is no charge for children in the same room as parents no matter what age. When two rooms are used, the single rate applies.

If you have not received your hotel reservation card, write to The Queen Elizabeth Hotel, 900 Dorchester Blvd. West, Montreal 101, Canada.

Ladies Program

A full week of special activities is being planned for ladies attending the 110th Conference. Events tentatively scheduled as of this printing include: Monday, October 4, SMPTE Get-Together Luncheon and afternoon Japanese Tea with entertainment; Tuesday, October 5, a bus tour with lunch at Helene de Champlain and the evening wine-and-cheese party; Wednesday, October 6, luncheon and a fur show at the hotel with the SMPTE Cocktail Party and Banquet in the evening; and Thursday, October 7, a day-long trip to a reconstructed early Canadiana village.

Papers Program

Sessions are scheduled on the topics of television systems, laboratory practices, motion-picture systems, sound recording, television and film in education, photo-instrumentation, and projection, preceding the two-day (Oct. 7–8) symposium on video cartridge, cassette and disc player systems.

Some of the papers now scheduled include: A Portable Film System for Demonstrating Benefits of Using Film for Television; Cobalt Modified High-Coercivity Magnetic Tape; Medical Applications of Television; Utilization of Domestic Communication Satellites in Broadcasting Networks; The Design and Performance of a Third-Generation Quadruplex Videotape Recorder; Training for Teleproduction With Film; Some Features of Computer-Controlled TV Station Switchers; Some Aspects of Switched Subscriber Visual Telecommunications; TV Lighting Facilities; Color TV Receivers for CATV.

Other papers are: A Frame-Counting Cuer; The Handling and Control of Chemicals in the Modern Motion-Picture Laboratory; Motion-Picture/Computer Systems for Sound and Visual; A Call for an 8mm Production System for the Noncommercial Filmmaker; An On-Demand Educational-Television Program Retrieval System.

Also, Photographic Fluid-Velocity Measurement in a Hydrocyclone; High-Speed Photographic Analysis of Whiplash in Monkeys; A Technique for Measuring Fluid Velocities With Tracer Particles; Measurement of the Velocity of Particles Emerging From a Plasma Flame by High-Speed (Cine) Streak Photography; Characteristics of Rear-Projection Screen Materials.

The Chairman for the three-day comprehensive portion of the Conference Program is **Leslie H. Holmes,** CBC, Ottawa. Chairman for the two-day symposium is **Stanley F. Quinn,** CBC, Montreal.

The 109th Technical Conference, Los Angeles

A Report from the Conference Technical Programs Coordinator

The beautiful setting and the facilities of the Century Plaza Hotel in Los Angeles greatly enhanced the 109th SMPTE Conference held April 25–30.

SMPTE conferences usually attract a great number of specialists in the motion-picture production and television broadcast fields. Many outstanding personalities, engineers and executives participated actively in the Society's extensive program and conference activities. The exchange of firsthand information, reporting on new technical esperiences, and the gaging of future trends in the industry are strong attractions for members and nonmenbers alike.

All in all, there were about 3500 participants, which is a very satisfactory number, considering the general trend of the economy. This number certainly indicates the great interest this Conference generated. This number also permits one to be reasonably optimistic for the immediate future of the industry. New avenues of applied technology are constantly opening up and there will be great need for specialized engineering experience and skills.

The 109th Conference was composed, as is now customary, of two sections: (1) a general papers program on technology under the overall responsibility of Richard E. Putman, the Society's Editorial Vice-President, with Frank P. Clark as Program Chairman; and (2) a special symposium, this time on "Motion-Picture and Videotape Production" under the general responsibility of Edward H. Reichard, Vice-President for Motion-Picture Affairs, Roderick T. Ryan, Vice-President for Photo-Science Affairs, and K. Blair Benson, Vice-President for Television Affairs, with Eliot Bliss and John H. Donlon as Symposium Program Chairmen.

