



Left half of Get-Together Luncheon Head Table (l-r), Denis A. Courtney, Howard Stucker, Ted Fogelman, H. Theodore Harding, William G. Hyzer, Kenneth M. Mason, D. Max Beard, Roger J. Ross, Charles Boren and Wilton R. Holm.

Report of the 106th Technical Conference and Equipment Exhibit, Los Angeles — 1969

A NEW PROGRAM FORMAT was introduced at the 106th Conference. The first three days of the five-day Conference featured sessions in a wide variety of subjects: Laboratory Practices, Instrumentation and High-Speed Photography, Theater Presentation and Projection, Applications and Technology, and Television. But the last two days were different.

Thursday and Friday, the program focused on one subject: Super 8 Film Production. The purpose was to bring together the most experienced men in the super 8 field to address SMPTE in a symposium on the problems, advantages and techniques of super 8 production.

According to SMPTE Conference Vice-President E. B. (Mike) McGreal, the credit for the success of the Super 8 Symposium should be given to SMPTE's President, Affairs Vice-Presidents, and Conference Officers "who are attempting to upgrade and modernize the approach to conference programs to meet the ever-growing need of the membership in special subject material that is in the best interests of the majority of the members of the Society."

McGreal praised Dr. Richard J. Goldberg, Vice-President for Motion-

Picture Affairs, for his role in planning the Super 8 Symposium and for the fine job he did as the Symposium's Program Chairman. The attendance at the Super 8 Symposium proves that the incorporation of such a symposium into a five-day semiannual conference format is a sound idea and plans are to continue this practice at future SMPTE Conferences.

One of the major conference attractions was the Equipment Exhibit. Original plans called for an 85-booth Exhibit, but the demand for space was so great that seven additional booths had to be added to the layout. Even these extra booths were not enough, and many companies had to be turned away for lack of space. The demand for booths was justified in view of the heavy attendance.

The 106th Conference was honored by the presence of several important guests. On Friday morning, two high-ranking Russian film experts attended the Conference on an official visit from Moscow. One, Fyodor F. Provorov, Director of Photography of Mosfilm, has been scheduled to present a demonstration of a new Russian color TV test film on Tuesday evening. He was, however, delayed and could not speak until Friday. Accompanying Mr.

Provorov was A. A. Khrushchev from NIKFI in Moscow, who brought a paper for presentation before the SMPTE. Mr. Khrushchev's paper, "A Sound System for Large Multi-Purpose Halls for Motion-Picture Films," was read by Petro Vlahos. Following the paper, the 3000-foot test film was viewed by the audience with a rough on-the-spot translation from the Russian provided by SMPTE Staff Engineer Alex Alden.

Another important guest was Senator George Murphy, who was the Guest Speaker at a special luncheon held on Friday, October 3rd, in conjunction with the Super 8 Symposium.

1200 people were registered for the Conference; total attendance reached 3500, including visitors to the Equipment Exhibit. The heavy attendance was an asset to SMPTE recruiting efforts, because there were many there who had been previously unfamiliar with the Society and its work. The result was that the Society signed up more new members (75) than at any previous conference.

Conference Week activities began Sunday, September 28th, with a trip to Marineland followed by a Mexican-style dinner at the Officers' Club at Fort MacArthur. The Technical Papers



Right half of Get-Together Luncheon Head Table (l-r), Deane R. White, Barton Kreuzer, G. Carleton Hunt, E. B. McGreal, William T. Wintringham, Richard J. Goldberg, William D. Hedden, J. S. Courtney-Pratt, Richard S. O'Brien and Roderick T. Ryan.

Program started early Monday morning and, at noon on Monday, the Conference officially got under way with the Get-Together Luncheon.

Get-Together Luncheon

Opening the 106th Conference was the traditional Get-Together Luncheon on Monday afternoon. Some 700 members and guests turned out to hear a talk by Luncheon Guest Speaker Barton Kreuzer and to witness the presentation of the annual SMPTE Awards.

The many details for the Luncheon were arranged by Luncheon Chairman Jack P. Hall, formerly of DeLuxe General, Inc.

SMPTE President Dr. Deane R. White presided at the Luncheon. Dr. White addressed the audience, introducing those seated at the head table and informally commenting on the Society and the Conference. Then Dr. White introduced Luncheon Guest Speaker Barton Kreuzer, who spoke on "Portents for the Future."

Luncheon Guest Speaker: Barton Kreuzer

Barton Kreuzer, Vice President and General Manager, Commercial Electronic Systems Division, RCA, Camden, New Jersey, is a former SMPTE President. The following are excerpts from the text of Mr. Kreuzer's talk before the SMPTE Get-Together Luncheon audience.

Portents for the Future

This is indeed a magnificent setting for our meeting; and it is a tangible reminder for me that the Society has grown and prospered since last I occupied your podium. What continually impressed me, as I was preparing my remarks for this occasion, was your growth not merely in numbers of new members, but in the breadth and depth of your participation in the industries in which you play so prominent a part.

The somewhat sonorous title for my remarks today, *Portents for the Future*, may have a nostalgic ring about it. In 1957 and 58, it was my practice to speak to you on the current and future scene. One of those talks, I recall, was called *Signposts for the Future*.

I have no plan this afternoon to essay the role of a prophet, yet I do want to call to your attention some happenings in our areas of concern that may suggest what the future holds. In 1957 and 58, you will remember, sound recording on magnetic media was a fairly well established business; video-tape recording, on the other hand, was just emerging into an expanding utilization.

On one occasion I suggested that, with the added dimension of color,



SMPTE President Deane R. White, Executive President of the AMPTP Charles Boren, and SMPTE Past President G. Carleton Hunt.

video recording could be a bridge connecting the several industries in which our members participate. And I went on to predict that by 1961 the video-tape industry would be using two-inch magnetic tape at the rate of 600 million feet a year. Not everyone agreed.

We made no forecasts for the ensuing years but, according to the best estimates, video tape currently is being used at the rate of nearly one billion feet a year. And this covers only the two-inch-wide variety, omitting the vast quantities of quarter-inch magnetic tape used for sound recording.

Color television was a fledgling industry in those days and there were a mere 150,000 receivers in use. Today the number of color sets has soared to 20 million, or about one-quarter of the grand total of 84 million receivers in use. Color TV is fast becoming the universal communications medium of our age.

SMPTE's Role in Space

In the same year, 1957, the Society met in Philadelphia and we joined in activities celebrating the International Geophysical Year. I well remember the occasion of our awards program on October 4 when the speaker was Fillmore Park, the senior research officer for the National Research Council of Canada. During his talk word came that the Russians had successfully orbited the earth with Sputnik, the first man-made satellite. I had the privilege of announcing the great feat at the evening session, although I recall the announcement was made with some trepidation, lest it later prove to be a hoax.

Little did I realize then that so many of our members shortly would be involved in the nation's space effort. Nor did I foresee my own personal concern with the Tiros weather satellites and with other aspects of the space pro-

gram. Who among us could have visualized the superb space achievements of 1969, with men setting foot on the earth's first satellite and space-borne cameras producing photographs of Mars that are startling in their clarity? Consider also that this Mars-to-earth transmission at the 186,000 miles per second propagation speed that we usually think of as "simultaneous," in this case took about five and one-half minutes. Think of a two-way voice conversation with ten-minute intervals between question and answer. I suggest this is one technological gap the SMPTE is not likely to close in the immediate future!

It can be safely said that as the space effort moves forward, the space-age roles of SMPTE members will grow in importance. And we can expect more of your concepts and creations to travel among the stars.

International Activities

Even as the Society becomes more concerned with space, here on earth you are extending your ties to the engineering community in other countries, and you are growing as a multi-national organization. This is implicit in the exchange visits you have arranged with the Russians; in the large British delegation that attended last year's conference here, and in the trip that some 150 of you made to Film '69 in London last June. Today you can count more than 700 international members, and another 1,500 people overseas who subscribe to the Journal.

In Tokyo and Australia I've met SMPTE Members proudly wearing their lapel pins — delighted to meet a fellow member. If I may be permitted an observation for consideration by the Society: possibly increased participation in international activities might be in order. For example; unless mistaken,

I don't remember seeing an SMPTE Exhibit at Photo-Kina in Cologne a year ago, yet all of our professional type SMPTE skills were represented there.

The Society has made great strides in the eleven years since I completed my term as your president. You have chosen your leaders well, and they have provided good stewardship in keeping the Society on its traditional course while, at the same time, extending its interests into new areas of concern. It is good to be back and to observe this progress at close hand. We are today a Society of many disciplines, and our voice is being heard and our influence felt as never before.

It is reassuring also to note, while we may be understandably excited by such newer concerns as space photography, our traditional interests in motion pictures, high-speed photography and television remain strong and our efforts in those industries undiminished.

Resurgence of Motion Pictures

The motion picture business is showing signs of its old staying power. The theater is not about to be counted out. If there are those who still think so, let them look around at the bright new "cinemas" that are a part of most of the new shopping centers around the country. Industry sources report that since new theater construction began its resurgence in 1962 some 2,000 indoor houses have been built, most of them in shopping centers. No, the theater isn't doomed; it's just "gone to market." Another encouraging sign is the trend, in many of our major cities, toward the multi-auditorium theater where the patron has a choice among three or four films being shown at the same location.

Prospects are bright in other film areas. Interest continues strong in 16mm pictures and equipment. As one example, new light sources for the 16mm projector bring it up to a level suitable for some theater and auditorium use. The eight-millimeter business, with the stimulus of Super 8 and sound equipment for home movies, is thriving.

The Coming of Age of Video Tape

One of our disciplines, video-tape recording, has come to age since arriving on the scene only about a dozen years ago, but its full potential is yet to be tapped. Today there are more than 5,000 quadruplex TV tape recorders in world use, and the demand for new and replacement machines continues strong.

The state of the art has advanced rapidly and, in a very short span, the industry has evolved color TV tape recorders that are at once compact, automated in many functions and highly sophisticated in performance. The

newest recorders have the capability of repeated dubbings, down to the fourth generation, with only a barely discernible loss in picture quality.

A new and significant development is a quadruplex video-tape cartridge player for TV commercials, news segments and other short subjects. The unit reproduces pictures and sound from as many as 18 cartridges, each of up to three minutes running time, automatically and in a predetermined sequence.

Magnetic tape has enlarged its role in the motion picture business, also. As many of you know, sound is being recorded separately on quarter-inch tape for reproduction in sync with the pic-



Dr. White and Luncheon Speaker Barton Kreuzer.

ture. This, too may someday be available in cartridge format.

Another new and portentous development is the slant-track video tape recorder which brings motion picture and TV techniques to training and education at lower cost. And there is the entire range of video display devices that are so essential in this computer age.

New Vistas Ahead

Looking ahead, we can see new vistas for our industries as the result of developments in the techniques of video recording. Such new methods can provide pre-packaged programs for home entertainment, and for educational purposes. The audience at home, for example, may well be able to obtain these picture and sound recordings for convenient viewing at leisure.

Some of these newer developments may seem to loom large as competitors for our established methods of recording and production. But experience has proven, time and again, that a newer competence often complements and supports the older and over the long range each continues to grow in usefulness.

Since last meeting with you on an occasion like this, another new field has come into prominence — that of cable-

casting with its "new old" means of signal propagation, its use of film and video tape for programing, and its employment of TV receivers for viewing. In 1964 there were just over a million subscribers; today an estimated 3.7 million. Many believe the industry will grow at the rate of 25 per cent per year.

Can the SMPTE perform the same professional services for this growing industry that it has now demonstrated it can for other technical fields that have joined its banner?

With the advent of program origination on the cable and the increased applications of color TV in education and industry, a need arose for lower-cost live and film color TV systems. In response, a single-tube live color TV camera and a companion film color TV chain have been introduced, both selling at a fraction of the cost of previous three- and four-tube color TV cameras. In these one-tube systems, color is spatially encoded by dichroic striped filters for transmission to a monochromatic camera tube. Electronic decoding produces the color signals required to operate conventional transmission, display, photo or video recording systems. And tomorrow? Systems have already been demonstrated employing color information encoded with black-and-white film pictures to produce color pictures upon decoding.

These and earlier developments are helping color TV to make new inroads all over the globe. Great Britain has made major commitments to color. Austria is building one of the world's largest color production centers. Taiwan is broadcasting color films. Australia has chosen the PAL standard in preparation for color. Several South and Central American nations are equipping for color. And the the spiral of technical development, where color television goes, goes more motion picture film activity.

Color TV today is a relatively young medium as is television itself. Not long ago there were many who looked on TV as an ogre that would quickly consume the film business. Others could see in television the doom of radio. Going back a few years, radio was to have spelled the end of the phonograph record.

All of these businesses are of course alive and well, and the American public — with its insatiable appetite for things newer and better — can look forward through television to an even greater flow of news, entertainment and information into its homes. Even today, our SMPTE-related industries cap one technical marvel with another. We switch on the TV set and a color show, originating half way around the world, appears, thanks to the ingenuity



SMPTE Award Winners (l-r), J. S. Courtney-Pratt accepting the Progress Medal from SMPTE President Deane R. White; William G. Hyzer (Du Pont Gold Medal); C. J. Bartleson (Journal Award); Walter I. Kisner (Kodak Gold Medal); Mrs. Fred Albin (Samuel L. Warner Memorial Award) accepting for her late husband; Peter C. Goldmark (David Sarnoff Gold Medal); and Howard W. Vogt (Herbert T. Kalmus Gold Medal).

of man and his communications satellites.

