

103rd Technical Conference and Equipment Exhibit May 5–10, 1968, Century Plaza Hotel, Los Angeles



Gregory Peck, famed actor and President of the Motion Picture Academy, addressing SMPTE members and guests at the SMPTE Get-Together Luncheon. Peck speaks from the officers' dais.

A record-breaking crowd of more than 3,500 persons jammed the Century Plaza Hotel May 5–10 for the 103rd Technical Conference of the Society of Motion Picture and Television Engineers.

From throughout the country and the whole wide world, the top engineers, scientists, technicians and executives in the motion-picture and television industry made the Conference one that will certainly be remembered as among the most exciting in SMPTE's 52-year history.

The Century Plaza Hotel, the newest hotel in town, provided the finest facilities for the SMPTE to stage its spectacular show. Everything was first class.

SMPTE Conference Vice-President E. B. (Mike) McGreal, Producers Service Co., Glendale, Calif.—a man who has been Arrangements Chairman, Hotel and Registration Chairman at previous SMPTE Conferences—said during conference week that he was most pleased with the way the 103rd Conference had worked out. He praised all the local people who helped put the Conference together and said he was highly gratified that all the hard work put in had paid off with such a smoothly running Conference buttressed by the interest and high attendance.

The papers program, headed by Program Chairman Alan Gundelfinger, Technicolor Corp., Hollywood, boasted more than 110 papers. More than 1,300

persons registered for the technical sessions and large crowds were frequent during the paper presentations.

Warren Strang, Hollywood Film Co., was Chairman of the Equipment Exhibit that was a sellout months before the Conference opened. Ted Fogelman, Consolidated Film Industries, was Local Arrangements Chairman for the Conference.

Registration for the Conference began Sunday, May 5. The first paper of the Conference was heard first thing Monday morning. The Conference officially opened with the Get-Together Luncheon shortly after noon on Monday.

Get-Together Luncheon

Perhaps the largest crowd ever to attend an SMPTE opening luncheon—more than 700—filled the Los Angeles Room of the Century Plaza to capacity to hear famed film star and President of the Motion Picture Academy Gregory Peck address the members.

SMPTE President G. Carleton Hunt presided and delivered a brief talk before introducing Guest Speaker Gregory Peck.

Excerpts from Hunt's introductory remarks follow, after which appears the text of the speech delivered by Gregory Peck.

President Hunt's Remarks

Among other duties, the President of the Society has the obligation of reporting to the membership at the start of a national technical conference. So, I'm now about to discharge that obligation but I promise you that I'll be brief.

First, I'm glad to report that the Society is in good health. Our membership has climbed close to 7,000, with the bulk of our membership in the United States and Canada, but a growing membership in various countries abroad. The attendance at our semiannual technical conferences has also grown through the years. I can remember when we watched the attendance list grow towards 1000, but we now consider it a normal condition when over 1500 people are in attendance, and we expect the attendance at this 103rd Conference to exceed 2,000.

Our sixteen sections are all active. I have had the opportunity of visiting a number of our sections during the past year and participating in their meetings and I was pleased with what I saw and heard. One of the outstanding sectional activities has been the national television conference which was held in Detroit in January of last year and again this year, with this year's attendance exceeding 500. I intend to encourage and help plan similar special interest regional meetings in connection with our other fields of interest.

My hopes are particularly high with respect to our five special interest vice presidents. Much planning and a good deal of ground work have been done in each of these areas and I hope that this year these efforts will bear fruit in the way of greater activity under the leadership of our vice presidents for Educational Affairs, Instrumentation and High Speed Photog-

raphy, Motion Pictures, Photo-Sciences, and Television.

One of my main objectives was bringing the Society and its activities closer and making it more meaningful to the individual member. Obviously, this is being done through the activities of the sections and will be carried further under the five special Affairs vice presidents.

We are happy to have with us at this conference a group of nearly 60 men and women from the British Kinematographic Sound and Television Society. We have other men and women attending from other countries including France, Belgium, Japan and Sweden.

This very large attendance from abroad is one indication of the way in which our world is shrinking, the way in which we are beginning to recognize the absolute need to work together. If our Society program has meaning, it has that meaning on an international basis. Not long ago we were hopefully talking about bouncing broadcast signals from island to island in order to get a signal from one continent to another. Now a series of stationary satellites already has achieved world-wide transmission of voice and picture. Our Society is cooperating in the important work of standardization, through USASI, which stands for United States of America Standards Institute, and the Society sent five delegates to last year's conference in Moscow of the International Standards Organization.

In looking through this week's program of papers, it was most encouraging to see the tremendous increase in the number of papers in the field of television.



SMPTE president G. Carleton Hunt speaks at the Get-Together Luncheon.

As a man long connected with the production side of motion pictures and then the laboratory, I was also pleased to see not only the number of papers scheduled in these areas, but particularly those having to do with theater construction and better motion picture projection. All in all, we have a very well balanced papers program this year with many papers of great importance to our industry.

Although the Society was not officially involved, I do want to publicly commend the Association of Motion Picture and Television Producers and its president, Jack Valenti, for the establishment of the Motion Picture and Television Research Center, a dramatic re-establishment on an industry wide basis of our coordina-

SMPTE Conference Vice President E. B. (Mike) McGreal with Gregory Peck at the reception for Peck prior to the Get-Together Luncheon.



ted and vital research activity. I have already introduced the Center's Executive Secretary, Wilton R. Holm, who is also our Sections Vice-President. But now I'd like to introduce the Center's two chief research scientists—Petro Vlahos and Dr. Herbert Myers. Will you gentlemen please stand?

Our Society is vital and active, but we live at a time when it's not only foolhardy—it's impossible—to rest on your accomplishments. We have all read the statement that the world's volume of technical knowledge from the beginning of history until recently, doubled every 1000 years—but is now doubling every 20 years—and soon will be doubling every ten years. These days, it seems we have to run, even to stand still.

One man—who is our guest at today's luncheon—has been doing a great deal of running over the past several years and is doing anything but standing still.

Let me read some of his activities.

National Chairman of the American Cancer Society in 1966, Chairman of the Motion Picture and Television Relief Fund Building and Endowment Campaign, Trustee of the Motion Picture and Television Relief Fund, Member of the Film Advisory Council of the American Film Institute, Member of the Board of Directors of our local KCET educational station, Member of the Board of Governors of the Academy of Motion Picture Arts and Sciences since 1964, and elected president in 1967. Winner of the 1967 Jean Hersholt Humanitarian Award for "untiring devotion to humanitarian causes," and characterized as "one of the motion picture industry's most tireless workers for charitable causes."

He has received four Academy Oscar nominations, and in 1962 received the best actor award for his role as Atticus Finch in the feature film *To Kill A Mockingbird*.

By this time you may have some idea regarding the subject of these remarks. Although as a youth he worked in his father's drugstore in La Jolla, Calif., intended to become a doctor and worked as a truck driver, a barker, and a Radio City guide, he's better known as an actor, a very good actor, and an outstanding leader of the motion picture industry — Mr. Gregory Peck.



SMPTE Executive Vice-President Deane R. White shakes hands with Gregory Peck at the reception preceding the Get-Together Luncheon.

Speech of Guest Speaker Gregory Peck

The American New Wave and the American Film Institute

At the Academy of Motion Picture Arts and Sciences, we are well aware that the billing of "Arts and Sciences," although alphabetical, is perhaps inappropriate. There would be no motion picture art, without science. Science made the art possible. Scientists and engineers have given us the tools and techniques with which we have fashioned, during the past half century, what is possibly, as the critic Stanley Kauffman terms, "the one art form that is *wanted*."

It is about that art form that I wish to speak today. We all stand in awe of the astonishing development in science, of television cameras on the moon, of probings into the mysterious universe of the living cell through the use of microphotography. We are heartened by the increasing effectiveness of film used as an educational tool. But are we quite aware that to millions of young people all over the world, film used to convey aesthetic experience is to them more meaningful than the novel,

the short story, poetry, the graphic arts, music? In fact that film is to them all of these arts combined? Film turns young people on like nothing else. There is no point in talking about whether they *should* like it so much. They do like it. The average high school graduate in this country has seen 500 feature motion pictures. He has seen approximately 15,000 hours of television. He has spent 11,000 hours in the classroom. The experience of being alive, communicated by means of the moving image and sound, is his bag. So we had better be concerned with the quality and content of this thing that is shaping his attitudes and molding a society.

In the field of the feature film, there is reason for optimism. 1967 was a vintage year for American films. Landmark films were made. Best of all, they were made by young men, at the beginning of their careers. Those men, and there are enough of them to constitute an American *new wave* should continue to contribute bold ideas, and new ways of expressing them on film for years to come. I am thinking of men like Mike Nichols, Arthur Penn, Stuart Rosenberg, Sidney Pollack, Franklin Shaffner, Francis Coppola, and of others like Sidney Lumet, Robert Mulligan, Richard Fleisher, Elliot Silverstein, Irwin Kirschner, who are young but experienced. And of our many great veteran directors who will continue to make fine pictures. If American filmmakers have been borrowing inspiration from abroad for the past few years, it seems to me that we are in for good times, and that the Europeans may soon be borrowing from us AGAIN.