The Program Chairman was aptly aided in the complex task of assembling his successful presentations by the following roster of Deputy and Topic Chairmen: Associate Program Chairman, Douglas H. Fries; Deputy Program Chairman for Motion Pictures, William J. Wade; Deputy Program Chairman for Television, S. Bryan Hickox III; and Program Topic Chairmen: Sound Recording and Reproduction, James P. Corcoran; Television Systems, Maj. Norman I. Ginsburg; Laboratory Practices, Alan M. Gundelfinger; Motion-Picture Systems, Marvin B. Jacobs; Theater Presentation and Projection, Don V. Kloepfel; Small-Format Films, Arthur M. Suchesk; International Papers, Dr. Hans Chr. Wohlrab; and International Papers Chairman, Leonard F. Coleman.

Their combined work resulted in eight technology sessions with a full complement of 54 papers, and four symposium sessions with another 16 papers. This represents certainly no small amount of information.

All activities, programs and arrangements of this Conference were supervised by Conference Vice-President Harry Teitelbaum. Arrangements Chairman was Anthony Bruno whose diplomatic skill, good will and tireless energy contributed much to the smooth flow of the Conference. His helping hands were: Assistant Chairman, Don Henderson; Auditor, Stan Judell; Banquet, Dr. Richard J. Goldberg; Equipment Exhibit, Warren Strang; Golf Tournament, E. B. McGreal; Hospitality and Foreign Delegations, Phil Singer and Carleton Wright; Hotel and Motel Arrangements, Sol Halprin and Ed Burns; Interpreter, George Kent; Luncheon, Jack P. Hall; Membership, Edward M. Whiting, Jr.; Opening Films, Robert Creamer; Projection, Don V. Kloepfel and James Cathers; Public Address and Recording, C. Carroll Adams III; Publicity, Harry Lehman; Registration, Eugene M. Murphy; and Transportation, Fred J. Scobey.

Before describing in some detail the main events of the 109th Conference, we shall mention here that, in conjunction with the SMPTE Conference, the Society of Photo-Optical Instrumentation Engineers had organized an in-depth seminar on Photo-Optical Display Recording, cosponsored also by the Society for Information Display. General arrangements of hotel and projection facilities for this event fell under SMPTE responsibility. This Seminar created added interest through its two days of sessions and highly specialized papers. Military Applications and Computer Display Recordings were the two principal topics.

The main events of the SMPTE program began auspiciously on Sunday evening with an invitational screening of *The Andromeda Strain* in the Academy Theater. This was a courtesy of Mike Kaplan, Publicity Director of Robert Wise Productions, and the film was shown before a full house which indicated that the turnout for the conference would be good, as proved to be the case. The attendance of the first day's sessions was very good. Morning as

Some of the organizers of the 109th Conference: (l to r) Frank P. Clark, Program Chairman; Harry Teitelbaum, Conference Vice-President; Jack Hall, Luncheon Chairman; Edward M. (Ned) Whiting, Jr., Membership Chairman; Harry Lehman, Publicity Chairman.

Some of the organizers of the 109th Conference: Sol Halprin, Hotel and Motel Arrangements Chairman; Dr. Richard J. Goldberg, Banquet Chairman; E. B. McGreal, Golf Tournament Chairman; John Donlon, Symposium Chairman; Anthony Bruno, Arrangements Chairman.

well as afternoon sessions boasted an attendance of about 300 participants. At several sessions during the week similar marks were reached.