Technology moves forward at an accelerated pace. Consider that only about 10 years separated broadcasts of the first meteorological pictures from space and the astounding "live" coverage from a TV camera placed on the surface of the moon. Is it possible that any of us could have dreamed that in 1969 some 125 million Americans, and uncounted millions in other countries, would watch pictures of man's first steps on the moon — pictures that were made possible by several of the disciplines represented by our Society?

What of Tomorrow?

One direction is suggested by a remarkable space vehicle now on the drawing boards — the earth resources technology satellite. This newest wonder of space will combine multi-spectral sensing and high-resolution photography, and it will have the capability of producing electronic picture resolutions many times those used today.

As the vehicle moves in orbit, the all-seeing eye of its camera will locate mineral deposits, detect water pollution, find arable land and spot diseases in crops, anywhere in the world. On the ground a newly developed device that uses a laser light beam will transfer the electronic pictures to film without loss of detail. Thus man's new knowledge of space can help solve some of the

problems plaguing him here on earth — in increasing his production of badly needed food and in improving the management of such natural resources as minerals and water.

We have tried here today to review the several technologies that concern our Society and to suggest the directions in which they are most likely to move. If indeed there are portents for the future in this résumé, one would be: the members of SMPTE will continue to expand their interests in proportion to the new opportunities that constantly arise, and the evidence is strong that they will create some of these opportunities themselves.

Awards Presentation

The annual SMPTE Awards Presentation has become an event that is eagerly awaited by members in the motion-picture, television and allied fields. Society Awards are given in recognition of outstanding achievements.

The Awards were presented personally by SMPTE President Deane R. White. The following is a list of the Awards with the names of the winners and the citation for each Award.

The Progress Medal Award

Dr. J. S. Courtney-Pratt — The Progress Medal Award for 1969 is presented to Dr. J. S. Courtney-Pratt in recognition of his notable contributions to equipment design

and pioneering techniques for furthering the art of photo-instrumentation and high-speed photography.

E. I. du Pont Gold Medal Award

William C. Hyzer — The E. I. du Pont Gold Medal Award for 1969 is presented to William G. Hyzer in recognition of his contributions and achievements as a consulting engineer in the field of photo-instrumentation and high-speed photography and his efforts in collecting, codifying and reporting the progress of work in this area.

Eastman Kodak Gold Medal

Walter I. Kisner — The Eastman Kodak Gold Medal Award for 1969 is presented to Walter I. Kisner in recognition of his contributions to the literature on films and film processing which have been significant in the education and training of workers in the field. As an author he has prepared a number of papers for the Journal of the SMPTE, and has served as technical editor on a large number of papers and other publications. The results of his efforts are models of clarity and accuracy of expression and many of these publications are still the most useful reference material available to students.

Honorary Membership Award

Albert Narath — Honorary Membership is bestowed on Albert Narath in recognition of his lifetime of distinguished service as a teacher and engineer in motion pictures and television, and his important historical investigations, his extensive pub-

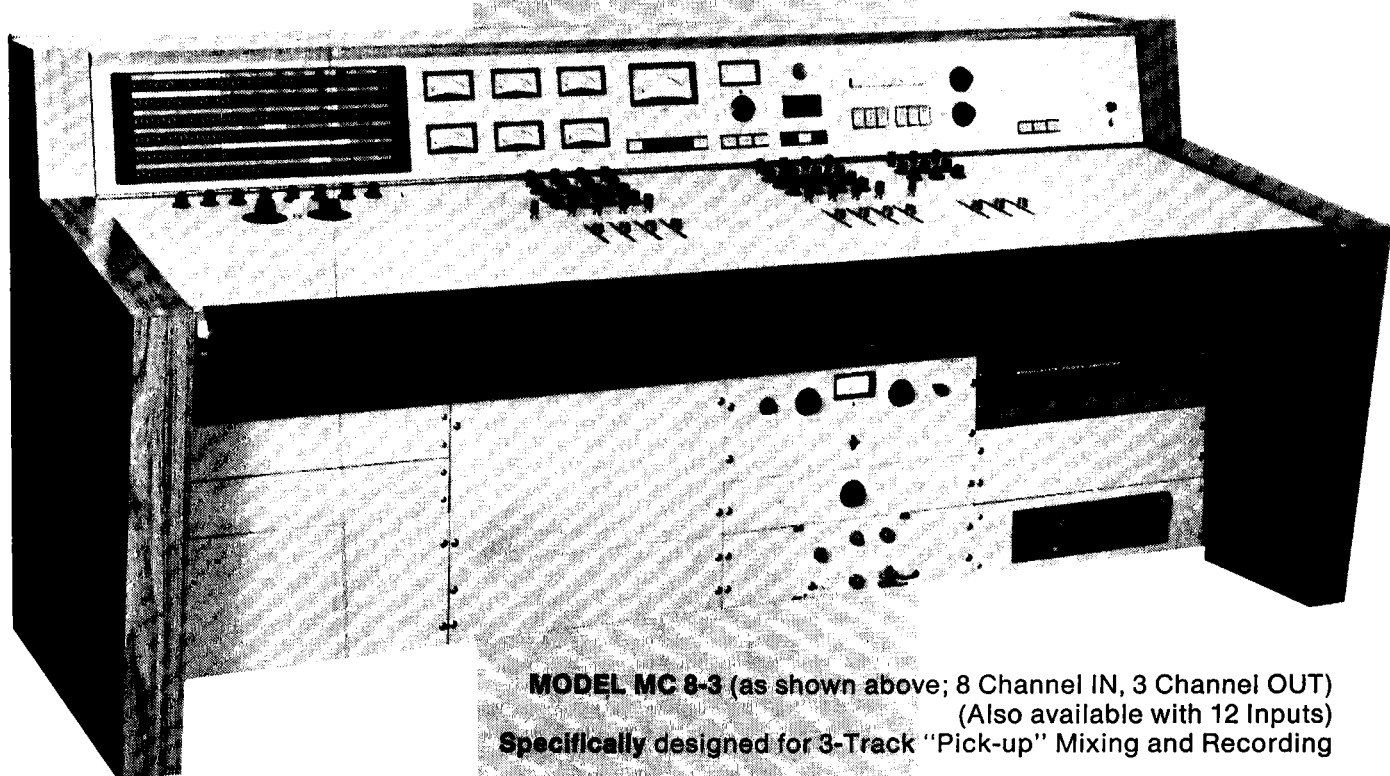
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lications in various fields including several significant papers on phenomena related to the Kerr effect and for his outstanding work on instrument design.

The Journal Award

C. J. Bartleson — The Journal Award is presented to C. J. Bartleson, Kollmorgen Corp., Newburgh, N.Y. for his paper entitled, "Color Perception and Color Television," published in the January, 1968 issue of the *journal* of the SMPTE.

Herbert T. Kalmus Gold Medal

Howard W. Vogt — The Herbert T. Kalmus Gold Medal is awarded to Howard W. Vogt in recognition of his efforts in developing the Eastman Color Reversal Intermediate Processing System. His experiences in processing and knowledge of the Ektachrome System made possible the very rapid development of one of the most sophisticated processing systems to be used by commercial laboratories.

David Sarnoff Gold Medal Award

Peter C. Goldmark — The David Sarnoff Gold Medal Award for 1969 is presented to Dr. Peter C. Goldmark for his continuing stimulus and contributions in the conception, development and utilization of significant innovations in television, video recording, and in the application of television technology in the fields of aerospace, education, printing and medicine.

Samuel L. Warner Memorial Award

Frederick G. Albin — The Samuel L. Warner Memorial Award is presented posthumously to Frederick G. Albin for his great many contributions to the advancement of sound recording and the documentation of his knowledge through fre-

quent publications in the Society Journal. Among his many accomplishments, Mr. Albin pioneered and perfected an automatic location camera drive inverter that has gained general acceptance throughout the industry. He pioneered in the development of a dynamic check on the processing of film for sound records, and later applied this knowledge to the sensitometry of television viewing.

Fellow Membership Award

Elevation to Fellow of the Society is an honor bestowed upon those Active Members who have, by their proficiency and contributions, attained an outstanding rank among engineers or executives in the motion picture, television or related industries.

Twenty-seven members were elevated to the rank of SMPTE Fellow, each of whom was presented with a certificate. A list of the newly elevated Fellows, along with some biographical notes for each, follows:

Roy D. Cahoon, Vice President, Engineering, Canadian Broadcasting Corp., Montreal, received his bachelor's degree in electrical engineering from Toronto University and did postgraduate work in engineering at McGill University. He has had wide experience in engineering at the CBC. He directed the conversion of the Canadian Networks to color in 1966, built the international Broadcasting Centre at EXPO Montreal, and was responsible for the development of non-network TV stations in Northern Canada. Presently he directs the engineering activities of the CBC. Mr. Cahoon is a Fellow of the IEEE, a member of the Engineering Institute of Canada, Corporation of Engineers, Quebec, and the American Management Association.

Leonard F. Coleman, District Sales Manager, Eastman Kodak Co., Oak Brook, Ill., received the B.S. degree in Mathematics and Physics from the University of Rochester. From 1964-67 he was Director of International Services for Eastman Kodak where he worked with motion picture engineers in 50 countries. Presently he coordinates and supervises sales and engineering activities of Kodak's Motion Picture and Education Markets' Midwest Region. Mr. Coleman is Vice-Chairman of the SMPTE International Papers Committee and is a member of the Society of Photographic and Scientific Engineers.

Robert G. Crane Vice President — National Sales, MoviLab, Inc., New York, N.Y. attended Freehold Military Academy and Fordham University where he majored in science. He collaborated on building the first scene-to-scene subtractive step-printing machine and made the first testing in conjunction with Ansco on negative-positive processing. During the period of 1965-67 he assisted in the engineering and building of a new color service laboratory in New York City. Mr. Crane is a former officer and member of Film Producers Association, a member of the East Coast Laboratory Association and former Director and member of the Association of Cinema Laboratories and a member of the National Academy of Arts and Sciences.

Raymond H. DeMoulin, Supervisor, Special Projects Section, Photographic Technology Division, Eastman Kodak Co., Rochester, N.Y., received the B.S. in chemistry from the University of Denver. He was a product development engineer in the Eastman Color Products Section, Photographic Technology Division, before he moved to the Special Projects Section in 1967. He is currently engaged in product



Fellow Award Winners, (top row, l-r) Raymond H. DeMoulin; Joseph D. Kelly; Robert A. Von Behren; Robert O. Gale; Dudley Spruill; William A. Koch; William Glenn; James L. Wilson; Arthur Luther, Jr.; and Irving S. Rosner. (Bot. row, l-r), Leslie James Wheeler; Harold J. Freedman; Harold J. Eady; Leonard F. Coleman; Denis H. G. Howe; J. M. McDonough; Everett C. Hall; E. Carleton Winkler; and Kemp Niver. Missing from picture are Roy D. Cahoon; Robert G. Crane; Raymond L. Estes; Adrian B. Ettlinger; Sheldon Nemeyer; John S. Newell; Frank Riffle; and H. LeRoy Vanderford.

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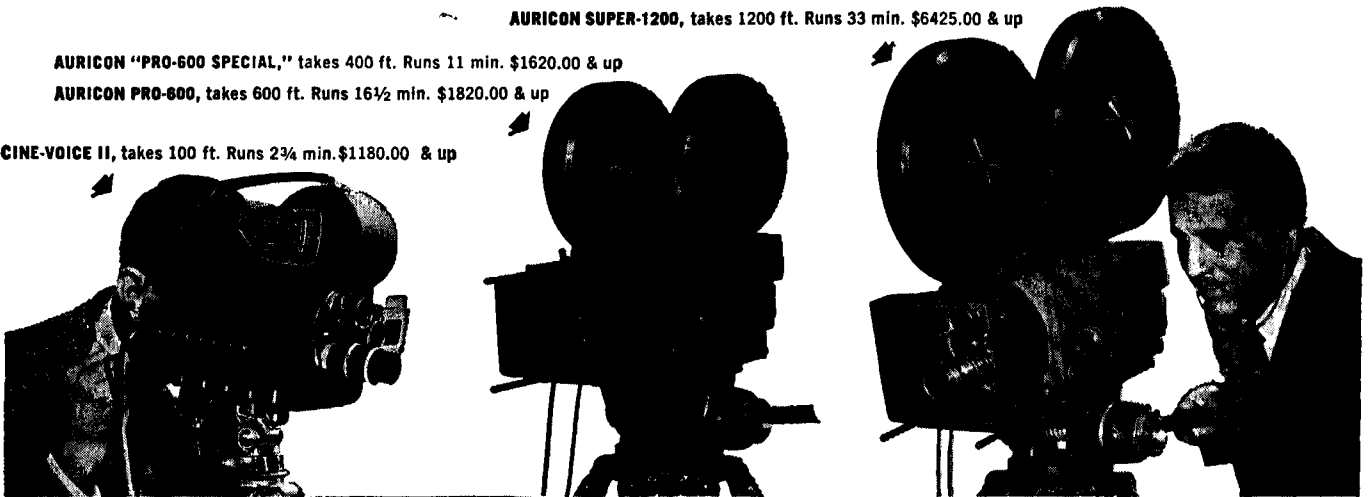


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and process development. Mr. DeMoulin was Chairman of the Rochester Section of SMPTE in 1967 and before that Secretary-Treasurer. He was General Chairman of the 1968 Rochester-Toronto Conference. He is a member of the Society of Photographic Scientists and Engineers and the Rochester Engineering Society.