A few years ago an Italian journalist asked me what I thought about Elia Kazan stealing his inspiration from the neo-realism of Rossellini. I said that maybe it was just possible that Rossellini had borrowed a little of this or that from D. W. Griffith.

But there is more to be said than that we are lucky to have a bumper crop of good directors, that there are good producers planning new projects, that there has been an executive turnover and that new thinking men are at the helm. This, with an announcement of a long list of exciting products on the drawing board, is the sort of thing studio heads tell stockholders every year. Sometimes its even true.

But we want to go further, and talk about the art of the motion picture. The youngsters are a large segment of the general public regard of film as their favorite art form. They expect a great deal from it; they are quite prepared to regard it as seriously as any of the other arts, or even more so.

That is our challenge, our obligation, our responsibility. If we, through our medium, are going to exert such a lively influence on the quality of life in this country, it had better be a civilizing influence. We had better strive for excellence. We can't afford to settle for less. The profit motive is not good enough. There is a public trust involved here.

And that brings me to my main topic, which is The American Film Institute and what it means to the film community. It's goals are to bring the art of the motion picture to the fullest stature in the country



Eric Berndt watches as Gregory Peck admires the camera that was used to film *Birth of a Nation*. The camera, from Berndt's private collection, was on display at the Conference.



Gregory Peck (center) and Roland Chase (left), leader of the BKSTS delegation, Mrs. Chase, Paul McGurk and David Samuelson.

of it's birth, to preserve, stimulate and enrich the film here in America. How is it going about the job? Is it practical or a pipe dream? Let me give you a little background.

Founded on June 5, 1967, as a nonprofit, nongovernmental corporation with headquarters in Washington, D.C., The American Film Institute was created in response to several needs:

- (1) To preserve, catalogue and provide for the increased accessibility of outstanding American films.
- (2) To stimulate the production of worthy shorts and feature films by American filmmakers.
- (3) To meet the need for qualified teachers and trained artists in the field of film.
- (4) To encourage film literature, printed, visual and aural, by means of books, magazines, films about film and recorded interviews with major filmmakers.
- (5) To develop in America the most discerning and appreciative film audience possible.

These areas of development were pointed out in an extensive study conducted by Stanford Research Institute, operating on

a grant from the National Council on the Arts. The study included recommendations from film scholars, artists, critics and industry leaders, as well as consultations with representatives of major European film institutes.

In January of 1967 a 16 member Film Advisory Council recommended that an American Film Institute be created. A grant of \$1.3 million was allocated by the National Council on the Arts, to be matched by additional funds totalling \$5.2 million to be drawn from the private sector. Donations of \$1.3 million each by the Ford Foundation and the Motion Picture Association of America raised the initial total to \$3.9 million. By summer The American Film Institute was born.

George Stevens, Jr. became the Institute's first director. He was well qualified. The film and television division of the United States Information Agency had flourished under his leadership.

A 22-member Board of Trustees was appointed, representing all sectors of the film community.

A vigorous, young staff was recruited to work in association with specialists in the main areas of development.

The tasks were clear. A five-point program was set in motion.

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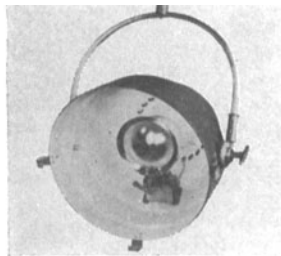
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Preserving the American Film

History will record motion picture art as one of the principle 20th century achievements of the United States. It must also record an almost total national neglect for the preservation of individual film works.

Scholars found that of all films made in America, one half were no longer accessible. Thousands were never copyrighted and could not be located. Thousands more, printed on fragile nitrate stock, had turned to dust and were discarded. Countless others were scattered in depositories and private collections all over the world.

Many American classics, such as *Scarface*, with Paul Muni; *Theda Bara's Cleopatra*; *Stagecoach*, John Ford's great Western; *The Hunchback of Notre Dame* with Lon Chaney, Sr., no longer could be found in complete, 35mm safety prints.

Of the approximately 200,000 motion pictures released in the United States since 1894, less than 8,900 were stored in major film libraries on safety stock.

On December 11, 1967, the A.F.I. Board of Trustees approved the allocation of \$1,210,000, nearly one fourth of the Institute's initial budget, for the conservation of America's film heritage.

A National Film Collection

The goal of the American Film Institute archive program is to provide for a comprehensive collection of American Films at the library of Congress. Although the Library is America's largest archive, housing some 25,000 motion pictures, a serious gap resulted when films were not deposited as evidence of copyright between 1912 and 1942. The first task was to find and preserve motion pictures of this period.

An initial rescue list of 250 important motion pictures was drawn up by a panel of film historians. The response was immediate. Representatives of the major film companies, museum curators, film collectors and private citizens cooperated in the search. Within three months after its publication, 75 percent of the films on the rescue list were located.

A plan for depositors was formulated.

Individuals and corporations donating nitrate film materials receive tax benefits, based on the physical value of the print or negative, while retaining all rights of reproduction and exhibition. The Library assumes transport and storage costs. An acetate safety print of the original nitrate material is made at the library's expense. The owner is thus relieved of the cost of transferral and nitrate storage and is assured that his film will be preserved by the best methods available.

Owners may also lend nitrate films to the Library. Acetate prints are made with A.F.I. assistance and the original material returned to the owner. In this case, however, no tax benefits are granted the owner.

Any use of deposited film with the exception of authorized inspection by film scholars on Library premises is prohibited.

In time America, the major world producer of motion pictures, may become the world's leading repository of film.

A National Film Catalogue

A related task was to coordinate in one center the vast amount of data contained



Gregory Peck and SMPTE Financial Vice-President Ken Mason. (photo by John J. Kowalak).

in over 800 different American film catalogues.

No complete catalogue of information about films released in the United States now exists. A.F.I. is preparing such a catalogue.

Volume I, dealing with films of the 1922-1932 period, will appear in the fall of 1970. By 1976 research on all theatrical films from 1894 to the present is expected to be completed.

Data in the catalogue will include complete cast, technical and artistic credits, synopsis and production facts.

A Film Information System

It is envisioned that a nationwide computer network, serving a wide range of educational scientific and cultural needs will soon be developed in America. A.F.I. will seek to make possible the inclusion in this system of a full information concerning theatrical features, newsreels and shorts.

A master film information resource director will list the various forms of information — books, tapes, academic theses, etc. — dealing with films.

A Telex interconnection of major film centers throughout the nation will provide instant communication among specialists in the field of film.

Scripts, books, stills, magazines, tape recordings and other information sources about motion pictures will be circulated nationally through programs coordinated by A.F.I. and local centers.

A.F.I.'s goal is that the American film heritage will not only be preserved but will be disseminated through the most modern and efficient information program possible.

A Film Availability Program

To meet the needs of an increasingly film-conscious public, A.F.I. will seek to make available outstanding examples of America's film past. By means of agreements with film owners, exhibitors and distributors, the Institute plans to assist in the development of a film repertory system throughout the nation.

University and school film libraries will be strengthened.

A model National Film Theater will be created to demonstrate advanced technique in theater management, programming and design.

Avenues of communication between film societies, university theaters and com-

mercial exhibitors will be opened to bring into general distribution outstanding films not currently available to the public.

In these ways the American film heritage may be preserved and appreciated on a wider scale than presently possible.

Audience Development

I told you that today's high school graduate sees an average of 15,000 hours of television and 500 feature motion pictures before graduation. Meanwhile he is spending a mere 11,000 hours in the classroom. A.F.I. seeks to assure that the present generation develops an enlightened, perceptive and responsive film audience.

Experience indicates that high school and university film courses are invariably oversubscribed. In the past year 69,000 students enrolled in 1,500 film courses taught at 120 American colleges and universities. Student participation in film education doubled over the previous year and is expected to double again in the coming year.

To meet the geometric rate of growth in interest in film among students, A.F.I. studied the work going on in film audience education, designed a program of leadership and recruited a staff to assist in the development of film teachers, curricula and study aids.

Ten fellowships of \$1,500 for Masters Degree candidates in film and an equal number worth up to \$2,500 for Doctoral candidates were announced on March 28, 1968. The program constitutes a first step in increasing the number of qualified film teachers in the United States.

A summer institute bringing together 40 leading teachers of film for a four-week period was arranged, to be held in July, 1968 at the University of California in Santa Barbara. Similar institutes are envisioned for the future.

An artist-in-residence program is being developed to bring experienced film artists to college and university campuses for extended periods of time.

A.F.I. will initiate a film advisory service to assist film educators in using visual aids and printed matter best suited to their teaching needs.

A.F.I. seeks to stimulate the development of teaching methods — videotapes, films about film, taped interviews, etc. — to assure that the most advanced study techniques are available to schools.

In these ways it is hoped that film will be furthered by its inevitable critic — the audience.

Filmmaker Training

The necessity to provide training for aspiring filmmakers long escaped the American educational community and film industry. Many Americans went abroad for their training. Today American university film schools are under-equipped, underfinanced and short of accomplished instructors.

The new generation of filmmakers has turned to Europe for its standards of film expression.