Satellite Panel

A special "surprise" affair, not previously announced in the Program, took place on Monday evening as an after-dinner session. President Holm, personally, had invited a number of outstanding personalities of the industry and the press for a Panel Discussion on "Commercial Satellites and America's Future Communications Network." The Industry was represented by:

J. David Marks, Attorney, former Secretary of COMSAT
John L. Hult, Rand Corp
Paul Visher, Space & Communications Div., Hughes Aircraft
John L. Martin, Jr., Assistant Vice-President, COMSAT
Philip Schneider, RCA Global Communications
Wilton R. Holm, President, SMPTE (Chairman)

And the Press was present with:

Syd Cassyd, *Boxoffice* magazine (Coordinator)
Roy Neal, NBC News Correspondent
Merrill Mueller, Science Editor, ABC Radio Network
Hale Sparks, Director of Broadcasting, University of California
Eric Burgess, *Christian Science Monitor* (Staff Man), Fellow, Royal Astronomical Society
Peter Kilborn, Bureau Chief, *Business Week*

President Holm initiated the panel's activities by summarizing the general status of satellite operations. A lively and highly instructive debate ensued; the entire panel discussion is being transcribed and is scheduled for publication in the September Journal.

Towards the end of the panel, its coordinator, Syd Cassyd, Curator of the Los Angeles Center of Television Study, took occasion to call to the audience's attention that this evenings event could actually be considered as the "First Western Regional Satellite Conference." To which President Holm added: This is the first, but it will not be the last of such an endeavor on the part of SMPTE. We will consider this an ongoing activity.

It can well be said that this panel on satellites efficiently organized by President Holm, with the specific purpose of having the SMPTE extend the scope of it's activities within the field of satellite technology and it's implications for motion-picture and television engineering, may justly be considered a milestone on the path of progress of the Society.

Get-Together Luncheon

The Get-Together Luncheon on Monday was a very animated affair, with the head table being more than twice as big as usual. There were two tiers of film personalities in a staggered and very impressive setup. The head table had a frankly international makeup with guests of honor from Denmark, Russia, Argentina, Sweden, Mexico and Canada.

Four important speakers added luster to the Get-Together Luncheon. First of these was Wilton R. Holm, President. His address to the members appears in the July issue of the *Journal*, pages 531 and 532, under the title: Hollywood — Where Do We Go From Here?

President Holm was followed by actor Darren McGavin whose witty remarks were much applauded by the audience. Then Gregory Peck made a heartfelt appeal for cooperation with and attendance at the 50th anniversary gala celebration of the Motion Picture and Television Relief Fund. He was followed by the main speaker, President Jack Valenti of the Motion Picture Association of America. His remarks were as follows:

Remarks of Jack Valenti

It was the most fortunate of days for all of us in motion pictures when your president, Bill Holm, became the Executive Director of the Research Center of the Association of Motion Picture and Television Producers.

When I was elected President of the Association in the spring of 1966 one of the key items on my agenda was to establish a research program to fill a serious gap in the industry. I knew that research in the individual studios had produced over the years remarkable scientific and technological progress, from sound to lighting to stage and set construction. I knew of the

Participants in the Satellite Panel: (l to r) John L. Hult, Rand Corp.; Paul Visher, Space & Communications Div., Hughes Aircraft; J. David Marks, Attorney, former Secretary of COMSAT; John L. Martin, Jr., Assistant Vice-President, COMSAT; Philip Schneider, RCA Global Communications; Wilton R. Holm, President, SMPTE (Chairman).

Participants in the Satellite Panel: (l to r) Syd Cassyd, Boxoffice Magazine (Coordinator); Roy Neal, NBC News Correspondent; Merrill Mueller, Science Editor, ABC Radio Network; Hale Sparks, Director of Broadcasting, University of California; Eric Burgess, Christian Science Monitor (Staff Man), Fellow of the Royal Society of Astronomers; Peter Kilborn, Bureau Chief, Business Week.

work of the earlier Motion Picture Research Council which unfortunately died in 1960.

As I looked around I felt that what was urgently needed, in this age of science and technology, was an expertly directed and staffed research center that kept at its task unceasingly, full time, and with the complete cooperation of the gifted research experts in the Hollywood studios.

With the cooperation of Lew Wasserman, Chairman of the Board of AMPTP, and Charles Boren, Executive Vice-President of AMPTP, the researeh program of the industry was brought back to life. And what a full, useful and prospering life it is living.