Harold J. Eady, Vice President and General Manager, Bonded Film Services (Canada) Ltd., Toronto, Ontario, Canada, attended Ryerson Polytechnical Institute, University of Toronto, and Laval University in Engineering, Business Administration and Management. He worked in Canadian Film Laboratories and with the Canadian Broadcasting Corp., where he was engaged in film laboratory operations, distribution and management of film recording, video tape and television programs. He is presently responsible for distribution, storage and servicing of film and tape programs for television, education and industry. Mr. Eady was Arrangements Chairman for the Winter Television Conference in Toronto in January 1968 and is Chairman of the Toronto Section. He is a member of the Association of Motion Picture Producers and Laboratories of Canada.

Raymond L. Estes, Photographic Testing Engineer, Film Testing Division, Eastman Kodak Co., Rochester, N.Y., is a graduate of the University of Rochester in Science and holds a Chemistry Diploma from the Rochester Institute of Technology. He was affiliated with the Film Developing Department of the Kodak Research Laboratories and later with the Film Testing Division. He is presently in charge of the Sound Recording Laboratory in the Motion Picture Laboratory. Mr. Estes has been a Manager of the Rochester Section SMPTE and has acted as a consultant on film and projection problems to various SMPTE committee members.

Adrian B. Ettliger Staff Consultant, CBS Television Network, N.Y., received the B.S.E.E. degree from Purdue University. He has achieved a worldwide reputation for his pioneering work in the application of digital computers to on-line control of broadcast station operation. In 1966 he received an "Emmy" for Engineering Achievement for his work in the development of a stop-action magnetic recorder for sports. Mr. Ettliger has authored several papers which have appeared in the SMPTE Journal and served as Television Topic Co-chairman for the 104th Technical Conference, and has been a consultant to members of various standards committees. He is also a member of the IEEE.

Harold J. Freedman, Assistant to the President, DeLuxe Laboratories, Inc., New York, attended Georgia Institute of Technology and was graduated with the B.S.E.E. degree. He worked in the Recreation Department and the Sound Research Department of Twentieth Century-Fox. After the war he was employed by DeLuxe Labs as the head of the Sound Department and then as Assistant to the President for Engineering where he is

mainly concerned with optical and magnetic sound systems and in the design and development of additive color printing systems. He has served on various SMPTE Engineering Committees including the 8mm Ad Hoc Committee, Laboratory Practice Committee, Color Committee and the Samuel L. Warner Memorial Award Committee. He has been a delegate to ISO/TC36 Working Group 3 on sound recording. Mr. Freedman is a member of the Society of Photographic Scientists and Engineers and the Motion Picture Pioneers.

Robert O. Gale, Director, Product Planning, Motion Picture and Education Markets Division, Eastman Kodak Co., Rochester, N.Y., received the B.S. degree in Chemistry from York College. He has worked in the development of photochemistry for color film sensitometric processes, studies of color motion picture film duplication printing techniques and the development of product specifications for design of audio-visual, professional motion-picture and television-film projection equipment. He has authored several papers presented at SMPTE Technical Conferences. Mr. Gale served on the 16 and 8mm Standards Committee and has been Manager, Secretary-Treasurer and Chairman of the Rochester Section of the SMPTE.

William E. Glenn, General Manager, Applied Physics Dept., CBS Laboratories, Stamford, Conn., received the B.E.E. degree from Georgia Tech, the M.S. and Ph.D. degrees from the University of California at Berkeley. Dr. Glenn was formerly with General Electric Research Laboratories. He holds 49 patents including a large-screen light valve simultaneous color projector and the thermoplastic recording process. He is currently involved in research in applied physics. He has authored several papers on thermoplastic recording, which have appeared in the Journal of the SMPTE. In 1960 Dr. Glenn was presented the ANAK Award for the most outstanding Alumnus of Georgia Tech.

Everett C. Hall, President, Everett Hall and Associates, New Canaan, Conn., was graduated from the Progressive School of Photography, New Haven, Conn. He pioneered laboratory techniques of printing 8mm and super 8mm by the Quad Method, including soundrecording, both optical and magnetic multi-rank. He is presently working as a consultant for production and distribution of motion pictures via the super 8 format, and expanding a line of custom equipment for economical production of large quantities of super 8 prints. Mr. Hall has served as Program Chairman of the New York Section of SMPTE and Topic Chairman at the 104th SMPTE Conference in Washington.

Denis H. G. Howe, Plant Superintendent, Technicolor Film Service, Chicago, Ill., received the A.A. degree from George Washington University, Washington, D.C. Formerly with Capital Film Laboratories and Byron Motion Pictures, he is presently working in the technical management of laboratory operations. He has served as

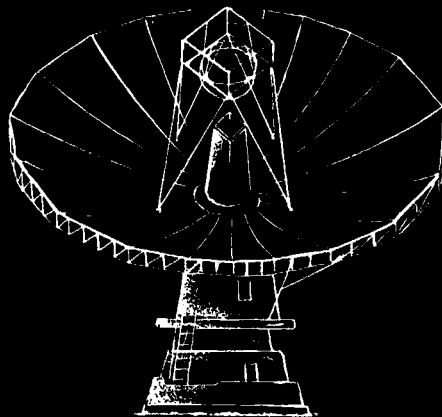
Secretary-Treasurer of the Chicago Section of SMPTE and is now the Section Chairman. Mr. Howe was Exhibit Chairman at the 102nd SMPTE Conference and in 1967 and 1968 was Topic Chairman for the Small Format Sessions.

Joseph D. Kelly, Vice President in Charge of Operations, Glen Glenn Sound Co., Hollywood, Calif., attended the University of California, University of Southern California and Los Angeles Community College. He has worked in the application of synchronous 1/4-in. tape recording in motion pictures and the development of the automated dialogue replacement system and the reversible-update recording system for use in dubbing. He has been in charge of engineering, design, construction and installation of the Glen Glenn Sound facilities since 1952. Mr. Kelly is a member of the Academy of Motion Picture Arts and Sciences, Academy of Television Arts and Sciences, the Audio Engineering Society, and Seminar Faculty of Brigham Young University.

William A. Koch, Sales Manager, Southwestern Region, Motion Picture and Education Markets Division, Eastman Kodak Co., Dallas, Tex., received the B.A. degree from Gettysburg College. He is now working as administrator of sales and engineering services. He has served the Chicago Section of SMPTE as Manager, Secretary-Treasurer and Chairman. He was Vice Chairman of the 102nd Technical Conference in Chicago. Mr. Koch is presently a member of the National Board of Governors of the SMPTE, and is a member of the SPIE.

Arch C. Luther, Jr., Manager, Video Tape Engineering, RCA Corp., Camden, N.J., received the B.S.E.E. from the Massachusetts Institute of Technology. He has worked on the design and development of sync generators, camera control equipment, monitors, switching equipment and other items of television studio equipment. He is now Manager of the Tape Equipment, Projector and Scientific Instruments Engineering Department, responsible for TV tape recorders, magnetic heads, TV film projectors and electron microscope engineering. He holds twenty-five United States Patents and has published numerous papers. Mr. Luther is affiliated with Eta Kappa Nu, the Society of the Sigma Xi and the Institute of Electrical and Electronics Engineers.

J. M. McDonough, Product Specialist, Product Planning-Film, Motion Picture and Education Markets Division, Eastman Kodak Co., Rochester, N.Y., received the B.S. degree in Chemistry from Villanova University and the M.S. from Purdue University. He developed many of the methods used to analyze motion-picture processing solutions and was instrumental in the development of the Ektachrome motion-picture films and processes. He was co-inventor of the ME-4 process and the ECO-2 process. He is currently Secretary-Treasurer of the Rochester Section of SMPTE, and has served as Special Program Chairman of the Rochester-Toronto



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Section Meeting in 1968 and Section Membership Chairman in 1967. Mr. McDonough is a member of the Society of the Sigma Xi and the Society of Photographic Scientists and Engineers.

Sheldon Nemeyer, Manager, Newsfilm Equipment, Laboratory and Sound Services, National Broadcasting Co., New York, received the B.A. degree in Cinema from the University of Pennsylvania. He has pioneered in the development of film-handling and processing techniques for television. He has written and presented several papers on TV news, color-film processing and magnetic-sound problems at SMPTE Section Meetings and National Conferences. He has received awards from the Venice Film Festival, for his film "Wood and Planes," and from the Padua Technical Film Festival, for his film "Wood Planes," and from the Padua Technical Film Festival for a film on "Culdoscopic Technique." Mr. Nemeyer is presently a manager of the New York Section of SMPTE.

John I. Newell, President, Western Cine Service, Denver, Colo., received the B.A. degree from the University of Denver and attended graduate school at the University of Southern California. He was Director of Photography for Hughes Sound Films in Denver and founded Western Cine in 1952. He has published several articles in the SMPTE Journal on negative development and splicing equipment. He founded the Denver Section of SMPTE and served as Section Chairman and on the Board of Managers. Mr. Newell is Arrangements Chairman for the 9th International Congress on High-Speed Photography to be held in Denver during August of 1970.

Kemp R. Niver, Renovare Co. and Lorcac Research Group, Los Angeles, majored in public administration and law at the University of California. He developed a process for re-photographing paper prints of motion pictures made between 1894 and 1912 in the Library of Congress Archives and transferred over 3000 titles to safety film. He is currently engaged as a film historian and industrial film-maker. In addition to several technical papers he has published two books, *Motion Pictures from the Library of Congress Paper Print Collection, 1894-1912* and *The First Twenty Years, A Segment of Film History*. Mr. Niver was awarded an Oscar in 1954, and is Associate Curator of the Museum of the American Society of Cinematographers, Associate Member of the American Society of Cinematographers and the Academy of Motion Picture Arts and Sciences.

Frank H. Riffle, President, Carbons, Inc., Cedar Knolls, N.J., began his career as Assistant Chief Engineer of the Kodel Radio Corp. Hew as a Sound Engineer with ERPI-Altec Service and was then Chief Engineer for Motiograph, Inc., Chicago. He has designed various commercial items while at work for Motiograph, and published several papers in the Journal of the SMPTE. His contributions to the industry have been mainly in the fields of theater-type motion-picture projection

and sound. Mr. Riffle has actively participated in the work of the Film Projection Practice Committee of the SMPTE and presently serves as Chairman of the committee.

Irving S. Rosner, President Rosner Television Systems, Inc., Plainview, N.Y., received the B.E.E. degree from Cooper Union and the M.S.I.E. degree from Columbia University. He has been employed as audio/video systems engineer in the broadcast engineering division of Columbia Broadcasting System and the Radio Corp. of America and is presently involved in engineering consulting and contracting in the audio-visual and communications field. Mr. Rosner served as SMPTE National Membership Chairman 1965-1968 and has published several papers in the Journal of the SMPTE. He is a member of the Mayor's Task Force on CATV and Telecommunications in New York City and Engineering Consultant to Public Television Task Force for Feasibility Study on New York City Public Television Production Center. He is a member of the Institute of Electrical and Electronics Engineers and the American Engineering Society.

Dudley Spruill, Vice President and General Manager, Byron Motion Pictures, Washington, D.C., attended American University. Previously with the U.S. Navy and the Eastman Kodak Co., since 1951 he has been active as an administrator in film processing and technical operations, responsible for all work done by the Production, Sound and Laboratory Sections. He has served as Section Manager and Secretary-Treasurer of the Washington, D.C. Section of SMPTE, and has taken a prominent role in several SMPTE Conferences in Washington, D.C. Mr. Spruill is also a member of the Association of Cinema Laboratories.

H. Leroy Vanderford, (retired), Film Production Manager, American Telephone and Telegraph Co., New York, received the B.S. in M.E. degree from the University of Pennsylvania. Served during World War II as Motion Picture Executive Officer for the Joint Chiefs of Staff, producing films on new weapons and equipment. His motion-picture career covers every phase including writing, cinematography, editing, recording, directing, producing and distributing. He is presently working as a Motion Picture Consultant and is involved in the production of several motion pictures. He served as Short Films Topic Chairman for the 97th, 100th and 103rd SMPTE Technical Conferences. Mr. Vanderford is Past First Vice President of the Industrial Audio-Visual Association and a member of Alpha Chi Rho.

Robert A. Von Behren, Technical Director, Mincom Division, 3M Co., St. Paul, Minn., received the B.S.E.E. degree from Purdue University. He worked on the development of first commercially successful video tape at 3M Co. and has contributed to the development of computer tape, low-noise audio tape, VTR-150 video-tape recorder and the Wollensak audio recorders.

He is presently directing research and engineering on "Wollensak" tape recorders and has staff responsibility for "Mincom" product engineering. Mr. von Behren has served as a member of the SMPTE Video-Tape Recording Committee. He has been active in the Electronic Industries Association, the USA Standards Institute, the Magnetic Recording Industries of America and the International Electrotechnical Commission.

