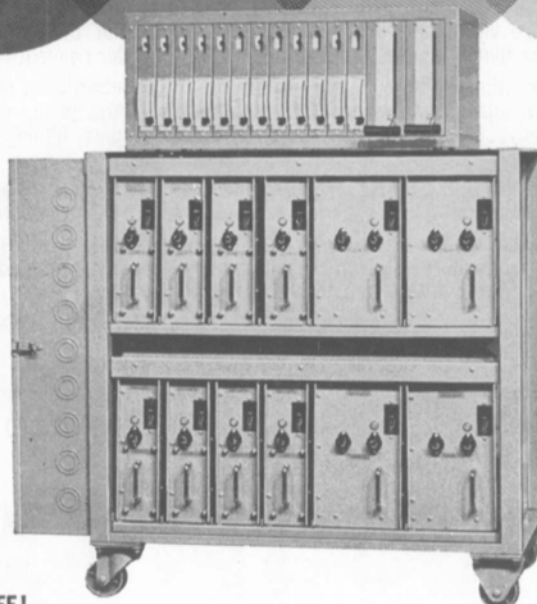
# PORTABLE DIMMING SYSTEMS!

- SOLID STATE
- LIGHTWEIGHT

A thoroughly proven compact dimming system. For location or studio! Plug-in racks contain as many as 12 Power Pack Dimmers with total capacity of 80KW. For 120-volt or 230-volt AC operation. Remote Control Center may be operated up to 1000 feet from dimmer plug-in racks.

Also Available: Individual Portable Dimmers, each with its own control.

ONE YEAR UNCONDITIONAL GUARANTEE!



Write for Detailed Literature



(213) 843-1200  
1015 Chestnut St., Burbank, Calif.

A BERKEY PHOTO COMPANY