It is the premise of the Research Center that old ways of doing things may not be the best way. It is the objective of the Research Center to be the creative goad to inventors, manufacturers and suppliers so that the latest ideas of science and technology may be transformed into a practical apparatus on the movie set.

What has the Research Center accomplished? These are but a few of its achievements:

1. A program to compensate electronically for acoustic differences in dubbed motion pictures. The erratic sound of dubbed films has accelerated as a problem as the film industry has become more international. Now, the Research Center in cooperation with foreign interests has developed a program in which more than 200 U.S. theaters are now involved, that acoustically balances sound with a vast and perceptible improvement in listening quality.

2. Hollywood can hereafter conduct its own harmless wars and revolutions, without casualties. The Research Center has developed a fail-safe explosive protection device, which makes certain that no explosive charge will be accidentally detonated by static, radio-frequency induction or contact with lighting cables. A few charges have blown up prematurely in the past to endanger lives and props. The device has been tested with great success in studios and shortly goes into industry-wide use.

3. One of the major projects of the Research Center now in use in the studios is a cordless camera drive for 35mm cameras. This device replaces four different motors and does a far better job of driving a cold camera than any previous motor. The new motors are crystal-controlled and permit one or more cameras to stay in synchronism with a sound recorder without the use of interconnecting devices.

4. The Research Center has participated in the invention of an electronic composite printing system which does foolproof traveling matte work without making mattes. Using an improved blue-screen, directors can see composite shots (background and foreground together) on the set while shooting, and next day composite dailies are available. Patent application has been made and claims have been accepted by the Patent Office. What is more astonishing, and cheerful, this invention has the potential of making the Research Center self-supporting and even profitable.

5. The latest triumph of the Research Center — and I use this description deliberately — is a 35mm varifocal-zoom lens of excellent image quality. It was developed by Canon of Tokyo under the supervision of the Research Center. It fills a need that movie creators have long desired, for it gives them a much higher degree of focus, flexibility and movement in photography. The nonanamorphic lens is being tested right now in studios and there is enthusiastic response. The anamorphic lenses will be available for testing next month. Both types will be commercially available in June.

6. And finally, I want to pay a tribute, that cannot be excessive, to SMPTE. Without your pioneering at your founding in 1916 and your continuing efforts ever since, the motion picture might have remained a punier thing. But the key battle to be won was standardization. And you won it. Because of standardization, because all the physical aspects of the American film and projection are compatible with others, the motion picture can travel anywhere in the world, and be shown anywhere in the world, exactly as it is shown in this country. Consider for a moment that in this weary, confused and frustrated world, 35mm film is one of the few products with that kind of freedom of use.

I salute you, SMPTE, for your valiant efforts in this one single important achievement of standardization. It has made the American film the dominant carrier of dramatic sight and sound in all the world.

Equipment Exhibit

The traditional Monday-afternoon Equipment Exhibit Open House drew the largest single crowd of the week. Technical highlights of the exhibit are given later in this report; suffice it to say here that there were several interesting innovations and there was a large interested public.

The man responsible for the success of the Equipment Exhibit was Exhibit Chairman Warren Strang, Hollywood Film Co., Hollywood. Strang began his work many months before the conference by working out the details of the exhibit with the decorator, lighting company, drayman and the hotel. He then had to solicit companies to participate in the Exhibit. He had to plan the Wednesday morning Equipment Demonstration Session and also the Exhibit Open House on Monday evening. Then all week long during the conference he had to supervise and make sure that everything was running smoothly, which was indeed the case.

Jack Valenti, President, Motion Picture Association of America, and Actor Darren McGavin converse before the Get-Together Luncheon.

There were 86 booths of equipment and 63 companies participated. The local response to the Exhibit was extraordinary. Well over 2,200 persons who did not otherwise register came to visit the Exhibit. This figure is the number of tickets collected by guards at the door from persons who did not register for the conference, but who had to present filled-out exhibit passes either purchased at the Registration desk or obtained from an exhibitor.