Leslie J. Wheeler, Manager, Motion Picture and Television Division, Ilford Ltd., London, England, attended Acton Technical College and obtained the Higher National Certificate of the Institute of Mechanical Engineers. He holds a patent on a camera steady-testing apparatus and during the Second World War designed mobile film processing stations for the Army and low-altitude cameras for the Air Force. He has also done work for the BBC on compact film processing equipment and sensitometric controls in film making. He is author of *Principles of Cinematography*, which is now in its fourth edition, and is used as a standard reference book by the B.B.C. Engineering Training School. Mr. Wheeler is a Fellow of the Royal Photographic Society of Great Britain and a Fellow of the British Kinematograph, Sound and Television Society.

James L. Wilson, Vice President of Engineering, National Broadcasting Co., New York, holds the Bachelor of Engineering degree from Yale University and the M.E.E. from New York University. As a member of the Audio/Video Facilities Group at NBC he was responsible for the design and construction of many television broadcast facilities in New York and Los Angeles. He was project engineer for the first color studio at NBC and in 1956 was appointed Director of Engineering Planning and Administration where he participated in the design and installation of a modernized computer-controlled Switching Central complex for control of NBC's West Coast television operations. Mr. Wilson has been a member of the SMPTE Papers Committee and the SMPTE TV-Reprint Publication Committee as well as various standards committees.

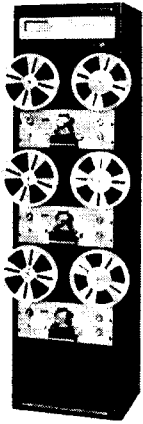
E. Carlton Winckler, Director, Design and Shop Services, Columbia Broadcasting System, New York, attended the Robert Milton School of the Theater where he first began studying lighting and stage composition. Through the years Mr. Winckler has worked in almost every phase of technical and production operations in the theater and television. He is famous for color training lectures all over the country and he has made a number of presentations for SMPTE Conferences and Section Meetings in New York, Detroit, Atlanta and Los Angeles. He has actively consulted with various SMPTE committee members and has participated in papers programs, panel discussions and related technical activities.

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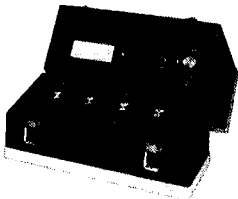
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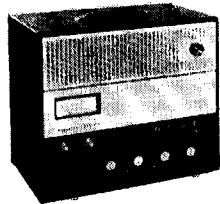
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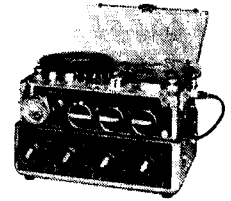
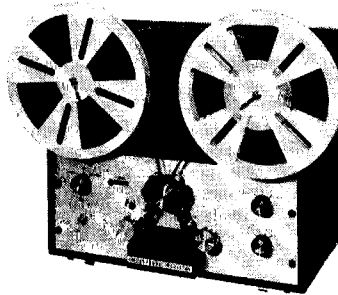
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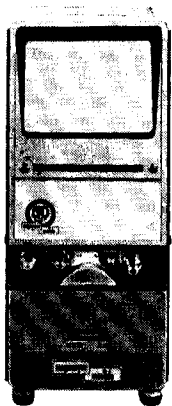
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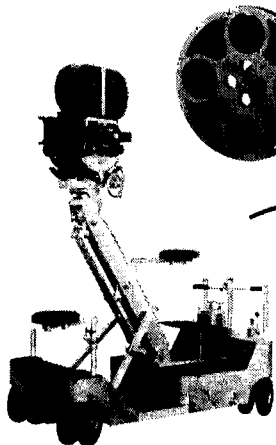
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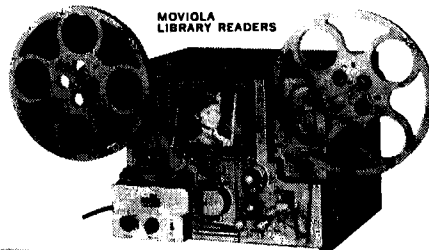
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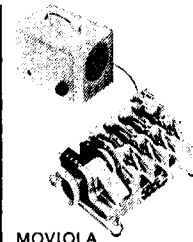


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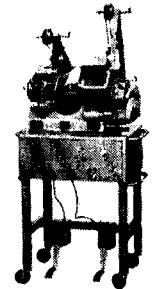


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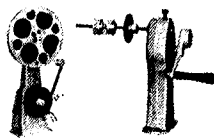
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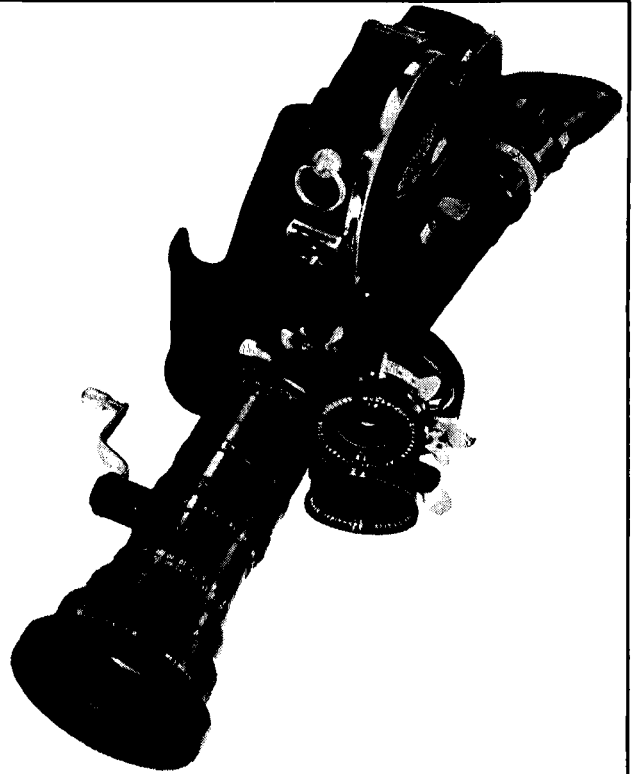
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is natural steel—

in its continuing strive for perfection:



ARRIFLEX® presents the new heavy duty steel bayonet lens mount with matching lens socket in a new turret now on all Arriflex 16 and 35 cameras

The new popular high-performance zoom lenses have solved a lot of cinematic problems—but they created a few, too. Their ability to produce a high-resolution, high definition image depends upon their ability to be correctly seated in relation to the focal plane—focal flange distance, optical alignment and precise centering are, as always, critical. Yet, because of the length and heavy weight of these lenses, maintaining proper seating could be done only with brackets or cradles—which, in turn, added weight and bulk, and made quick lens changes impossible. The new Arriflex heavy-duty Bayonet-Lock lens mount and matching turret have been designed to solve these problems in the most efficient way: to assure precise seating without the encumbrance of extra equipment.

Now the most popular zoom lenses such as 12.5/75mm, 9.5/95mm, 12/120mm and 12/240mm Angenieux and 12.5/75mm Vario Sonnar for Arriflex 16, and 35/140mm and 25/250mm Angenieux for Arriflex 35 will be available with factory installed heavy duty mounts. Other heavy and long lenses such as telephoto or retrofocus wide angles will similarly be equipped at a later time.

TECHNICAL DETAILS:

The new heavy duty bayonet, as well as its matching lens socket are made of extra hard specially fabricated steel castings and machined within closest tolerances. This assures precise and lasting lens seating and alignment for heavy and long lenses, such as zoom optics. Wear of lens mount and socket is practically eliminated. Only one lens socket on each three lens turret is such equipped. A new lock is now also built into each turret on the opposite side of the heavy duty socket. This lock not only arrests turret but also serves to relieve further strain on the entire turret when heavy lenses are mounted. Lenses with standard Arriflex mount can be inserted into the new heavy duty socket in the conventional way. Conversely, lenses with heavy duty Arriflex mount will not fit into standard lens sockets.

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Papers Program

The new Program format introduced at the 106th SMPTE Technical Conference required an unusual amount of planning: first, to achieve a well-balanced high quality program Monday through Wednesday; and second, to make sure the Thursday and Friday super 8 sessions were substantial enough to justify special treatment.

Program Chairman for the Monday through Wednesday part of the Conference was Dr. Roderick T. Ryan of Eastman Kodak in Los Angeles. Dr. Richard J. Goldberg, Houston Fearless Corp., Los Angeles, was Program Chairman for the Super 8 Symposium. SMPTE Editorial Vice-President Rodger J. Ross, Canadian Broadcasting Corp., Toronto, and Papers Committee Chairman Allan L. Williams, Eastman Kodak Co., Rochester, shared primary responsibility for the SMPTE Conference Program, which was run under their joint supervision.

Assisting Program Chairman Rod Ryan in obtaining the many papers presented from Monday through Wednesday were the Topic Chairmen, whose responsibilities were in specific areas. Topic Chairmen were: *Laboratory Practices*, Paul L. Deer and John T. Shafer, Technicolor, Inc.; *Theater Presentation and Projection*, Don V. Kloepfel, DeLuxe General, Inc.; *Photosensitive Material for Motion Pictures and Television*, Dr. Francis A. Gearhart, GAF Corp.; *Applications and Technology*, T. Russell McMurtry, Eastman Kodak Co.; *Instrumentation and High-Speed Photography*, Donald H. Petersen, North American Aviation; *Television*, Charles E. Anderson, Ampex Corp.; and *Opening Films*, Robert B. Creamer, DeLuxe General, Inc., and A. Jacobs, Paramount Studios. Topic Chairman for *International Papers* was Dr. Hans Chr. Wohlrab, Hollywood Film Co.

One of the highlights of the Program was a special session on Tuesday evening entitled "International Test Films for Television." This was the session at which Fyodor F. Provorov of Moscow was to show the new Soviet test film for color TV which he subsequently presented on Friday morning. The session was nevertheless a full one, as Chairman of the SMPTE Color Committee Frank P. Brackett of Technicolor, Inc., presented a discussion



SMPTE Executive Vice-President Wilton R. Holm and Conference Vice-President E. B. (Mike) McGreal.

on the SMPTE color television subjective test films and slides. Karl-Erik Gondesen was not able to present a paper on film recommendations for use on European television. In his place C. B. B. Wood of the British Broadcasting Corp., London, outlined in an informative address the work of Sub-Group G3 of the European Broadcasting Union, of which he is chairman. Bill Wood was introduced by Hans Chr. Wohlrab of Hollywood Film Co.

Two papers were cancelled from the Program: "A Versatile System for the Automation of Television Post-Production" and "The Italian Influence on Technology in British Film and Television Studios."

Television received a great deal of attention on the SMPTE Program. One event of considerable importance was the panel discussion on video-tape editing, which was part of the television sessions on Tuesday afternoon. The session was jointly organized by Fred Remley and Charles Anderson. The discussion revolved mainly around the questions of time codes recorded in the cue track to facilitate editing and automation of video-tape operations.

Regarding the papers program as a whole, it was said that this particular program showed a larger percentage of papers with SMPTE *Journal* publication potential than any other program in recent SMPTE history. The quality of papers throughout was unusually high and as a result, SMPTE members can look forward to extremely interesting *Journals* in the months ahead.

Super 8 Symposium

For the last two days of the SMPTE Conference, the Program concentrated on super 8 film production. In all, there were fourteen papers presented, plus a panel discussion. "A New Method of Quad Rank Printing Super 8" was cancelled and replaced by "A New 8mm Cartridge Projection System" by T. J. Rappel and F. L. Windsor, Bell & Howell Co., Chicago.

Interest in the four sessions of the Super 8 Symposium was very high as evidenced by the unusually large attendance, especially since these sessions were held at the end of the week. Many of the leading experts in the super 8 field gave presentations during these sessions.

The Super 8 Symposium ended on Friday afternoon with a panel discussion involving almost all the authors who had presented papers during the two-day meeting. Because of the heavy interest in the Super 8 Symposium, the Society is publishing the proceedings of those four sessions; it is anticipated that the Proceedings will be published within a very few months.

Capping the Super 8 Symposium was a special luncheon on Friday, October 3rd. Guest Speaker for the occasion was Senator George Murphy of California who, as everyone knows, has strong ties with the motion-picture industry. Below are excerpts from Senator Murphy's address to the SMPTE.

Remarks by Senator Murphy

There is a degree of risk involved in inviting a "professional politician" to talk about anything he wants to talk about. But then, you know, I haven't always been a Senator. I have quite a past. But it's one that I don't mind talking about. In fact, I'm proud that most of my professional life has been spent in the motion-picture industry.

But when you've been in the United States Senate, even for a few years, serving your state and your country — as well as you can — intimately exposed to all of the daily problems of government — you can gain a new perspective from all the pressurized, concentrated experience. You must try to absorb and realize a fantastic amount of information and you hope you



Super 8 Symposium Program Chairman Richard J. Goldberg, Conference Program Chairman Roderick T. Ryan, and Get-Together Luncheon Chairman Jack P. Hall.



Registration Chairman Hartwell T. Sweeney, Auditor Ken Jones, and Banquet Chairman Jack Goetz.