In order to meet the pressing needs in filmmaker education, A.F.I. has launched a program of scholarships and internships designed for filmmakers and is working

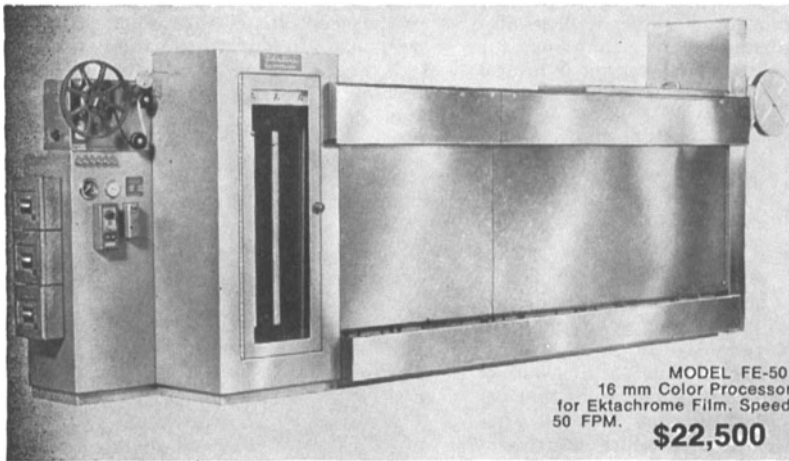
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toward the establishment of advanced study centers in film.

Financial support is available for deserving students to study film production in American universities.

Internships are being established to allow promising filmmakers to work in the production of major films.

Plans are being developed for Centers for Advanced Film Studies, elite graduate schools which will accept a limited number of outstanding students each year for specialized training and experience. The first center will be established in California. Additional centers are to be located in the main sections of the United States.

The schools will afford students access to the outstanding scholars and critics of film and to the best in films and filmmaking equipment, in order that a tutorial tradition of film education may develop in the United States.

The Centers of Advanced Study will be bridges between film scholarship and practice.

Production

The short film, the training ground of great filmmakers from Antonioni to Zinnemann, has virtually disappeared from regular channels of production and distribution in the United States. To stimulate the revival of the short, to encourage its re-establishment as a creative adjunct to feature film production, A.F.I. has allocated \$500,000 of its initial budget as a Short Film Fund.

Grants are given on a quarterly basis to student and independent filmmakers of promise to support the production of films that vary in length, style, theme and technique.

Individual grants range from \$500 to \$2,500 for students, with their universities being asked to supply an equivalent amount in facilities and equipment, and from \$500 to \$10,000 for those qualifying as independent filmmakers. A.F.I. also seeks to arrange discounts for equipment, film and laboratory services.

Applicants are asked to submit a specific film proposal with a budget and a description of previous film experience. Allocation of funds is made with the advice of a panel of critics, filmmakers and other film specialists.

Upon completion of the films, A.F.I. will encourage their distribution, to the end that the short film may once again become a vital part of the theatergoing experience.

Features

On March 18, 1968, A.F.I. announced a plan for the production of feature motion pictures for theatrical distribution. The plan was designed to allow filmmakers to create motion pictures which might not ordinarily be made, to have production take place in a climate hospitable to innovation, and to have the films exhibited so that the filmmakers and their work can have the benefit of public response.

Twelve major film companies joined in the plan. Under terms of an agreement individual companies provide budgets of up to \$400,000 for the production of creative feature films. Once a project is approved for production by the financing

company, creative authority is in the hands of the institute.

Upon completion, the films are to be distributed by the financing company. All profits reverting to the Institute become part of a filmmaker's fund. Companies participating in feature film production are: C.B.S. Films, Cinerama, Columbia Pictures, Filmways, M.G.M., National General Corporation, Paramount, Trans-Lux, Twentieth Century-Fox, United Artists, Universal Pictures and Warner Brothers-7 Arts.

A.F.I. is at work in the field of feature film project development, evaluating scripts and seeking creative sources for major films.

Financing exceptional projects which fall neither in the short or feature film categories is also envisioned at A.F.I. Bringing talented filmmakers together with institutional sponsors and thereby improving the art of the sponsored film, securing industrial or foundation backing for social documentary or educational films, and organizing financial support for feature films not produced in the industry-sponsored program are among additional projects now under development.

Publications

Next to films themselves, published materials will probably constitute the most powerful educational tool in stimulating progress in the art of film. The literature of the American film, despite important individual accomplishments, does not presently provide the intellectual base necessary for the advancement of film as art.

The Publications Division of A.F.I. will seek to stimulate research and writing about all aspects of film, especially but not exclusively the American film, by writers and scholars the world over. The Institute will contribute to the literature of film in several ways:

(1) By establishing a motion picture journal, a literate, lively periodical designed for everyone with a serious interest in the art and industry of film.

(2) By cooperating in the publication of books on the history and aesthetics of film, the achievements of individual artists and techniques of production; books of particular use in colleges and universities and to the interested public.

(3) By developing innovative study devices, films about film, taped interviews and other means of conveying filmic ideas.

(4) By compiling a list of research needs and possibilities in all aspects of the American film, circulating the list to universities, film societies, museums and other agencies devoted to film research.

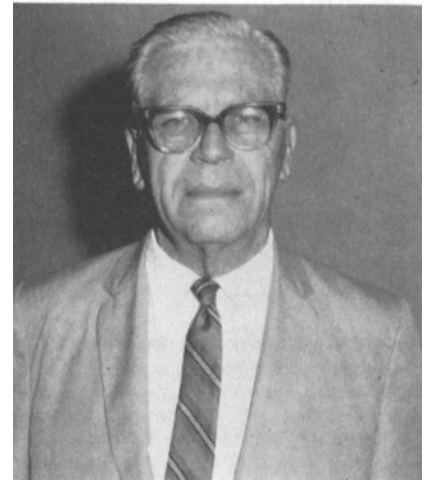
(5) By reproducing film scripts to be used in training courses, to permit analysis of the problems of written style and visual form in the film.

While every art in the end survives by its own achievements, every art also in due course creates a literature. A.F.I. is exploring ways to create a more comprehensive body of literature about film, to provide the student an opportunity to understand the medium, and the young filmmaker a chance to learn from the masters.

The dream of an American Film Institute, nurtured by men and women of

imagination and resourcefulness throughout the nation, is of a bridge between all elements of the film community reaching out into all areas of American life. To bring into meaningful contact the thousands of individuals actively engaged in the art and industry of film, to insure that their creative labors are enriched by an increasingly responsive public, a coordinated program is needed. America's film heritage must not only be preserved but advanced by the efforts of vigorous new film artists. Decades of neglect must be answered by a renaissance of film scholarship. Great accomplishments of the past must be recognized, to the end that the masters of film may take their deserved places in history beside leaders in other arts.

Through its varied and interrelated programs, the American Film Institute represents a coordinated effort to offer all who are involved in film an opportunity to excel. It is hoped that in these ways America might regain her position of world film leadership.



Program Chairman Alan Gundelfinger.

Papers Program

Alan M. Gundelfinger, Technicolor Corp., was Program Chairman for the 103rd Conference. It was to his credit that such a comprehensive and wide ranging program of superlative quality was achieved. With the help of the Topic Chairmen, who all worked tirelessly, Gundelfinger was able to hammer out a program that was highly praised by all who attended.

The Papers Program, which is within the responsibilities of SMPTE Editorial Vice-President Rodger J. Ross, Canadian Broadcasting Corp., Toronto, and Papers Committee Chairman Allan L. Williams, Eastman Kodak Co., Rochester, N.Y., benefitted from their experience and ongoing advice as well as guidance and support for the Program Committee.

Much of the work for the Program was done by the Topic Chairmen who operate within one specific area. The topics and their respective Topic Chairmen were: *Education*, Dr. Roy P. Madsen, San Diego State College, San Diego, Calif.; *Instrumentation and High-Speed Photography*, Robert D. Shoberg, Red Lake Laboratories, Santa Clara, Calif.; *Laboratory Practices and Color Quality Control*, Dr. Frank P. Brackett, Jr.,

Troubled by out-of-focus pictures?

Troubled by emulsion

pile-up in your camera gate?

Troubled by distracting camera

noise when shooting subjects who should not be distracted from what they are doing?

Troubled by cameras that are always in need of repair and adjustment?

If so, switch to Auricon, the only 16mm Camera that guarantees you protection against all these troubles, because it is so well designed! The Auricon is a superb picture-taking Camera, yet silent in operation, so that at small extra cost for the Sound Equipment, it can even record Optical or Filmagnetic sound in addition to shooting your professional pictures.