The following exhibitors were present:

Allied Impex Corporation
Amega Corporation
Angenieux Corporation of America
Arriflex Co. of America
Bach Auricon
Bardwell & McAllister
Bell & Howell Co.
Berkey Colortran Inc.
Canon USA Inc.
Carter Equipment Co.
Christy's Editorial Film Supply
Cinema Product Development Co.
Cinematic Systems, Inc.

The Get-Together Luncheon; dignitaries of SMPTE and their distinguished guests from many countries are about to sit down at the head table.

Actor and guest Darren McGavin, cheering up the Luncheon participants.

Gregory Peck striking an emotional note in behalf of the Motion Picture and TV Relief Fund.

CMX Systems
DuKane Corp.
Eastman Kodak Co.
Eclair Corp. of America
Electro Sound, Inc.
F&B/Ceco Industires
Alan Gordon Enterprises
General Enterprises, Inc.
Gryphon Corporation
GTE Sylvania
Hazeltine Corp.
Hervic Corp./Cinema Beaulieu
Hollywood Film Co.
Instrumentation Marketing Corp.
KEM Electronic Mech. Corp.
L-W Photo, Inc.
Macbeth Corp.
Magnasync/Moviola Corp.
Magno Sound
3M Co.
Mitchell Camera Corp.
Mole-Richardson Co.
Nagra Magnetic Recorders, Inc.
Nikon Inc., Subsidiary of Ehrenreich Photo-Optical Industries, Inc.
O'Connor Engineering Laboratories
Optical Radiation Corp.
Oxberry Corp.
Paillard Inc.
Perfectone America
Peterson Enterprises
Photo Research
Photo-Sonics, Inc.
Jack Pill & Assoc.
Precision Laboratories, Div. of Precision Cine Equipment Corp.
Producers Service Corp.
Research Products, Inc.
Satellite Film Service
Skirpan Lighting Control
SOS-Photo-Cine-Optics, Inc.
SOS-Photo-Cine-Optics of New Jersey
Tele-Cine Inc.
Teledyne Camera Systems
Title House — Filmkraft
Todd-AO
Traid Corp.
Treise Engineering, Inc.
Universal Projector Co.
Vega Electronics
Wide Range Electronic Corp.
Williamson Camera Co.
Xenotech, Inc.

History of Wide-Screen Projection

An outstanding feature held on Tuesday evening was an after-dinner session, at the 20th Century-Fox Film Studios motion-picture theater, under the title "History of Wide-Screen Projection." Film clips of historical motion pictures were presented by Don V. Kloepfel and Don G. Kraatz. They had assembled an extremely instructive sequence of motion-picture clippings, ranging from historical first attempts to the most modern techniques, such as, for instance, the battle sequences of the film *Patton*. Most impressive was the improvement in optical quality of wide-screen imagery since the days in 1952 when the first CinemaScope film was made — the now historic *The Robe*. The increase in optical definition, sharpness, resolution, acutance is absolutely overwhelming.

Symposium: Motion-Picture and Videotape Production Techniques

The first session of the Symposium was initiated with an interesting panel titled "The Changing Scene in Motion Pictures and Television," conducted by Neal Keehn, Deluxe General Inc., and with the participation of Wilton R. Holm, Executive Director, Research Center, Association of Motion Picture and TV Producers Inc., Harvey Bernhard, President, Producers Budget Control Corp., and Roger Corman, President, New World Pictures.

The Panel was preceded by a short-film *The Resurrection of Broncho Billy*. This film is notable not only because it received a 1st Class Academy Award, but also because it is a student production, carried out at USC. It is a good example of the film students' capacity, instruction and talent.