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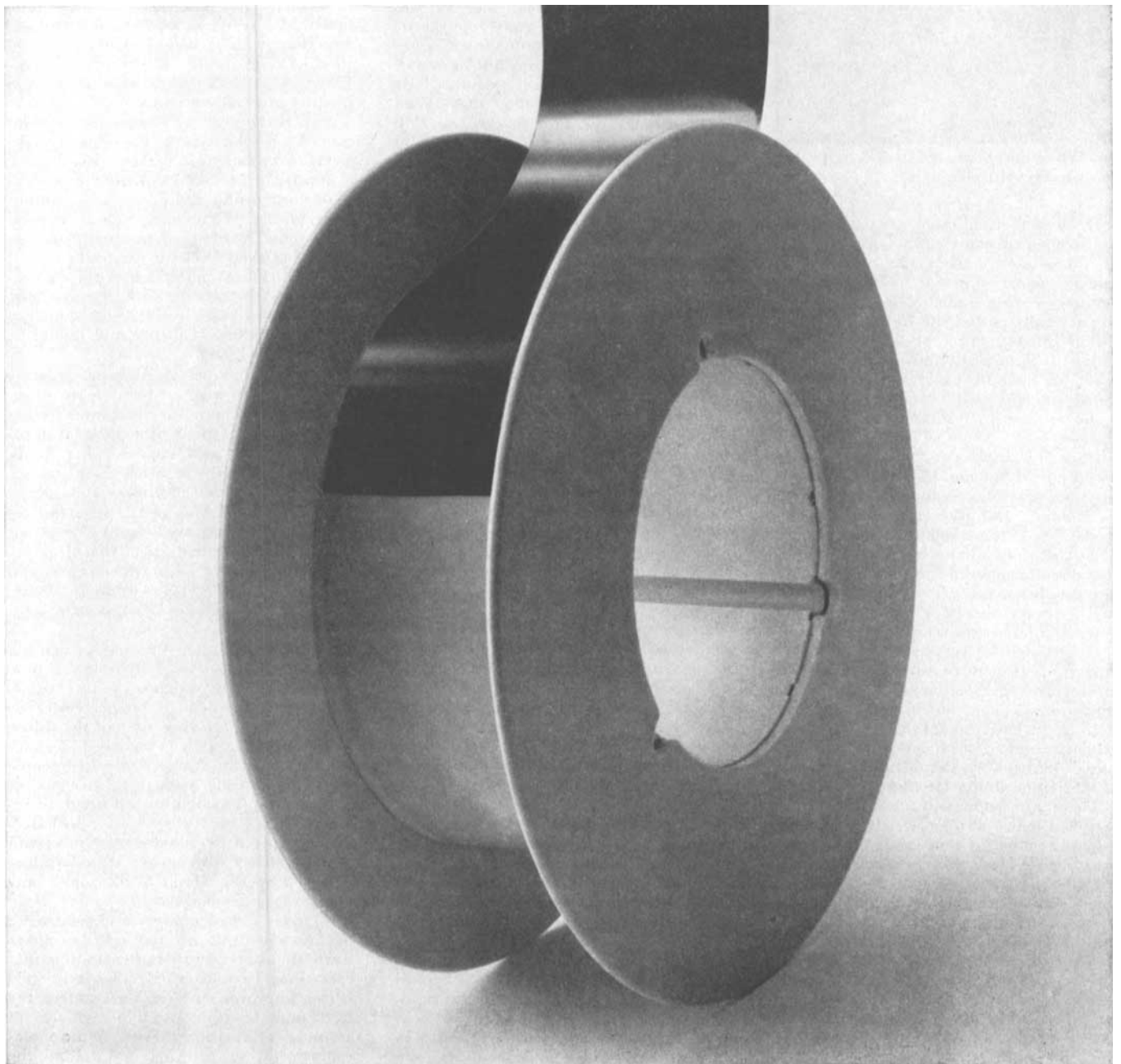
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achieve new insight and some wisdom.

In spite of the years in Washington, I still feel very much at home with an SMPTE audience. So I'd like to feel completely free to express myself on some important subjects that involve us all — as an industry — as a profession — and as a tremendous force effecting our entire society. Don't worry! — I'm going to talk about Super 8 too. You see, in the picture I view, — it's all related.



Dr. White and Super 8 Luncheon Speaker Sen. George Murphy.

Have you given much thought to the unprecedented contribution that you and your associates have made to the total human experience by permitting the greatest viewing audience ever assembled to personally participate in the making of history during the recent Apollo 11 exploration? Do you realize how much that one event has done to correct and enhance the faded and distorted image of the United States as seen, in real time, by the world audience?

Have you appreciated what that major milestone in human history would have been without photographic and television technology, and the moon-to-mankind, speed of light communication system? That glorious happening, that mind-stretching experience would have been reduced to a few rocks in a museum, a touring hardware display, a few lectures or a series of syndicated magazine articles.

If McLuhan is right about our global village and if many of our younger citizens are identifying themselves with the "now generation," then your science and your technology have caused it. And if there are new human problems that have resulted, perhaps we should all share some of the responsibility for those also.

There are many advantages to being over 25. Your "now" is stretched out over a longer period of time, and you can recognize more cause and effect relationships.

I feel greatly privileged to live in our times. We've been able to experience so much so quickly. The educational opportunities are almost overwhelming. First, you're thrilled by watching man land on the moon. Then you're actually invited to be a witness to an SMPTE symposium — *on Super 8!* It truly is a wonderful world or as Grandma would say, "What will they think of next?"

I'm really not trying to play the role of senior citizen, God knows, but I do remember a lot about the evolution of the motion-picture industry, and the emergence of our professionalism, and I can see some of our sins as well as our virtues.

In my professional lifetime we've gone, all too rapidly perhaps, through the "flickers," the more sophisticated silent phase, the sound, all the "glorious color," the stereo, and the variety of wide-screen formats. We have perfected our technology in imaging in many ways, but we haven't always been equally aware of the quality of our service to society. There is a lot of film being projected in theaters today that, in former years, would have been "out takes," or not exposed at all. I'm no prude, but neither am I always proud, of some of the subjects we have exposed lately.

I recall the motion-picture industry's fear and prejudice toward television, even though it ultimately expanded and enriched the film market manifold. Do you remember when 16mm was "spaghetti" and no self-respecting "professional" cameraman or editor would touch it, unless of course he was "between pictures." It hadn't been anticipated then that 16mm would expand the film market, develop new film applications and different film techniques to a mushrooming new business serving government, industry and education. It's what always happens when more peoples' needs are served, more economically, on a wider scale.

Did 16mm really ever harm the 35mm industry? Or did it substantially increase the impact of the motion-picture industry on our GNP and improve our service to civilization? 16mm made the vital film communication profession possible, and economically feasible. It permitted more people to learn about and through the medium, all over the world. It permitted a first degree of miniaturization that enabled more mass production, making more jobs, more fans, more profits for industry. Even more important, it brought films into the schools, into the industrial world and into government, where it substantially speeded up and perfected the vital communication process. I have good reason to believe that 16mm also was the secret weapon that won World War II.

But finally, along came 8mm. A "toy" — an "insult" — something you wouldn't be caught dead with. I know. I tried for years to promote it and the *cartridge loaded films* that seem to have caught on pretty well more recently in some of the *more progressive* areas. Then came Super 8 with the better image, the better sound tracks, and even quite respectable optical sound.

Now it's a whole new ball game. Super 8 is just another step in miniaturization, in permitting mass production, in extending the state of the art and impact of the motion-picture medium on an ever expanding audience. Super 8 isn't a substitute for 16mm, anymore than 16 was for 35. But it is taking your filmed message — hopefully one that's worth distribution — and it's extending your circulation beyond the major arteries and out into the capillaries. You can't relate it in terms of "box-office" but you can in terms of "profit," in "information," in understanding," in

"communication" or even in "service" to humanity.

Like the VW ad, we can "think small," but on a much grander scale. We should try to see the entire AV communication industry as an important new profession and take a professional attitude toward it without prejudice.

Thanks to some of you, we've made some progress toward super 8 standardization. We can all make more effort to make it easier for more people to use your technology and products.

In the Senate, I have committee responsibility in the field of education. Educators all over the country — all over the world for that matter — need thoughtful assistance in finding ways to apply all the new hardware, and to develop better software, to improve teaching and learning techniques. More and more the new generation is seeking newer, more reliable, more relevant information. Young people are devouring new ideas and trying to respond to so many new patterns of progress. The better idea seems to be individualized instruction, with a wide range of off-the-shelf AV learning aids, single concept films and abbreviated versions of motion pictures originally produced on 35 or 16.

This is the new age of manned exploration of our solar system. We've gone about as far as we can go in making perfect visual images in life-like color. Better *perhaps than most people* can even see — without their glasses. We've made sound so good "that sound is better than sound," and so loud, that even our best ears can't take it all in. Technical perfection in these directions could be nearing a dead end street. But technical and creative professionalism is a never ending challenge and should be our continued goal.

Because of super 8, even elementary school children will be able to learn to experiment and produce motion pictures and to exchange their own personal documentaries with children of other lands. This could greatly improve global understanding at the most impressionable ages.

Super 8 film classics in cartridges will be purchased in super markets, like record albums, or distributed, like filmed paper backs, through local libraries. As a friend of mine in the Pentagon sums it all up, "Super 8 can become a super-man with better super-vision."

I've been identified by some as being a political conservative. But really, I only want to conserve what's of real value, what's been proven to be of service or what's always been true. One of the things worth conserving is Thomas Jefferson's concept "that the strength of a free people is always directly related to freedom of education and availability of accurate information." That's why we have had freedom of speech, freedom of the press and the tradition of universal education. That's why the Moon Walk could only happen in a free society.

In today's challenging world, where we have so much to learn and so little time to learn it, where youth is demanding that everything be told exactly like it is, we'd better improve, develop and protect the freest and broadest possible exchange of accurate information through audio visual communication, showing and telling the

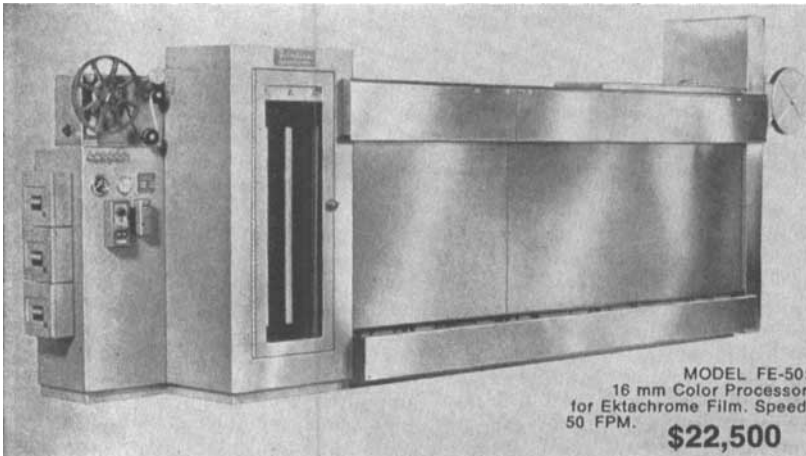
The Money-Makers

FILMLINE'S professional color film processors for motion picture laboratories.

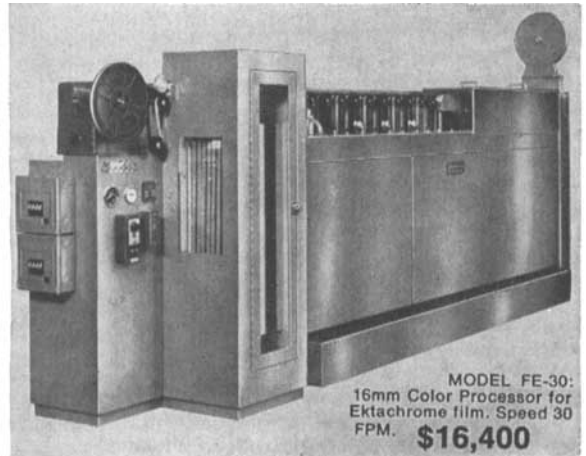
The Filmline Models FE-30 and FE-50 are fast, foolproof, troublefree and long-lasting. They turn out consistently superior work. The design is backed by Filmline's reputation as the world's leading manufacturer of film processors for the motion picture laboratory industry.

Now enjoy the benefits of professional equipment incorporating exclusive Filmline features that have paced the state-of-the-art in commercial, industrial and defense installations at a cost lower than processors offering less.

Check the exclusive Filmline features below:



MODEL FE-50:
16 mm Color Processor
for Ektachrome Film. Speed
50 FPM. \$22,500



MODEL FE-30:
16mm Color Processor for
Ektachrome film. Speed 30
FPM. \$16,400

● **"FILMLINE OVERDRIVE FILM TRANSPORT SYSTEM"**

This marvel of engineering completely eliminates film breakage, pulled perforations, scratches and operator error. The film can be deliberately stalled in the machine without film breakage or significant change of film footage in solutions. The heart of any film processor is the drive system. No other film drive system such as sprocket drive, bottom drive or simple clutch drives with floating lower assemblies can give you the performance capability of the unique Filmline Overdrive Film Transport System.