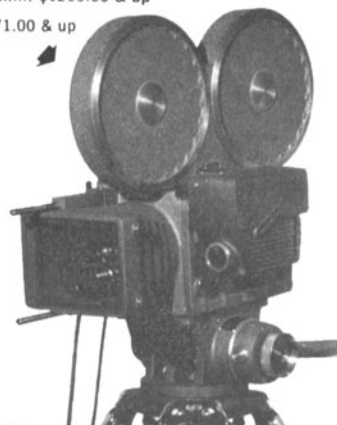


AURICON SUPER-1200, takes 1200 ft. Runs 33 min. \$5667.00 & up

AURICON "PRO-600 SPECIAL," takes 400 ft. Runs 11 min. \$1295.00 & up

AURICON PRO-600, takes 600 ft. Runs 16½ min. \$1871.00 & up

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Technicolor, Inc., Hollywood, and Joseph W. Schmit, Technicolor Corp., Hollywood; *Photographic and Allied Science*, Dr. Herbert Meyer, Pasadena, and Lloyd E. Watson, Aerospace Co-p., El Segundo, Calif.; *Photosensitive Materials for Motion Pictures and Television*, Dr. Roderick T. Ryan, Eastman Kodak Co., Los Angeles; *Small Format Films*, Vernon G. Frith, Hollywood Valley Film Labs, Burbank; *Sound*, Dr. John G. Frayne, Pasadena; *Studio Practices*, Fred H. Detmers, Technicolor, Inc., Hollywood; *Systems Approach to Television Color Quality Control*, Edward P. Ancona, NBC, Burbank.

Other topics and Topic Chairmen were: *Television*, Theodore Grenier, Glen Akins, Don McCroskey, Jack L. Neitlich and Norman Morong, all of ABC in Hollywood; *Theater Presentation and Projection*, Don V. Kloepfel, DeLuxe General, Hollywood.

Also aiding Gundelfinger as Associate Program Chairmen were Dr. LeRoy M. Dearing, I. M. Dearing Associates, Studio City, Calif., and Herbert E. Farmer, University of Southern California, Los Angeles. Both are former Program Chairmen.

The Advance Program was published in the April SMPTE *Journal*. The Final Program was published a week before the Conference and distributed during the Conference. Papers cancelled from the 103rd Final Program were: A New Radiometer for Color Television and Projection Studies; Interference Filters: What They Are and What They Will Do.; Increasing Emulsion Speeds by Use of Color-Coupler Processing; Field Experience With the PAL System; A New Stabilized, Remote-Controlled Platform for Motion-Picture Cameras. A film *Two-Phase Annular Flow*, replaced the last paper.

One of the unique aspects of the papers program was that there were so many sessions covering the subject of television: there were five. There was also a special evening session on Tuesday covering sound which was held at the studios of 20th Century Fox. Another special session on Thursday evening was on Photoscience with papers on current latent image theory and on lasers.

Local Arrangements

Ted Fogelman, Consolidated Film Industries, Hollywood, was Local Arrangements Chairman of the 103rd Conference. Working under the authority of Conference Vice-President Mike McGreal, Fogelman was in charge of overall arrangements and coordination of the work of the individual committees assigned to handle specific arrangements.

The Hotel Arrangements Chairman was Vaughn Shaner, Eastman Kodak Co., who worked closely with the Century Plaza staff to insure that the needs of all the activities involved in a conference were taken care of, from assigning the rooms for committee meetings to arranging the message center. Hartwell Sweeney, Eastman Kodak, was Registration Chairman.

C. Carroll Adams III, C. Carroll Adams Enterprises, was public address and recording chairman, a job that required many long hours of continuous work. Don Kloepfel, DeLuxe-General Laboratories, was Projection Chairman, and he too had to put in many hours during conference week.

Jack P. Hall, Hollywood Film Co., was Get-Together Luncheon Chairman, and was proud to have seen the event draw more than 700 persons. Jack Goetz, Consolidated Film Industries, as Banquet Chairman was in charge of the Wednesday evening Cocktail Party, Banquet and Dance, which also had a record attendance.

Ted Grenier, ADC, was Hospitality Chairman, laid the groundwork for the Hospitality arrangements. Unfortunately, illness prevented his attending the conference, but the hospitality desk was manned by his secretary Audrey Vercelli.

Publicity was handled by Thornton Sargent under the direction of the Publicity Chairman Neal Kechn, DeLuxe-General Laboratories. Marvin Jacobs was in charge of the membership desk; Harry Whitmore, MGM, handled the transportation arrangements. The Ladies Program co-chairladies were Allegra Goetz and Flora Hall.



Exhibit Chairman Warren Strang.

Equipment Exhibit

Eighty-five booths of top-quality equipment were exhibited by 57 manufacturers and suppliers during the 4-day SMPTE Equipment Exhibit. Warren Strang, Hollywood Film Co., was the Exhibit Chairman and it was he who was responsible for the outstanding success of the show.

It was estimated that more than 3,500 persons passed through the exhibit hall.

The exhibit opened Monday at 5 p.m. with a ribbon cutting ceremony by SMPTE President G. Carleton Hunt, Conference Vice-President E. B. (Mike) McGreal, and Exhibit Chairman Warren Strang. Following the opening, an open house was held, sponsored by the exhibitors.

On Wednesday morning of conference week, a special session was held in the technical sessions auditorium where many exhibitors presented papers and gave demonstrations of equipment.

The SMPTE Exhibit Award for the best display in the Exhibit was given to International Video Corp. The display was cited as being outstanding for general interest, imagination and effectiveness.



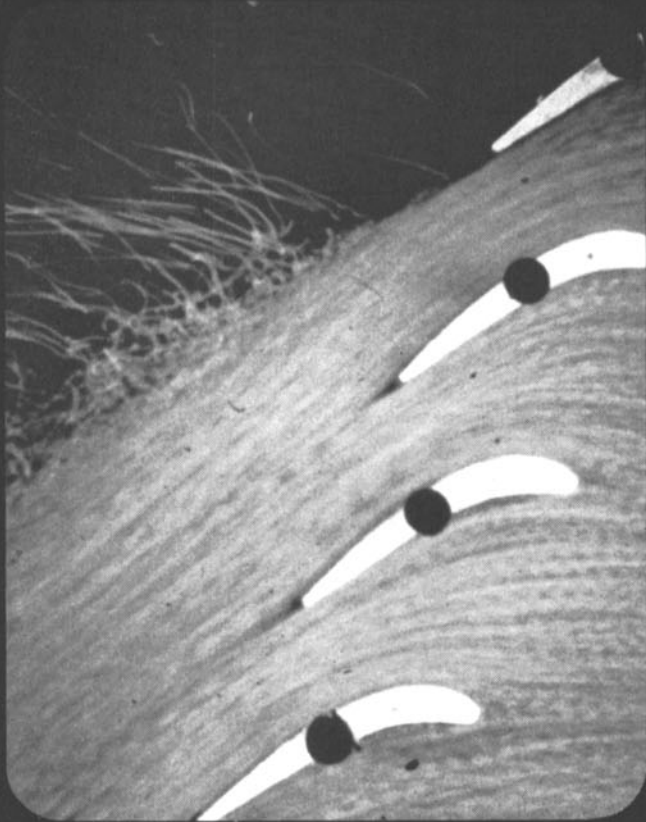
Arrangements Chairman Ted Fogelman.



Vice President for Photo-Science Affairs J. S. Courtney-Pratt (left) and former SMPTE President Reid H. Ray at the Board of Governors meeting Sunday, May 5. (photo by John J. Kowalak).

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When you need to record color data under difficult conditions, you can push these films as much as three stops under or one stop over. KODAK EKTACHROME EF Film (Daylight)—Speed—ASA160, EKTACHROME EF Type B—Speed—ASA125, and KODAK EKTACHROME MS Film (Daylight)—Speed—ASA64, are ideal for data and engineering analysis—such as flow pattern around torque converter blades (shown above). For high-speed camera applications—wherever low-light levels prevail, or whenever short exposure times are needed.

Even with this remarkable exposure latitude, EKTACHROME Films have notably fine grain. And they're sharp, too. Granularity and sharpness characteristics are significantly improved. And the better distinction among colors consistently

gives you accurate information.

Although KODAK EKTACHROME Films are reversal films intended primarily for direct projection, excellent prints can be made with EKTACHROME Reversal Print Film.

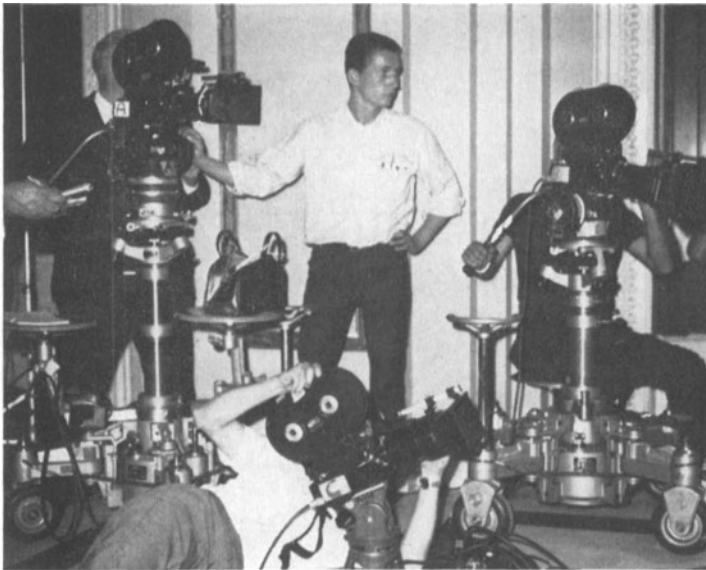
For full facts on the family of KODAK EKTACHROME Films and how all of them work most effectively for you, call your Kodak Technical Sales Representative. Or contact the Kodak Instrumentation Products Dealer in your area. He's there to help.