Technical Highlights — Papers

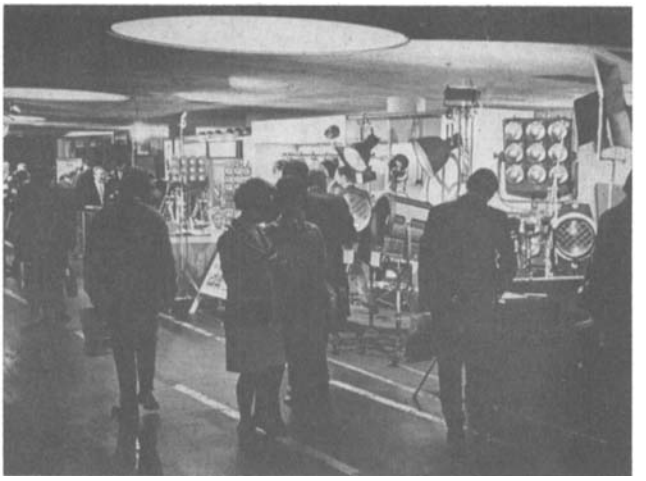
Numerous papers should be mentioned for their originality of content, their great interest and their organization of subject matter. The first paper on the program, by Harold A. Scheib, described a novel application of stepping motors to optical printer drive systems. Paper #3 by Richard A. Walker discussed a photometric probe for continuous color printers. Both these subjects attracted a large audience during the first laboratory practices session — as did also paper #13 and #18 on the second of the laboratory practices sessions. The first of these, "Wet Printers — by Design" by W. D. Carter, was important because it pointed out that wet printing is often done on equipment originally not designed for wet-gate printing. In other words, dry printing equipment has often been adapted to either coating or immersion wet-gate printing. Carter presented new equipment, specifically designed for normal immersion wet-gate operation, intended for a high level of industrial reliability, so that contact as well as optical printing can be done at normal production speeds. Wet-gate contact printing is one of the important necessities of the industry and this paper represents perhaps a milestone in that respect.

Paper #18, by T. J. Dagon and T. W. Bober, presented an original research effort in the field of ferricyanide-bleach regeneration, using ozone as an oxidizing agent which reconverts the ferrocyanide, product of the bleaching reaction, again into ferricyanide.

The Tuesday afternoon session on Motion Picture Systems was characterized by an interesting short film, *Reflex Front Projection Systems*, produced by Paramount Pictures. It showed the extraordinary effects which can be obtained with this new type of front projection, with which it is even possible for the actors to walk actually *into* the front-projected background plate, up to the point where they may open a door which is part of the projected background plate and walk right through that door.

Jack Valenti, President of MPAA, praising SMPTE and its President for work accomplished and well done.

Harry Teitelbaum, Conference Vice-President, Warren Strang, Exhibit Chairman, and President Holm, inaugurating the Exhibit Open House.



Visitors at the Equipment Exhibit.

It seems at first like a miracle, but once the principle and underlying technology are understood it is easy to comprehend.

The film was followed by a paper by Petro Vlahos, #19 on the program, related to this new process, titled "Front Projection Process of Composite Photography" and discussing parameters, methods and setups, as well as results obtained. This paper has priority for early publication in the *Journal*.

Another paper by the same author introduced an unprecedented evaluation instrument for phase comparison of cross-modulation tests. The originality of this instrument lies in two important facts: (1) only one inch of test signal recording is needed and (2) a CRT is used to display a Lissajous figure which indicates both cross-modulation amplitude and phase. The author states that only a half minute is needed for reading out the result, and it is hoped that the increase in ease and speed for this evaluation and the reduction in film material will now make cross-modulation quality control a routine operation in motion-picture processing labs.

It should be noted that both papers by Vlahos represent results of work undertaken by the Research Center of the Association of Motion Picture and Television Producers, Inc., in Hollywood.

An outstanding presentation by any standard was that by C. B. B. Wood of the BBC Research Dept., on Lighting Techniques in Europe, a deceptively simple title for a lecture that in thorough and instructive fashion covered the latest in lighting equipment and methods and in computerized operations in Europe's TV-studios.