● **"TORQUE MOTOR TAKE-UP"** gives you constant film take-up and does not impose any stress or strain on the film itself. Completely independent of the film transport system. This FILMLINE feature is usually found in professional commercial processors but is incorporated on the FE-30 and

FE-50 models as standard equipment. Don't settle for less!

● **"TEMP-GUARD"** positive temperature control system. Completely transistorized circuitry insures temperature control to well within processing tolerances. Temp-Guard controls temperatures accurately and without the problems of other systems of lesser sophistication.

● **"TURBO-FLOW"** impingement dryer. Shortens dry-to-dry time, improves film results, and carefully controls humidity content of your valuable (and sometimes rare) originals. Immediate projection capability is assured because the film dries flat without the usual curl associated with other film processors.

● **"ZERO DOWN TIME"** The reputation of any film processor is only as good as its reliability. The

combination of the exclusive and special added Filmline features guarantees trouble-free operation with absolute minimum down-time and without continual operator adjustments. Recapture your original investment in 2 years on maintenance savings alone. Filmline's "Push the button and walk-away processing" allows inexperienced operators to turn out highest quality film.

● **"MATERIALS, CONSTRUCTION AND DESIGN"** All Filmline machines are constructed entirely of metal and tanks are type 316 stainless steel, heliarc welded to government specifications. The finest components available are used and rigid quality control standards are maintained.

Compare Filmline features to other processors costing more money. Feature-by-feature, a careful evaluation will convince you that Filmline offers you more for your investment.

Additional Features included in price of machine (Not as extras).

Magazine load, daylight operation ■ Feed-in time delay elevator (completely accessible) ■ Take-up time delay elevator (completely accessible) ■ Red brass bleach tank, shafts, etc. Prehardener solution filter ■ Precision Filmline Venturi air squeegee prior to drybox entry ■ Air vent on prehardener ■ Solid state variable speed D.C. drive main motor ■ Bottom drains and valves on all tanks ■ Extended development time up to two additional camera stops at 50 FPM ■ Pump recirculation of all eight solutions thru spray bars ■ Temperature is sensed in the recirculation line ■ All solutions temperature controlled, no chilled water required ■ Built-in air compressor ■ Captive bottom assemblies assure you constant footage in each solution ■ Change over from standard developing to extended developing can be accomplished in a matter of seconds ■ Impingement dryer allows shorter put through time.

Partial listing of Filmline Color Installations: — NBC- New York, NBC- Washington, NBC- Cleveland, NBC- Chicago, CBS & ABC Networks, Eastman Kodak, Rochester.

Laboratories: De Luxe Labs, General Film Labs (Hollywood), Pathe-Labs, Precision Labs, Mecca Labs, Color Service Co., Capital Film Labs, Byron Film Labs, MGM, Movie Lab, Lab-TV, Technical Film Labs, Telecolor Film Labs, Guffanti Film Labs, A-One Labs, All-service Labs, NASA Cape Kennedy, Ford Motion Picture Labs.

TV Stations: WAPI-TV, WHP-TV, WMAL-TV, WXYZ-TV, WWL-TV, WMAR-TV, WJXT-TV, KETV-TV, WTOP-TV, WEAT-TV, WCKT-TV, WAVE-TV, WAVY-TV, KTVI-TV, WCPQ-TV, KTAR-TV, WSYR-TV.



Dept. SD-69

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"When you buy quality Filmline Costs Less"



Equipment Exhibit Chairman Warren Strang and Conference Vice President Mike McGreal officially open the Equipment Exhibit.



View of Equipment Exhibit.

truth, to fill those credibility gaps and bridge those generation gaps we hear so much about. A recent survey has indicated that modern audio-visual media, including television of course, provide over 90% of the total learning experience for today's children. The recently released report of the National Commission on the Causes and Prevention of Violence, chaired by Dr. Milton Eisenhower, indicates clearly that the learning experience is not all constructive.

The motion-picture and television media used merely as entertainment, have only a limited value to society. When they're used to advertise or as training media, they increase our economic and manpower resources. But when applied to the service of human enlightenment they may fulfill their greatest, most lasting mission. SMPTE has been a great force for the development of motion-picture and television science, technology and modern hardware. Your techniques and products have paced the quality of the theatrical and broadcast state-of-the-art. However, SMPTE has been primarily hardware oriented. That's been extremely important.

Now we need the same kind of quality and professional standards in the software.

What are the purposes to which we apply our science and technology? What is their impact on the world audience? What kinds of images are we creating in men's minds and hearts? That is the newer science, the newer technology. That may not be the field of technical expertise for SMPTE. But you are all creative, inventive and responsible experts in your own way. Our AV communication systems and what we do with them to develop better understanding can determine the ultimate fate of the people of our planet, in war, or in peace. Properly used, I believe we can produce the most important force for peace and prosperity in the world.

Local Arrangements

SMPTE members have come to expect an excellent conference in Los Angeles. Most of the local people who worked on committees for the 106th were veterans of past conferences and so had had experience in handling the many operations and problems that always crop up in planning for such a large gathering. Prime responsibility for the SMPTE Conferences is vested in the office of Conference Vice-President E. B. McGreal. Mike, who is in his third year as Conference Vice-Presi-

dent, was himself on local committees during previous Los Angeles conferences, responsible for registration and hotel arrangements. It was his initial guidance and wise committee appointments that, in large measure, accounted for the success of the 106th.

Local Arrangements Chairman was Howard Stucker of Los Angeles City College. He was assisted by Ted Fogelman, Consolidated Film Industries, who was Local Arrangements Co-Chairman.

Two of the most demanding jobs at any Conference are the Hotel Arrangements and the Public Address and Recording Chairmanships. At the 106th, both jobs were handled by one man: C. Carroll Adams III. Carroll was one of the busiest men at the Conference, alternating his time between settling many of the small problems that come up as far as the hotel is concerned and going up to the sound booth to make sure that all the session discussions and anything else of importance was being recorded properly.

Another job that is practically full-time at the conference is that of the Auditor, who was Ken Jones, Consolidated Film Industries. Hartwell Sweeney, Eastman Kodak Co., who served as Registration Chairman, was also on full-time duty.

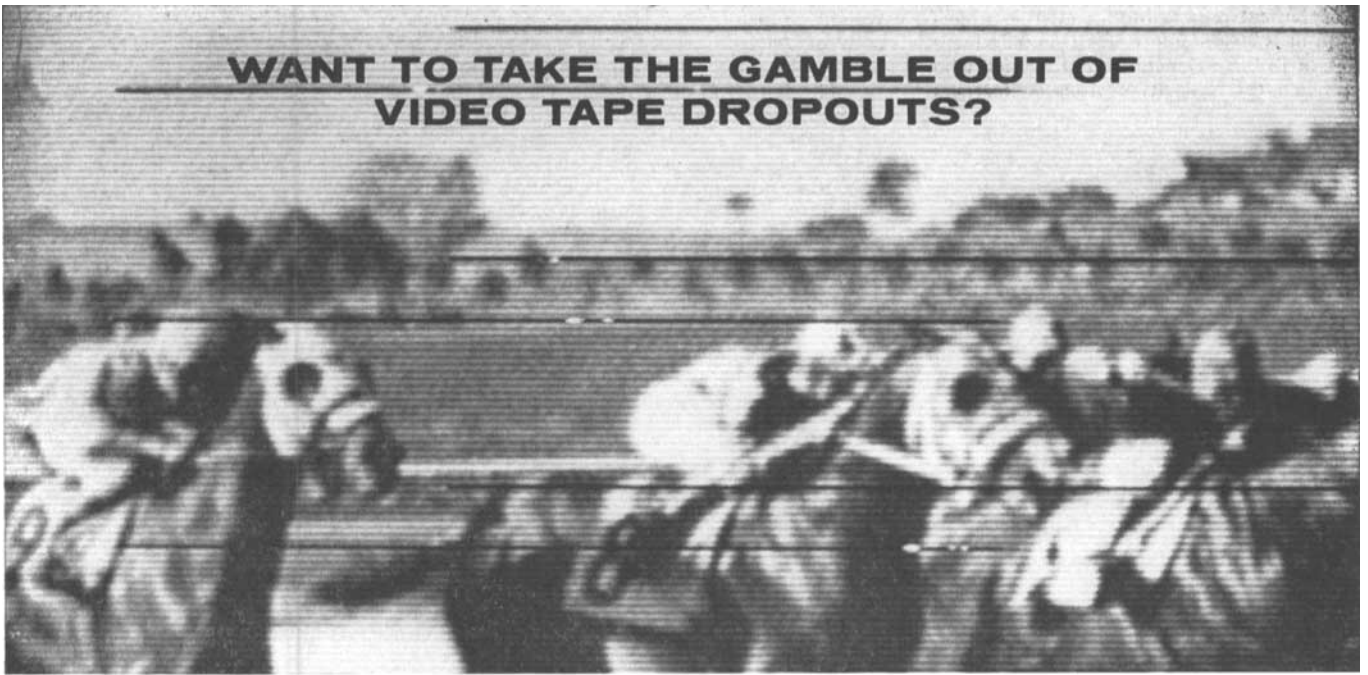


Historical Exhibit. Eric Berndt, whose collection formed part of the exhibit, is at right. Historical Exhibit Chairman Dick Sullivan is second from left.

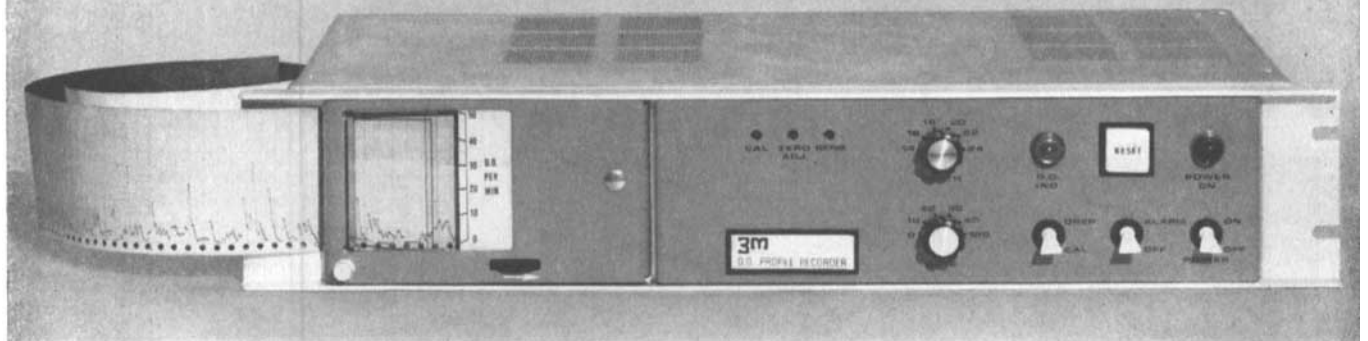


President White congratulates Patrick Byrne of Kliegl Bros. for winning the Exhibit Award. Edward Schachter is at right.

WANT TO TAKE THE GAMBLE OUT OF VIDEO TAPE DROPOUTS?



LET 3M's DROPOUT PROFILE RECORDER KEEP YOUR BEST TAPES IN THE RACE



Now for the first time it is possible with the 3M Brand Dropout Profile Recorder to evaluate dropout rate and annoyance factor during normal on-line playback, and to obtain a permanent strip-chart record for future reference. This enables you to decide when quality degradation has reached the point where the tape should be retired.

There's no fooling the Dropout Profile Recorder. It displays the true condition of a tape electronically even while the same tape is being dropout-compensated during broadcast to achieve acceptable visual quality.

As you can imagine, the logical companion to the DPR is the 3M Brand Dropout Compensator. The DOC electronically supplies full-color replacement

of lost video information. But dropout compensation can go only so far. When tape damage exceeds acceptable levels, the Dropout Profile Recorder is the only reliable way to decide on future usability.

The entire record for a one-hour video tape occupies only five inches of strip chart on the DPR. This chart can be evaluated at a glance. It can then be torn off and stored with the tape.

There are several additional features of the DPR which are described in our DPR brochure. (We'll send you a brochure on the DOC also, in case you are interested.) Drop us a line. Better still, call our DPR Information Phone at (805) 482-1911 ext. 216 and request the brochures.

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The man responsible for all the projection at the Conference was Don V. Kloepfel, of DeLuxe General, Inc. Kloepfel, who handled this task at previous conferences



Arrangements Chairman Howard Stucker.

also, has become SMPTE's projection expert. He is the editor of the SMPTE Projection Manual, published in November.

The Membership Chairman was Marvin Jacobs, also a veteran of previous conferences; it was Marv who was responsible for signing up 75 new members at the 106th. Harry Lehman was in charge of Publicity, Harry Whitmore in charge of Transportation, and Richard Sullivan was responsible for the Historical Exhibit. Carleton

Wright, pinch-hitting for Phil Singer, both of Agfa-Gevaert, was in charge of Hospitality and Foreign Delegations. Vaughn Shaner, Eastman Kodak Co., handled the SMPTE Golf Tournament held the Friday before the Conference began.

The arrangements for the Get-Together Luncheon were in the hands of Jack P. Hall, Producers Service Corp. Jack Goetz, Consolidated Film Industries, was Banquet Chairman. Goetz also made the arrangements for the Marineland trip on Sunday evening.



Hotel Arrangements and Sound and Recording Chairman C. Carroll Adams III.