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Kodak

ARRIFLEX® 16 BL on location : **filming**

Bert Gerard had 7½ hours 14 locations for ABC-TV's hour long



Three Arriflex 16BL cameras filming Senator Dirksen and Howard K. Smith at the House Chamber Corridor. In center: Camera assistant Fred Schuler.



Senator Dirksen and ABC News Commentator Howard K. Smith entering the Statuary Hall during the filming.

Director of Photography Edmund Bert Gerard, IATSE New York Local 644, thrives on "impossible" assignments. Which is why ABC-TV asked him to film — in one day — a documentary film tour of the Nation's Capitol. Senator Everett Dirksen was to be host, and newsman Howard K. Smith the commentator.

The Illinois Senator had informed ABC that he could devote just one day to the project. With interruptions for Senate roll calls and votes, the "day" was actually 7½ hours. And to make an already difficult situation nightmarish, Capitol rules and restrictions severely limited set up times, and strictly controlled shooting schedules and locations. Given this situation, there would be no rehearsals, no retakes, no second chances!

Producer James Benjamin's research and preliminary walkthroughs had produced a 22-page

shooting script that called for filming the Senator in 14 locations. In view of the time limit, Benjamin and Gerard decided that the production could only be done by shooting it as if it were a live telecast.

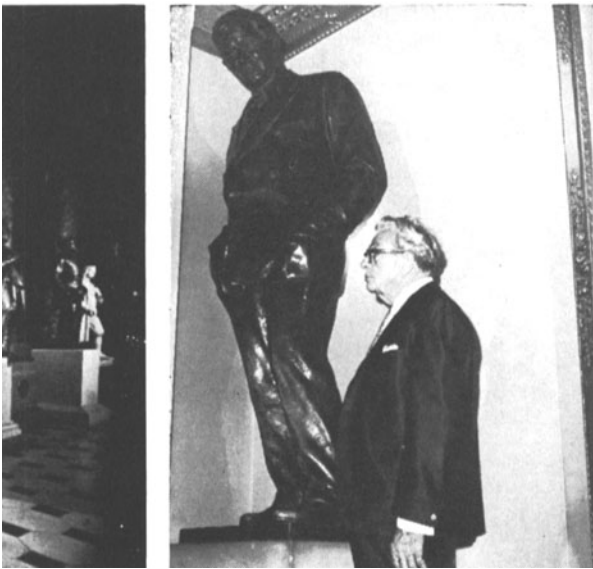
"The logistics problems were unbelievable," Gerard explained. "Since we would have no time to reposition the lights, we practically had to light up all the interior locations beforehand. Our 21 electricians had to handle 10,000 feet of cable and position over 320 ColorTran lights."

For his cameras, Bert Gerard selected three Arriflex 16BL's.

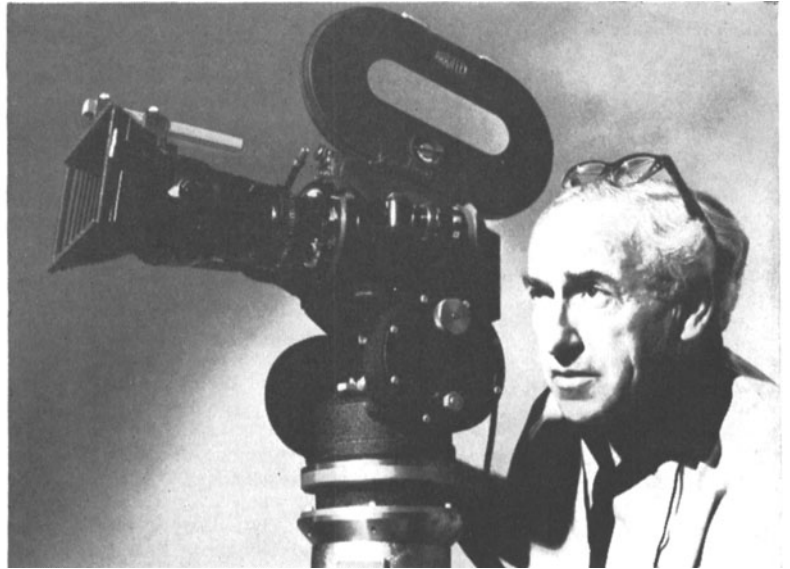
"I had to have the best 16mm equipment available. The cameras had to be quiet, fast handling and reliable. Reliability was especially important since we were running the 16BL's in sync and could not afford any jams."

"Everett Dirksen's Washington"

to shoot a 22-page script in documentary. Filmed in 16mm color.



Senator Dirksen at the Will Rogers statue.



Cinematographer Bert Gerard

Two of the BL's were fitted with 12mm-120mm Angenieux zooms; the third had the 9.5mm-95mm Angenieux.

"With this setup, we used the wide angle for establishing shots and coverage of Statuary Hall. All three cameras were positioned to ensure that we were covering the Senator no matter where he walked or how he turned."

Gerard staggered camera runs to avoid simultaneous run-outs. *"We timed camera operation to allow for 30-second magazine changes. The Arriflex quick-change system is ideal for this kind of work. Magazine changes are fast. But more important, the magazine system is absolutely safe. We didn't tear a single sprocket or chew up a frame of film."*

Edmund Bert Gerard eagerly tackles the most difficult assignments. But he's not one to take

chances on anything less than proven equipment.

"I must have the best. My reputation is on the line every time I do a job. It's that way for any professional cinematographer."

Gerard has been using Arriflex cameras for as long as they have been available in the United States.

"The reason is simple, they're cameras I don't have to worry about."

Why don't you try an Arriflex 16BL on your next 16mm sync-sound assignment. It's good for your nerves.

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Roland Chase, BKSTS Chairman, presents an inscribed tray to SMPTE President G. Carleton Hunt, at the reception for the British.



Representatives of the British Kinematograph Sound and Television Society: Paul McGurk, Secretary; Roland Chase, Chairman; R. S. Pulman, Executive Vice Chairman.

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

- Amega Corp.
- Arriflex Corp. of America
- Atlas Projector Corp.
- Bach Auricon, Inc.
- Bell & Howell Co.
- Berkey-ColorTran, Inc.
- Birns & Sawyer, Inc.
- Century Precision Optics
- ChasSal Engineering
- Christie Electric Corp.
- Central Dynamics Corp.
- Cinema Beaulieu, Inc.
- Cinema Center
- Andre Debrue of New York
- DuKane Corp.
- Eclair Corp. of America
- F&B/Ceco, Inc.
- Fiberbilt Photo Products, Div. of Ikelheimer-Ernst, Inc.
- General Electric Co.
- Gordon Enterprises
- Gryphon Corp.
- Hazeltine Corp.
- Karl Heitz, Inc.
- Herrnfeld Engineering Corp.
- Hollywood Film Co.
- Houston Fearless Corp.
- International Audio Visual, Ltd
- International Video Corp.
- J&R Film Co., Inc.
- L-W Photo, Inc.
- Lipsner-Smith Corp.
- 3M Company
- Macbeth Corp.
- Magnasync/Moviola Corp.
- Magnetic Recorders Co. & Tri-Video, Inc.
- J. G. McAlister, Inc.
- D. B. Milliken, A Teledyne Co.
- Mitchell Camera Corp.
- Mole-Richardson Co.
- Nagra Magnetic Recorders, Inc.
- Optical Imports
- Paillard, Inc.
- Pako Corp.
- Photo Research Corp.
- Photo-Sonics, Inc.
- Plastic Reel Corp. of America
- Producers Service Co.
- Quick-Set, Inc.
- Radio Corp. of America
- Red Lake Laboratories
- Research Products Mfg., Sales & Service, Inc.
- S.O.S. Photo-Cine-Optics, Inc.
- Shure Brothers, Inc.
- Sol-Lux Cinema Electronics, Inc.
- Strand Electric Ltd.
- Sylvania Electric Products, Inc.
- Todd-AO

The Welch Scientific Co.
Westrex Corp.

Historical Display

An historical display of motion-picture equipment highlighting significant developments in cameras and projectors during "The Formative Years — 1900–1925," was featured at the Conference.

The display was assembled from the collection of Eric Berndt. Berndt developed the industry's first 16mm sound camera, the Auricon. He is a curator of the Hollywood Museum and has been a member of SMPTE since 1927.

Selection of the memorabilia for display was made by the Historical Significance Committee, of which Dick Sullivan, Eastman Kodak Co., Hollywood, was chairman.

Many of the cameras, refinished and restored by Berndt, operated with all parts moving and visible through Plexiglas sides. The display included the Jenkins camera, invented by SMPTE's founder and first president, C. Francis Jenkins; the Selig camera used in filming *Birth of a Nation*; Dr. Lee de Forest's camera; and the Williamson Brothers' first underwater camera.

The equipment was mounted on specially-constructed and lighted modules. Beside and under each camera there were displayed copies of early scripts, technical papers, stills and posters of early movies and newspaper movie pages.

The historical exhibit was spotlighted in the Equipment Exhibit area.

Ladies' Program

A wide selection of disparate attractions was scheduled to entertain and amuse wives during Conference Week. Responsible for scheduling of the busy Ladies' Program were Co-Chair-Ladies Mrs. Jack P. (Flora) Hall and Mrs. Jack (Allegra) Goetz. Their choices of sights to see were well-planned to include the myriad differing attractions of Southern California.