The paper which could be called the show-stopper was #61 presented by Joseph A. Flaherty, Jr. and Kenneth I. Taylor. This paper's very simple title "New Television Production Techniques" gave no hint that the audience was about to see a piece of science-fiction come to life. Please see the opening pages of this issue of the *Journal* for the complete paper. The paper was accompanied by a short film in color, showing the functioning and giving examples of the operation of the CMX equipment.

There was, in general, much interest in tape editing. Paper #28, "Electronic Editing With Videotape Recorders" by George Swetland and Ronald E. Taylor, and #29, "Automatic VTR Program Editing System" by Taichi Takesa, Shigehiko Hori and Yukihiko Harai, were worthy contributions to this subject.

Paper #62, "Transfer Techniques" by Robert J. Ringer, Technicolor Vidtronics Div., Hollywood, gave the history of transfer from tape to film in a very complete way. It started with primitive attempts at kinescope recording in black-and-white, and ended with an apparently perfect color print, projected on the screen and indistinguishable from a color print, made from an original camera-negative. Looking at this type of final transfer print from tape to film, the impression was that electronic photography for original production work may soon be very useful; however, there are still many people who believe that motion-picture camera film as we know it will stay with us for a long time to come.

A fine example for a masterly written tutorial paper was paper #66, the final presentation of the program: "Formats and Standards in Broadcast Television" by Rodger J. Ross.

There were many more papers which deserve mention but only a few can be cited here, among them: a survey of super-16 formats by Jerry More (#11); a valuable contribution on "Color Television Film Recording From a Shadow-Mask Picture Tube" by K. G. Lisk and C. H. Evans from the Eastman Kodak Co. (#30) — with a different approach to the same problems as in the Technicolor paper by Ringer; "A Report on the Xenon Lamp Hazards Meeting" by "Gus" Degenkolb, #45, of the Theater Presentation and Projection Practices Session under the Chairmanship of Don V. Kloepfel and David J. Rabin, part of a very valuable session that had a good attendance.

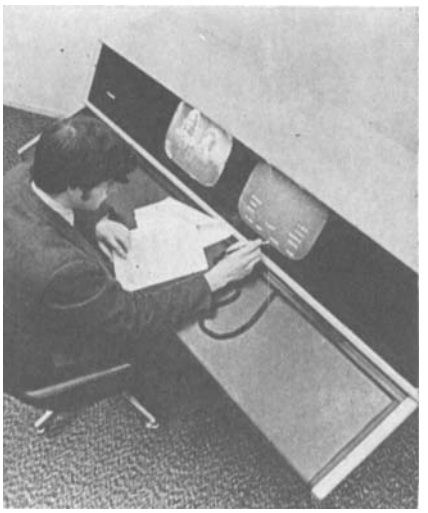
"A Review of Cordless Camera Drives" by Edmund M. DiGiulio (#49) was most timely. The wind-up session, on Friday afternoon, had also a distinguished lecture on "Techniques for Producing Visual Effects" (#63) by Linwood G. Dunn, who showed a number of most convincing visual effects in projection and explained basic methods for obtaining them. The accompanying demonstration films revealed the high degree of perfection which has been achieved in the diverse techniques of visual effects.

Technical Highlights of Equipment Exhibit

One piece of equipment which attracted great attention was the new Arriflex 35BL camera. After many years of manufacturing their well-known configuration in 35mm and 16mm cameras, Arnold & Richter came out with a radically new design of a self-blimped 35mm camera. This is a balanced shoulder-camera with a rear-mounted, coaxial double compartment magazine. The mirror reflex viewing system is incorporated, and a four-pin pulldown as well as a two-pin registration are provided. Another first for the Arriflex Co. of America was the new Arrivox-Tandberg Recorder, a portable ¼-inch tape-recorder with which this company now enters the field of professional motion-picture sound recording.

Paillard Inc. exhibited their recently introduced single- and double-system Bolex 16 Pro cameras with the characteristic coaxial rear-magazine arrangement, as well as their latest H 16 EBM Bolex camera with built-in electrical motor.