Exhibit Chairman Warren Strang.

Equipment Exhibit

The SMPTE Equipment Exhibit boasted 92 booths of professional motion-picture and television equipment displayed by 58 of the leading companies in these industries. Demand for the limited exhibit space was the greatest of any SMPTE Exhibit; those companies who were in the Exhibit were rewarded by a large turnout.

Exhibit Chairman was Warren Strang, of Hollywood Film Co. Strang, who has been Exhibit Chairman at the last three Los Angeles Conferences said he had never seen as much demand for space as at this Exhibit. He said he thought it was unfortunate that the Century Plaza didn't have more available exhibit space to accommodate the many companies that had to be turned away.

The Exhibit opened at 5 p.m. Monday afternoon with Strang and Conference Vice-President Mike McGreal conducting the opening ceremonies with a clapstick. The Exhibitors' Open House followed the opening.

The Exhibitors at the Conference were:

Alert Enterprises, Inc.
 American Photomec Corp.
 Angénieux Corp. of America
 Arriflex Corp. of America
 Bardwell & McAlister, Inc.
 Bell & Howell Co.
 Berkey-ColorTran, Inc.
 Birns & Sawyer, Inc.
 Carter Equipment Co., Inc.
 Century Lighting, Inc.
 Century Precision Cine/Optics
 Christie Electric Corp.
 Cinema Beaulieu
 Cinematic Systems, Inc.
 DuKane Corp.
 Eastman Kodak Co.
 Eclair Corp. of America
 F&B/Ceco, Inc.
 General Electric Lamp Div.
 General Enterprises, Inc.
 Alan Gordon Enterprises, Inc.
 Gravco Sales
 Gryphon Corp.
 Hazeltine Corp.
 Hollywood Film Co.
 Instrumentation Marketing Corp.
 The Intercraft Corp.
 International Audio Visual Corp.
 J & R Film Co.
 Kliegl Bros. Western Corp.
 L-W Photo, Inc.
 Magnasync/Moviola Mfg. Co., Inc.
 Magna Tech Electronics Co., Inc.
 Magnetic TVI Corp.

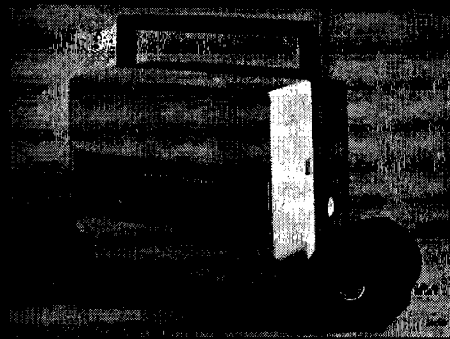
Space contributed by the publisher as a public service.



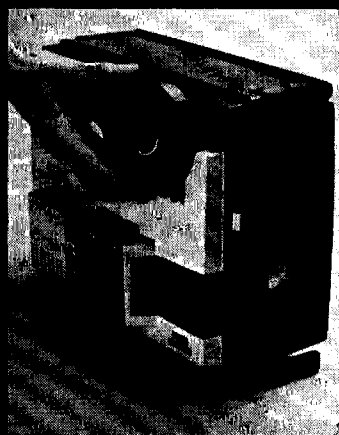
**Use Christmas Seals.
 It's a matter of life and breath.**

Fight emphysema, tuberculosis, air pollution.





Kodak presents a fully automatic cartridge-loading projector that makes it a snap to show movies.



“Snap”

Kodak's done it for you—snap-on movies with the new cartridge-loading *Kodak Ektagraphic 120 Movie Projector*. Just snap on the new Kodak super 8 cartridge, and the show's on.

With the *Ektagraphic 120 Projector*, there's now a low-cost, portable, easy-to-use display system that makes it a snap for anyone to show films. Mean anything to you and your business? Like the fact that now your films are more usable by more people in more places? And the fact that now's the time to consider reducing more of your 16mm films to super 8 for even wider distribution? Think about it.

The *Ektagraphic 120 Projector* is rugged—completely dependable. You can instantly repeat any part of the film

by just pressing a button. You can also project any frame as a still picture. At the end, the film automatically rewinds back into the cartridge—ready to show again, right from the start.

And the unique new Kodak cartridge? It's also a snap to load or unload with standard super 8 reels in 50- or 100-foot lengths. Just snap it open. Drop in the film reel. Snap the cartridge closed, and it's ready for showing. To edit or clean the film, simply snap open the cartridge.

A Kodak Audiovisual Dealer will be glad to show you how the new *Kodak Ektagraphic 120 Movie Projector* can become a convenience tool in your film operation. See him, or contact the nearest office listed below.



ARRIFLEX® 35 digs in to score for Harry Hamburg's V-8 Cocktail Juice Commercials

V-8 Cocktail Juice wanted to present themselves as the 'different' kind of drink . . . and so in doing, gave Harry Hamburg Productions, New York, a wildly different kind of assignment.

"The central theme," writes Harry, "involved a typical American family living in a 'rut' because they all drank the same old breakfast juice. After trying V-8 they came charging out of their ruts, ready to face the day."

But most producers would have required a more potent beverage to face the day that shooting began on the commercial series. "The logistical problems proved to be unbelievable. Ruts—holes 15 feet square and 9 feet deep, had to be dug in the loveliest neighborhoods we could find, in California, New York and New Jersey." The problem, of course, was how the neighborhoods might react when they found Harry, his crew and equipment, the cast, a couple of steam-shovels and a bulldozer or two on local park lawns. It was a situation requiring exceptional tact on Harry's part, and failing that, exceptional speed.

"We often started shooting before the holes were finished, and started filling in while we were still shooting. Have you ever tried to be creative with irate citizens breathing down your neck? And how do you keep a white tablecloth white with those machines spewing earth and dust all over the place?"

Harry recalled, "with location problems, tight shooting schedules, difficult angles and uncertain weather, the only thing that didn't give us trouble was our camera. We exposed 55,000 feet of color film for the 30 second commercials. The Arriflex 35-2C was chosen because it's always been our favorite—for portability, bright reflex viewing, quick-change magazines and exceptional all-around operating convenience."

In view of the traveling, and the many elements he had to coordinate and transport, Harry could allow for only one camera—that he chose an Arriflex was typical. Because cinematographers the world over have come to trust Arriflex for critical 'one chance' shooting in every kind of production, under all conceivable conditions. Its mobility, unique in the 35mm field, is one major reason. Its ability to adapt from a hand-held 'wild' camera to a complete blimped studio-sync-sound system is another. Its A-Z capability has helped users all over the world avoid getting stuck in a cinematic rut.



WOODSIDE, N.Y. 11377 **ARRIFLEX**
CORPORATION OF AMERICA



The sharpest thing on any screen.

Your Schneider Lens.

Whether your screen is movie or monitor, you start out sharper with a Schneider Variogon or Vidicon lens.

As one would expect.

After all, the Schneider name on any lens has been the hallmark of excellence for over 50 years.

And today Schneider lenses are better than ever.

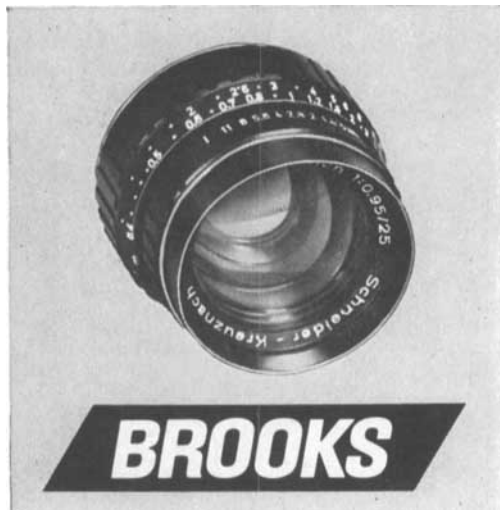
Schneider's infallible "inspectors" assure it. Because the inspectors that check and re-check every lens are the most advanced electronic instruments available.

They overcome the imperfections of the human eye, guarantee better quality control. They're responsible for the superior resolving power, the consistently correct color balance in every Schneider lens.

Schneider Vidicon lenses are specially designed for the exacting requirements of television. They feature standardized, vibration-proof mounts, chrome-plated for constant electrical conductivity, stability under temperature extremes and resistance to corrosion. Torque for both focusing and diaphragm rings is set at 500 cmg. Focus ring rotates through 300°. Individual f/stops are 8° of arc apart.

For TV and 35mm or 16mm movies, there's a complete range of Schneider lenses. They come in many sizes and many speeds (including the fantastically fast Xenon f/0.95 shown below), standard or zoom, and in focusing or barrel mounts. All are available for manual or remote operation.

Talk your requirements over with your dealer or write for a free catalog to Burleigh Brooks Inc., 44 Burlews Court, Hackensack, New Jersey 07601.



Mitchell Camera Corp.
Mole-Richardson Co.
Nagra Magnetic Recorders Inc.
Oxberry-Berkey Technical
Paillard, Inc.
Pako Corp.
W. A. Palmer Films, Inc.
Photo-Sonics, Inc.
Jack Pill's Camera Equipment
Plastic Reel Corp. of America
Precision Laboratories
Producers Service Corp.
Rank Precision Industries, Inc.
RCA Film Recording
S.O.S. Photo-Cine-Optics, Inc.
Seiki Co. Ltd.
Shure Bros.
Sylvania Electric Products, Inc.
Tele-Cine, Inc.
Todd-AO Corp.
Unilux, Inc.
Universal Projector Co.
Westrex Div. of Litton Industries
Yardney Electric Corp.

The Equipment Exhibit provided the largest single session on the Papers Program. On Wednesday morning, October 1st, some twenty papers and demonstrations were presented by exhibitors on new equipment that had been introduced at this SMPTE Conference.

This Exhibitors' Session was considered by many to be one of the most interesting ones of the Conference. It provided descriptions and demonstrations of new equipment with details they might not have gotten by visiting an exhibitor's booth.

Exhibit Award

Kliegl Bros. Western Corp., 4726 Melrose Avenue, Los Angeles, won the 106th Conference Exhibit Award. The announcement of the Award was made by SMPTE President Deane R. White at the close of the Exhibit on Thursday, October 2nd.

Kliegl Bros. displayed quartz lighting equipment, portable lighting kits, lighting control system equipment including remote control SCR dimmers, a multisyn-control console, and a portable lightweight six 2400-W dimmer package. Staffing the Kliegl Bros. booth were Patrick Byrne, George Howard, Bruce Kelly, Gary Montgomery, Eugene Murphy, Edward Schacter, Robert Soller and Kenneth Vannice.

A special Exhibit Awards Committee made up of high-ranking SMPTE officers chose this booth from among those of the 58 exhibitors at the Conference on the basis of technical excellence, originality of presentation, and total effectiveness.

Details on the presentation of the Award plaque, which occurred at a date shortly after the Conference, will appear in a future issue of the *Journal*.

Historical Exhibit

An effective display of historical motion-picture equipment was featured in the Registration area at the Conference. The display was extremely well done and attracted a great deal of attention throughout the week.

The man responsible for setting up the Historical Exhibit at the Conference was Richard Sullivan, of Eastman Kodak Co.;

he also arranged the display at the 103rd Conference.

The theme of the Historical Exhibit at the 106th Conference was home entertainment. Universal Studios supplied selected pieces from the Mogens Skot-Hansen collection to illustrate the prehistory of the motion-picture, and also early home movie equipment from the collection of Eric Berndt, inventor of the Auricon camera. Berndt recently sold his extensive collection, which was featured at the last Los Angeles Conference, to Universal Studios.

The Mogens Skot-Hansen collection, also recently acquired by Universal Studios, included one highlight of the display: a projecting kaleidoscope that presents a continuous light show, 19th century style. Two large reproductions of magic lanterns were also on exhibit; one of them contained a modern projector which showed reproductions of 19th and early 20th century slides.

A short description, written by Gregory Peck, giving the background of the Historical Exhibit, was distributed at the display. It is reprinted below.

Historical Exhibit

Welcome to the historical exhibit of this 106th SMPTE conference. Enjoy yourself now with this splendid display.

From man's very beginnings he has attempted to duplicate or recreate what he witnessed in nature and life about him. Probably the "Magic Lantern" was the first device used for this purpose. Magic Lanterns are known to have existed as early as 1646. Our authentic pieces are among some of the most rare and beautiful examples still in existence.

A peculiarity in the way humans see things—known as "persistence of vision" causes what we see to stay, briefly, on our mental screen after the image has passed on. It is this peculiarity that makes it possible for us to have motion pictures as we know them today

The first instrument to make use of persistence of vision was the Thaumatrope. It's a simple, circular piece of cardboard with a string loop attached on each side. The loops are held taut by the forefinger and thumb. The card is then wound up on the cords; and, as it unwinds, the different pictures on each side of the card seem to join into one picture—the bird seems to be in the cage or the man is riding the horse It is generally believed Dr. John Paris invented the Thaumatrope in 1825.

In 1832, Professor Joseph Plateau of Brussels invented the Phenakisticope—the first device to show a convincing moving image. Almost simultaneously, Professor Stampfer in Vienna invented an identical instrument. Stampfer dubbed his toy a "Stroboscope." To view the action, the two discs are spun and the observer looks through the slits. This same type toy was studied by Muybridge when he was experimenting with the photography of motion.