A signing-up session for the coming week was held on Sunday, followed by a social

gathering at which coffee and tea were served. Monday's schedule was light, concentrating on the Get-Together Luncheon and afterwards, at the home of Mr. and Mrs. Harry Teitelbaum, a wine tasting party with delicious hors d'oeuvres served by Mrs. Teitelbaum.

Following Tuesday's breakfast the ladies journeyed to Palm Springs. Luncheon was served in the Orange Grove Room of the Oasis Hotel, after which a leisurely hour was spent browsing through shops. The group then departed for Brookside Vineyard in Guasti.

Wednesday offered a tour of the M.G.M. studios and luncheon in the M.G.M. Commissary. The afternoon was left free to allow preparations for the Cocktail Party, Banquet and Dance that evening.

No schedule would be complete without a trip to Disneyland, planned for Thursday. The final day's excursion was to San Pedro, off the Pacific seaport where the ladies dined on the "Princess Louise" and had a chance to view the little shops on board.

The following companies provided gifts for the ladies: Alo Cosmetic Co.; Brookside Winery; Continental Airlines; Girl Scout Troop #70, General Telephone Co. of California; Paul Masson Vineyards; Pacific Telephone Co.; United Airlines; Western Airlines.

Cocktail Party and Banquet

A record-breaking crowd of more than 800 people filled a double banquet hall to capacity for the traditional SMPTE Banquet on Wednesday evening. Banquet Chairman Jack Goetz was deluged with ticket requests and had to arrange a second printing to meet demands.

A pre-dinner Cocktail Party was well-attended in The California Lounge, after which many adjourned to the Los Angeles Room. A splendid dinner was served. Entertainment was provided by the Sandpipers and dancing was to music by Ray Noval and his Orchestra.

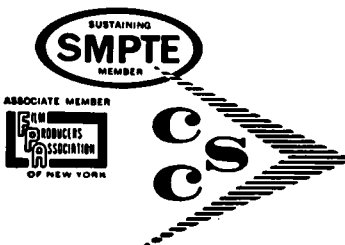
Conference Vice President E. B. (Mike) McGreal pointed out that Banquet Chairman Goetz had a most difficult job and did an outstanding one.

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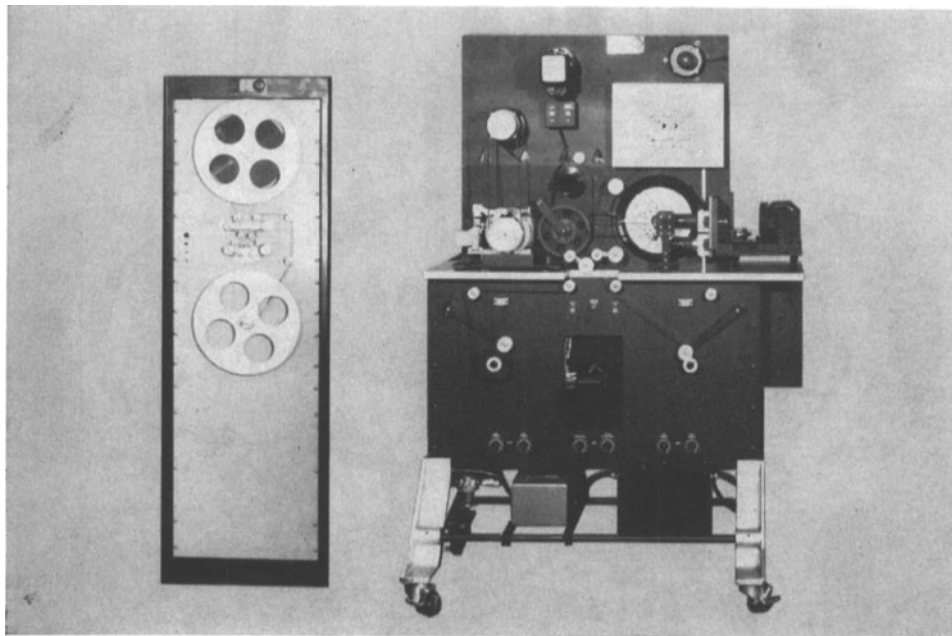
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Start with the printer that produces the sharpest prints you've ever seen! From 16mm one-light internegatives the clean, crisp, detail on type 7380 film is almost unbelievable, yet this superior quality is achieved at speeds 10 times faster than step printing methods. Your internegative flows smoothly and safely at a continuous speed of 400 feet per minute. Available for Super 8 or for regular 8. The HF/C model is readily interchangeable between the two formats. We invite your inquiry for additional details on the printer that is as modern as today — as efficient as tomorrow!

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HF/R8—for Regular 8 prints. 400 feet per minute.

HF/S8—for Super 8 prints. 400 feet per minute.

HF/C—for either Regular or Super 8 prints. 400 feet per minute.

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HF/352S48—from 35/32 with 2-16mm internegatives, like image to 4-Super 8 prints like image. 400 feet per minute.

HF/SB8—to make 2-R8 or S8 prints simultaneously by split beam technique. 200 feet per minute.

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Exhibit Chairman Warren Strang, Conference Vice President E. B. McGreal and President G. Carleton Hunt officially open the Equipment Exhibit at the ribbon-cutting ceremony.



A view of the Equipment Exhibit shows the vast crowds that jammed in to see the displays. More than 3,500 persons passed through the Exhibit.



The Registration Area at the Century Plaza Hotel.



President Hunt and Gregory Peck are interviewed for a local television news program.



The booth of the British Kinematograph Sound and Television Society.



One of the models of the Historical Equipment Display.

12 Reasons Why F & B/CECO'S Cinevoice* Conversion With *miniSYNC* Beats Them All!

CLUTCH

Operates either 400' or 1200' magazines without need for adjustments

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Safeguard for detecting film jams. Stops camera and red light warns operator when tripped

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F&B/CECO'S revolutionary new inverter and tuning fork frequency control weighs only 9 ozs. and is built right into the camera. It permits full sync. wireless, double system sound shooting from any 12V. DC battery or 115V. AC

TV RETICLE

Etched-on-glass outline of both the TV cut-off and projection frame. Full-field viewing reveals the image just outside the frame

AC-DC OPERATION

An exclusive MINISYNC feature, permits choice of 12V. DC or 115V. AC power sources

SHORT VIEWFINDER

A reflex viewfinder for the Angenieux 12mm-120mm zoom lens. Perfect eye position for shoulder and body brace use

SUPER SILENT MOTOR

Extra powerful, ultra silent, it runs in perfect sync even at extremely low voltage

HEAVY DUTY LENS MOUNT

Designed for the Angenieux 12mm-120mm zoom lens, this removable mount assures complete lens steadiness and protection. Can be used with or without the short finder modification

SYNC SLATING SYSTEM

Built into the camera, it automatically bleeps film and sound track simultaneously

SHOULDER REST GRIP

Designed to fit the hand when camera is operated from shoulder position. Built in on-off switch on grip

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AT NO EXTRA CHARGE
AN EXCLUSIVE F&B/CECO
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Any 12V. DC source will power F&B/CECO'S conversion with MINISYNC. Our special MINISYNC battery weighs only four lbs., delivers four ampere hours and is contoured to comfortably fit the hip. Can be worn over the shoulder or on a belt. Also ideally suited for use with ARRI BL AND ECLAIR NPR.



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President Hunt after congratulating Ray West (right), of International Video Corp. for its winning the Exhibit Award.



Another view of the highly successful SMPTE Equipment Exhibit. The exhibit had 85 booths for 57 companies.



Ladies Committee Co-chairladies: Flora Hall and Allegra Goetz.

Committee Meetings

Eight Engineering Committees met during Conference Week. Attendance and interest ran high. The Committees included: Sound, Color, Television, Laboratory Practices, 16mm and 8mm, Photo-Instrumentation, Film Projection Practice and Film Dimensions.

Editorial Committees met on Wednesday morning of Conference Week. These led off with a breakfast gathering of the Publications Advisory Committee, followed by the Board of Editors, the Papers Committee and the Editorial Luncheon at noon.

Preceding Conference Week, the Board of Governors met for their meeting on Sunday, May 4.

Short Film Subjects

At the start of each morning and afternoon technical sessions a short film was shown. H. L. Vanderford handled arrangements for these films, which were:

River Boy, Produced by Marshal Backlar Noel Black, Beverly Pictures

Stop, Look and Listen, Produced by Len Janson and Chuck Menville, M.G.M.

My Garden Japan, Produced by Empire Photosound, Inc., International Minerals and Chemical Corp.

The Driving Scene, Produced by Thomas Craven Film Corp., Volkswagen Corp.

The Pink Blueprint, Produced by David Depatie and Friz Freleng, United Artists
The Bet, Produced by Ron Waller
The Growing Edge, Produced by Empire Photosound, Inc., International Minerals and Chemical Corp.

A Place to Stand, Produced by Christopher Chapman, Columbia Pictures

Discover America, Produced by Reid Ray Film Industries, United Airlines

Here Is Tomorrow, Produced by Jack Denovic, Bell Telephone System

The Bear That Wasn't, Produced by Chuck Jones and Frank Tashlin, M.G.M.

The Incredible Machine, Produced by Owen Murphy Productions, Bell Telephone System

The Men, Produced by Hughes Aircraft Co.

Herb Alpert and the Tijuana Brass Double Feature, Produced by John and Faith Hubley, Paramount Pictures

Unarmed in Africa, Produced by Malvin Wald and Warren Adams, Paramount Pictures

No Man Expandable, Produced by Sikorsky Aircraft

Please—Not While I'm Putting, Produced by Homwe Groening, Paramount Pictures

Preview of the Cheyenne AH-56A, Produced by Lockheed-California Co.

The King of Madison Avenue, Produced by Jere Rowland, Paramount Pictures



Chairman of the Historical Significance Committee Dick Sullivan arranged for Eric Berndt's collection to be exhibited at the Conference; Sullivan shown with camera built by SMPTE Founder C. Francis Jenkins.

BKSTS Visitors

More than 60 members of the British Kineamatograph, Sound and Television Society (BKSTS) attended the 103rd Technical Conference.

The British delegation, made up of representatives from the leading labs, studios and theaters in England, spent much of their time at the Conference and visiting facilities in the Hollywood area.

The BKSTS had a booth which demonstrated some of its activities and emphasized its plans to hold a Conference and Exhibition (Film '69) in London in Spring, 1969, which it is hoped many SMPTE members in the United States may wish to attend. Our Society will be officially represented at the meeting and, if interest in this country proves sufficient, arrangements may be made for group travel of SMPTE members.

Leading the British delegation was Roland Chase, BKSTS Chairman. The delegation included Robert Pulman, Executive Vice-Chairman, and Paul McGurk, BKSTS Secretary.

Several of the British representatives presented papers during the Conference technical sessions.



Banquet Chairman Jack Goetz.

The Innovators will strike again. Soon.

First, it was the Norelco® 3-Plumbicon* tube color camera which since 1965 has become the world's most-accepted, most-imitated camera.

At the 1968 NAB show, it was this tiny blockbuster, a color camera 6½ pounds light.



New developments on their way to you from Philips Broadcast are even more exciting. But for now...

*Trade mark for television camera tubes.

Here's Total Station Capability from the Innovators at Norelco.

(The people who re-invented color television.)

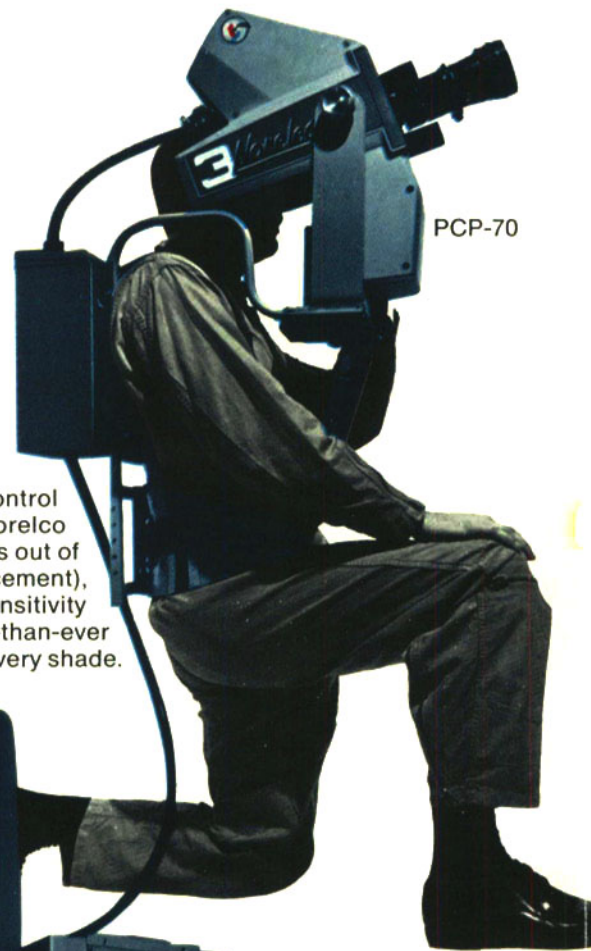
Philips Broadcast Equipment Corp. now offers you complete, turnkey service in television broadcast and production facilities. From systems engineering through installation, and including financing, the quality and reliability that have made our Norelco color equipment the industry's standard of excellence is available for full system development.

Color pictures of the highest attainable quality start with the Norelco family of Plumbicon cameras. First, the PC-70 studio and field camera. Now used by all three major networks, numerous groups and more than one hundred independents, it has become in less than four years the undisputed world's champion.

And for extra mobility: Choose the PCP-70 portable, the "Little Shaver." Its picture matches that of the PC-70 precisely.

Finally, there's the PCB-701 special purpose color camera—the "Robot." Put it anywhere. It can pan, tilt and focus by remote control.

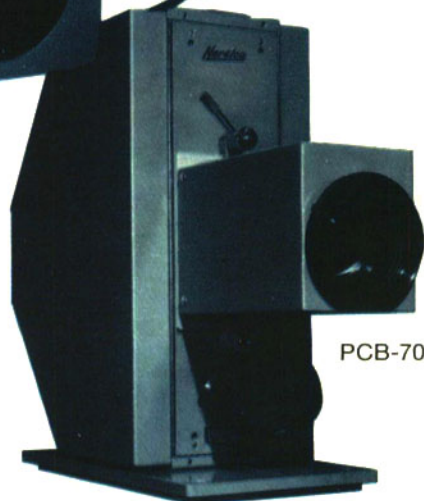
All are compatible with the PC-70 camera control unit. And the new-generation Norelco cameras, in addition to Contours out of green (electronic edge enhancement), have extended red sensitivity Plumbicon tubes for truer-than-ever reds of every shade.



PCP-70



PC-70



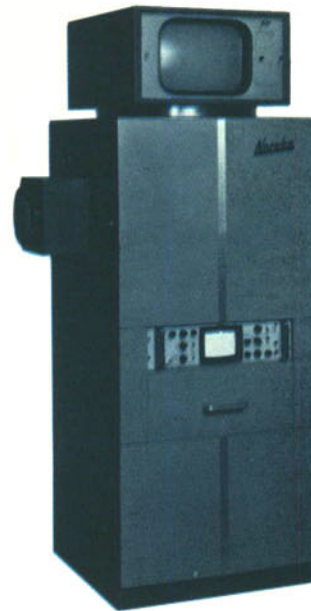
PCB-701

The heart of your film island—the Norelco PCF-701 film camera—provides for the first time, the advantages of the Plumbicon tube, establishing a new and heretofore impossible standard of color performance. Automatic light control is built into the camera's common light path. The eye-level monitor rotates for easy viewing, and side-mounted waveform monitor and drawer-mounted registration & operation panels facilitate signal checking and set-up. Norelco's PCM-800 multiplexer is designed specifically for the PCF-701 film camera. Slides can be supered over film on the same film island for the first time in color TV.

PCM-800



PCF-701

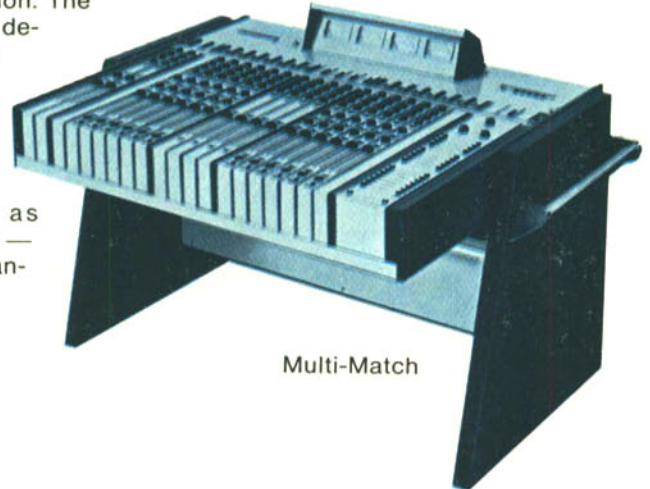


See your brilliant Plumbicon picture on 19" and 25" monitors fed by Norelco's new silicon solid-state distribution amplifier. Monitors work from either composite or non-composite video, with separate test signal input, and are easily switched from composite color signal to separate R-G-B inputs from front control panels. Bonded implosion-proof faceplates have anti-reflective coatings, and cabinet design allows close stacking without impairing ventilation. Distribution amplifier's modular plug-in printed circuit boards and other features allow connections on passive connector to determine performance for individual units. Eight amplifiers, each providing six outputs, are contained in a rack 5 1/4" high.