Similar principles were used in the "Zoetrope," invented by W.G. Horner of Bristol, England in 1834. One advantage of the Zoetrope was the ability to change



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the paper bands of pictures to add variety.

A further improvement on the Zoetrope was patented in Paris in 1877 by Emile Reynaud. His "Praxinoscope" was a clever arrangement of mirrors on a central drum that reflected the images on the spinning outside drum. These reflections passed back through stationary scenery and a proscenium to the observer's porthole. The praxinoscope was also free of distortions of the images found in all the other earlier devices.

The vivascope was another late 19th century viewer based on Zoetrope principles.

Modern CinemaScope films are derived by special lenses that compress the image during filming and restore its perspective

during projection. The same principle was incorporated in these 19th century toys. Here, a polished metal cylinder reflected back normal images from distorted drawings — which were called anamorphic pictures.

Perspective tricks, mirrors and special lenses were employed to create third-dimensional effects by the makers of "peepshows" . . . There were many different forms of the so-called peepshows, which were the most common of entertainments during fairs and street shows of the 18th and 19th centuries.

The next major change in the development of cinematography was the invention of Edison's Kinetoscope in 1877. However, the success of this machine depended on

the invention of a motion picture projector. And a clerk in the Treasury Department, C. Francis Jenkins, was the first person to do this. C. Francis Jenkins was also one of the founders of our Society of Motion Picture and Television Engineers. His basic ideas are still used in modern motion picture projectors.

And, that brings up what are classified as "modern" motion pictures — and the display continuing this phase of our history.

/s/ GREGORY PECK

Committee Meetings

The nine Engineering Committee meetings scheduled during Conference Week were well attended and productive. The Committees that met were: Television; 16 & 8mm; Photo-Instrumentation; Sound; Laboratory Practice; Color; Film Dimensions; Standards; and Film Projection Practice.

The Editorial Committees met Monday through Wednesday of Conference Week. The Board of Editors, Publications Advisory Committee and Papers Committee held separate meetings on Monday, Tuesday and Wednesday mornings, respectively, then all three joined for the Editorial Luncheon at noon on Wednesday.

The meeting of the Board of Governors was held the Sunday preceding Conference Week, on Sept. 28th.

Short Film Subjects

Each morning and afternoon technical session during the three-day general Conference was begun with the showing of a short film, arrangements for which were handled by Robert B. Creamer and A. Jacobs. The films shown were *New York—*

New York—The Anytime City, Produced by Modern Talking Picture Service for Humble Oil Co.

Paint, Produced by the Haboush Co.

The Ballad of the Big Ones, Produced by Modern Talking Picture Service for Anheuser-Busch

1968 New York Jets Football Highlights, Produced by Modern Talking Picture Service for Chrysler Corp.

The Magic Pear Tree, Produced by Murakami-Wolf Productions, distributed by 20th Century-Fox

A Million Lights Shall Glow, Produced by Modern Talking Picture Service for Hong Kong Tourist Assn.

The Great San Francisco Escape Mechanism, Produced by Cal Bernstein

Highlights of Film '69, Produced by Baynham Honri, Rank Organisation

Official NASA Film of Apollo 11

Come On Up, Produced by Modern Talking Picture Service for Cessna

Viva Olympics, Produced by Modern Talking Picture Service for American Dairy Assn.

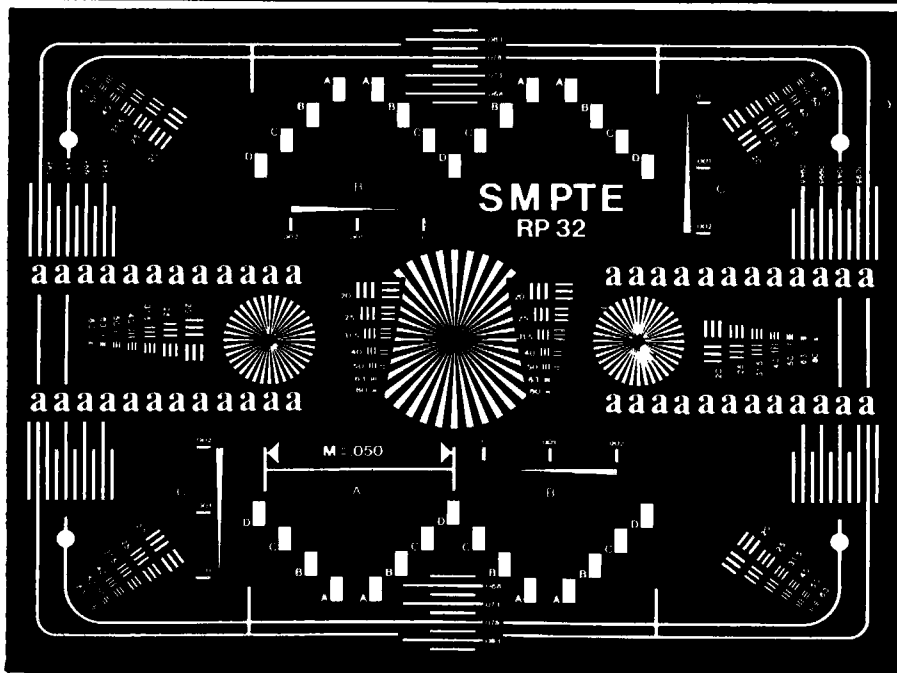
Campaign for Culture, Produced by IBM SDD Productions

In addition, the film *Movies Move People*, produced for Eastman Kodak Co., was shown at the end of the Applications and Technology II Technical Session, Wednesday afternoon.

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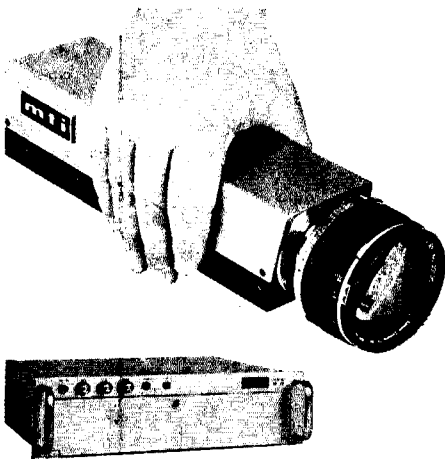
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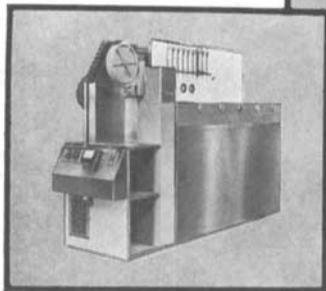
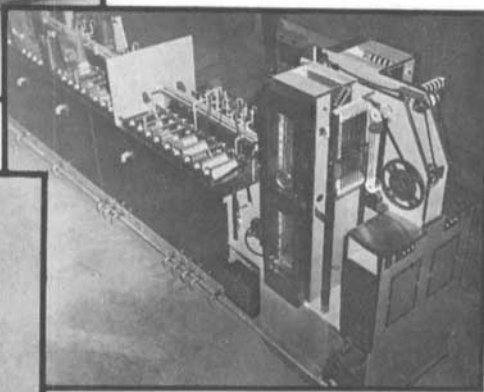
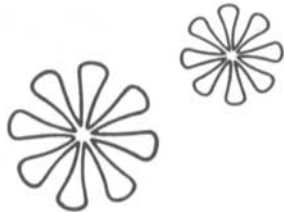
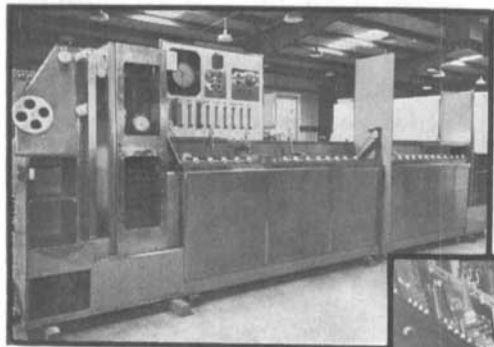
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Ladies Committee Co-Chairmen Flora Hall and Helen Holm.

Ladies Program

Ladies attending the 106th Conference were treated to a full week of exciting activities which were amusing, entertaining, and sometimes educational.

Mrs. Wilton R. Holm and Mrs. Jack P. Hall, Co-Chairmen of the Ladies Committee, were responsible for planning all the activities for the entire week. These included an astrology lecture, a trip to Farmers Market, a visit to Busch Gardens, and a visit to the Japanese Deer Park, among other things.

The Ladies Committee consisted of: Mrs. Frank Brackett, Mrs. Herbert Farmer, Mrs. Ted Fogelman, Mrs. Jack Goetz, Mrs. G. Carleton Hunt, Mrs. Marvin Jacobs, Mrs. Neal Keehn, Mrs. Don Kloepfel, Mrs. E. B. McGreal, Mrs. E. H. Reichard, Mrs. Vaughn Shaner, Mrs. Philip B. Singer, Mrs. Howard Stucker, Mrs. Harry Teitelbaum, Mrs. William Wade, Mrs. John Waner, and Mrs. Harry Whitmore.

Cocktail Party and Banquet

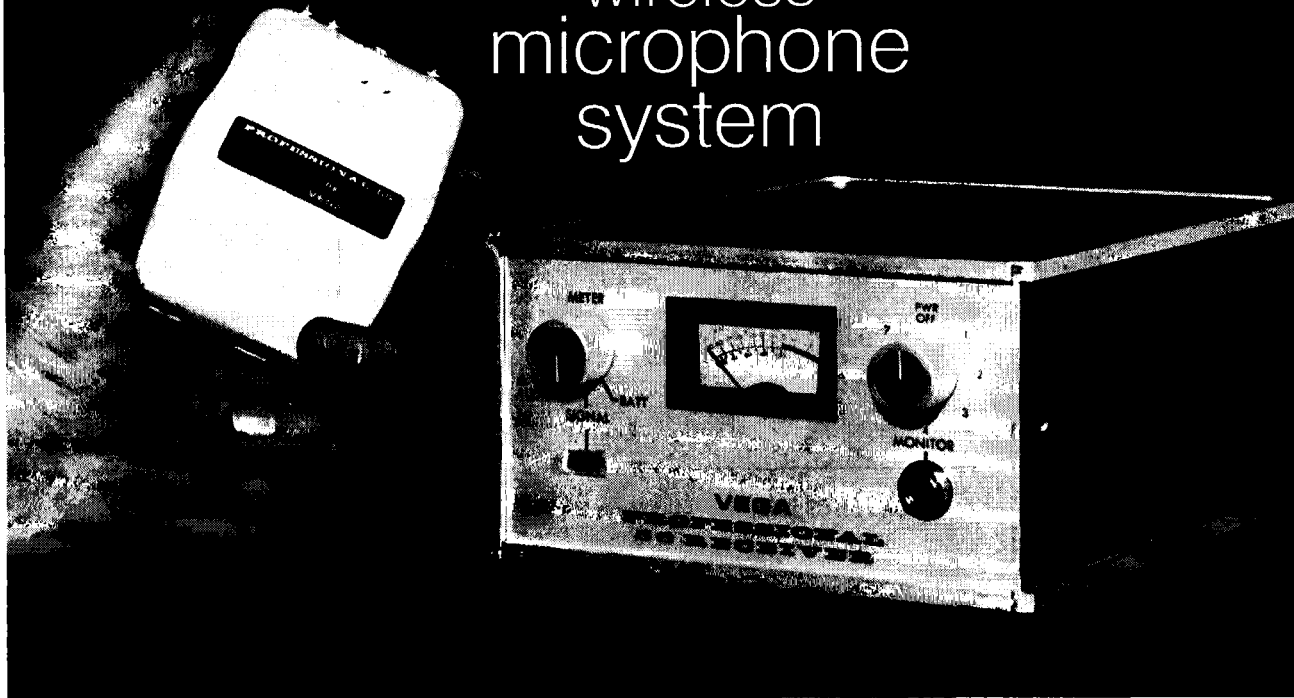
The 106th's Banquet was held Wednesday night of Conference Week. All Banquet arrangements were handled by Banquet Chairman Jack Goetz, of Consolidated Film Industries.

The evening's festivities began at 7 p.m. with a cocktail party, after which members, wives and guests moved into the ballroom for the Banquet and Dance. The food was superb and the entertainment excellent (comedian Morey Amsterdam was the featured entertainer) and everyone, all 800 persons, had a marvelous time.

Acknowledgments

The Society expresses its thanks to the Pacific Telephone Co., Eastman Kodak Co. and Houston Fearless Co. for providing necessary services and equipment, and to the following companies which provided gifts for the ladies: American Chicle Co.; Anita Gay Creations; Brookside Winery, Store #4, Torrance; City of Beautiful Downtown Burbank; Consolidated Film Industries; Crocker Citizens National Bank, Burbank; DeLuxe General, Inc.; Dynatone Electronics Corp.; Eastman Kodak Co.; E. I. du Pont de Nemours & Co.; Hollywood Film Co.; Home Savings & Loan, Inc., Studio City; Merle Norman Cosmetic Studios, Santa Monica; 3M Co.; Pacific Telephone Co.; Technicolor, Inc.; Tiffany Jewelers, Beverly Hills; and Western Airlines.

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