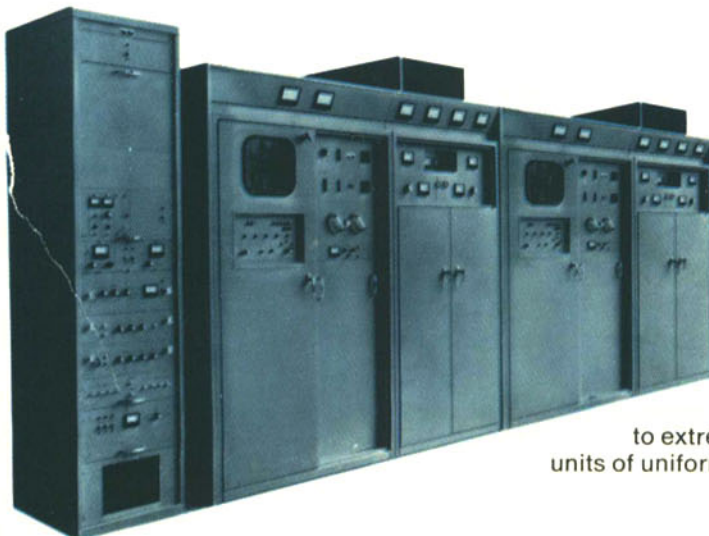


Norelco Multi-Match audio mixing desks provide superb performance and complete flexibility in units of modular, expandable construction. The Range 70 portable 12-channel system is designed for the 1970's and reflects the needs of the Sound Director. It is suitable for studio and field. For small studios, there's a Norelco 8-channel solid-state mixer, and — particularly for remotes and as auxiliary studio equipment — there's the light, compact 4-channel mixing unit that may be battery-operated.

Range 70



Multi-Match



Norelco UHF transmitters, with outputs of 10, 30 and 55 kW, feature high-reliability klystron visual and aural amplifiers, silicon solid-state circuits and power supply units, and provision for parallel operation of two transmitters with automatic phase control for visual and aural carriers. Minor component variations have little effect on overall performance, thanks to extreme stabilization of circuitry. Modular units of uniform styling are joined to form in-line arrangement.

Here's Norelco Total System Capability at Work:

Hollywood Video Center—a modern, turnkey studio and mobile facility by Philips Broadcast

The television studio and mobile van completed in the spring of 1968 for Hollywood Video Center, a division of Western Video Industries, Inc., Hollywood, California, represented the first turnkey facility designed, engineered, installed and furnished by Philips Broadcast Equipment Corp.

As fast as the studios and mobile unit were finished—ahead of schedule—they went “on air.” The widely syndicated *Steve Allen Show* was first to utilize HVC's Norelco-equipped studio facilities, and the big 40-foot van started a continuous schedule of field trips with *Operation: Entertainment* tapings for ABC.

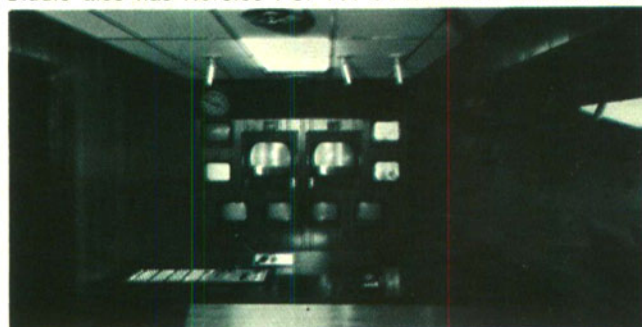


Hollywood Video Center studios have four Norelco color cameras, as does the mobile unit. All cameras and control units are interchangeable, and provide total flexibility of equipment.



Van has four cameras with provisions for six. CCU's are on wheels, allowing transfer between studio and van.

Custom video switching systems in studio and van are identical. Studio also has Norelco PCF-701 3-Plumbicon film camera.



Hollywood Video Center President Rounseville Schaum, left, and John S. Auld, vice president and general manager, Philips Broadcast Equipment Corp. Gold key symbolizes completion of HVC mobile unit and studios.

<p><i>Awarded to Philips for Outstanding Achievement in Engineering for the Development of the Plumbicon Tube</i></p>	<p>Emmy[©]</p>  <p>N.A.T.A.S. © 1949</p>
<p>Norelco</p>	<p>PHILIPS BROADCAST EQUIPMENT CORP.</p>



Auditors Arthur Johnson and Kenneth Jones.



Public Address and Recording Chairman C. Carroll Adams III.

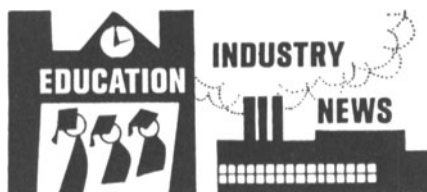
Acknowledgments

The Society expresses its thanks to the following companies for providing necessary service and equipment: Eastman Kodak Co., Projection Equipment; DeLuxe-General and Consolidated Film Industries, Projection Equipment Operators; Conrac Corp., Color Television Monitors; Ampex Corp., High Band Color Video-Tape Recorder; American Broadcasting Co. and Technicolor Inc., Secretarial Services; Pacific Telephone Co., Message Center; 3m Co., photocopy machine.

The Society is also grateful to Loew's Theaters, Pacific Theaters and National General Theaters for providing complimentary admissions for nonroadshow features to SMPTE Conference registrants and guests.



Hotel Arrangements Chairman Vaughn Shaner and SMPTE Sections Vice President Wilton R. Holm.



Harold Wright

Winter TV Conference in Toronto

Harold Wright, Canadian Broadcasting Corp., Toronto, Ontario, Canada, reports that he is still accepting papers for the forthcoming Winter Television Conference, January 18 and 19. The Conference will be concerned with broadcast problems in color television. Author Forms should be submitted by September 16, 1968, with three copies of the synopsis. Send these to SMPTE Headquarters, Att: SMPTE Winter TV Conference, 2d Floor, 9 East 41st St., New York, N.Y. 10017.

Manuscripts are due on October 14. The original and three copies of the paper should be sent to the SMPTE address noted above.

BKSTS Journal for SMPTE Members

The *Journal of the British Kinematograph, Sound and Television Society* may be made available on special terms to SMPTE members who reside in the U.S.A. and Canada. The SMPTE and the BKSTS are now studying the feasibility of making an arrangement that would be advantageous to members of each Society. BKSTS members in Britain would receive the *SMPTE Journal* on reciprocal terms. The two societies have cooperated closely in the past and this proposed arrangement should bring the members of both organizations into still closer communication.

It is proposed that a quantity of *BKSTS Journals* be airlifted to this country each month for addressing here to SMPTE members. The annual cost would be in the area of \$7 to \$9.

In order to plan such an exchange, expressions of interest by SMPTE members in the U.S.A. and Canada are solicited. Please address: SMPTE, 2nd Floor, Att: Editorial, 9 East 41st St., New York, N.Y. 10017. Further details and specimen copies of the *BKSTS Journal* will soon be available.

The *BKSTS Journal* is one of the most respected publications in the field of motion-picture and television engineering. Scien-

tific and technological papers of consistently high quality appear in each issue. We look forward to hearing from the many SMPTE members who will surely wish to take advantage of this opportunity.

The Association for High-Speed Photography held its Spring Conference and Annual General Meeting on April 8 at the Polytechnic, Regent St., London, at the invitation of the School of Photography and with the cooperation of Alan Horder. About 100 persons attended. The papers program included "An Optical Scanning Turbo-Prism" by J. W. Gates and R. G. N. Hall. The instrument described had been designed by the two authors for laser applications. Its most unusual characteristic is that its mean optical axis and the prism's axis of rotation are coincident. A paper on "Vibration Patterns Observed by Hologram Interferometry" was presented by E. Archibald. Authors of both papers are with the Optical Metrology Group at the National Physical Laboratories in Teddington. A paper on "Electron Tubes for High-Speed Photography" was presented by A. Krause of Twentieth Century Electronics. The afternoon session was devoted to reports by manufacturers on film emulsions. R. Harris, representing Kodak Ltd., spoke on "Photographic Materials for High-Speed Photography." R. Coleman represented Ilford and spoke on "Photographic Materials for Laser Photography."

AHSP has also announced results of its election of officers: *Chairman*, D. P. C. Thackery; *Vice-Chairman*, J. Hadland; *Secretary*, J. A. Nunn; *Treasurer*, R. J. Cox; and *National Delegate*, G. H. Lunn.

The next national meeting of the AHSP will be held October 21-22, 1968, in Bath.—*George H. Lunn*, 57 Whitedown Rd., Tadley, Hants.

Development of a new color converter has been announced by British Broadcasting Corp., Broadcasting House, W.1, England. The new converter is a further development mentioned by Rout and Davies ("Electronic Standards Conversion for Transatlantic Color Television," *Journal*, pp. 12-16, January 1968) and in the 1967 Progress Report (*Journal*, p. 523, May 1968). The new converter has been designed to overcome certain limitations of the original converter. First, the original converter required the field frequencies of the input and output signals to be rigidly locked together in a 6:5 ratio and thus the two signals could not simultaneously conform to the United States color field frequency of 59.94 Hz and the European color field frequency of 50.00 Hz. Second, the converter, which was based upon the simplest concept capable of providing useful converted color pictures, did not provide means of expanding or contracting the duration of an incoming field period to match the field duration of the outgoing standard. Thus, the pictures from the United States appeared smaller in size on European screens and pictures from Europe would "over-spill" the United States raster. The more advanced design of the new converter overcomes these drawbacks.

The new converter is expected to be ready for operational service in time to convert color pictures from the Olympic Games in Mexico in October to 625-line 50-field PAL. These converted signals will be used