Berkey Colortran Inc. had on exhibition their new 200-W Fresnel spotlight. The Fresnel-lens is mounted in a ring-focus mechanism and the light source is sta-



The CMX Editing Console.

Equipment demonstration at the Arriflex booth.

tionary. No flexing of the input wires takes place, because only the Fresnel-condenser is moved for focusing the spotlight, which can be achieved from any point around the housing. It is certainly an ingenious design, substituting movement of the lens for that of the lamp.

Zoom lenses were presented by Angenieux Corp. of America and Canon USA Inc., with visitors showing much interest in Angenieux's high-aperture, wide-angle zoom lens and their other products, as well as in the Canon macro-zoom fluorite lens.

Carter Equipment had, among their many items, prototypes of their total immersion wet-printers.

The Eastman 1635 Video Color Analyzer attracted many, as did the Hazeltine solid-state color film analyzer.

Hollywood Film Co. had on exhibit printing and recording equipment. Their printing equipment incorporates the interchangeable-rack principle which permits alternating 16mm and 35mm printing mechanisms while still using the same lamphouse.

Highly specialized film-gate photometers were shown by Photo Research and by Producers Service Corp.

A notable xenon-arc studio light, called the Sunbrute, was shown by Xenotech.

Many other outstanding pieces of equipment were shown and no less than 23 equipment papers and demonstrations constituted Wednesday morning's traditional equipment session.

Equipment Exhibit Award

Treise Engineering, Inc., San Fernando, Calif., won the 109th Conference Exhibit Award.

Thomas C. Treise is congratulated by President Holm for his company's winning the 109th Conference Exhibit Award.

The award is determined by a special Exhibit Award Committee which makes its decision on the basis of imaginativeness, effectiveness and quality of presentation, regardless of the size of the display.

Treise had on hand its complete line of film processor accessories, including soundtrack applicators, film waxers, backing removal units, film rollers, film sprockets. The booth also showed various kinds of film racks that are adaptable to other types of film processors for updating and modification of these units to the Treise "SBR" film transport system.

Persons manning the Treise booth were J. Carl Treise, Thomas C. Treise, Alan K. Fraser, Richard Kramer and Ted Triffon.

A plaque, suitably engraved, will be presented to Treise by SMPTE President Wilton R. Holm. Details of the presentation and a photograph of the proceedings will appear in a future issue of the *Journal*.

Board and Committee Meetings

As always, numerous meetings, promoting all the multiple activities of the Society, took place, and many important decisions were taken. The Executive Committee initiated the series of meetings on Saturday and the Board of Governors continued with a meeting on Sunday afternoon, attended also by a number of Section Chairmen. The Society's Affairs Vice-Presidents met during the week. One of their decisions was to dedicate one of the up-coming Conference Symposiums to the relations between videotape and film. The Arrangements Committee for the International Conference in Montreal held a thorough-going planning meeting. Also holding semiannual meetings were the Board of Editors and the Publications Advisory Committee. The following Engineering Committees met and transacted important business: Color, Film Projection Practices, Television, Sound, Laboratory Practices, Film Dimensions, 16 and 8mm and Photo-Instrumentation.

Projection and Recording Arrangements

In this area Don V. Kloepfel (Projection) and C. Carrol Adams III (Recording) were most efficient and successful. Screen results were generally applauded; and sound quality of public address was good service throughout the several meeting rooms. A high-intensity 35mm projection lamphouse was lent to the Society by Optical Radiation Corporation. Dr. Carl F. Knopp, Vice President, and Dan Miller, Marketing Manager of this company, personally helped to set up this piece of equipment, which was a Cine-X/35 xenon arc lamphouse that provided standard screen brightness in flat and anamorphic projection over the whole maximum throw, across the Los Angeles room.

Other Arrangements and Activities

Anthony Bruno, Arrangements Chairman, provided for the necessary help in the Authors Lounge for rehearsal-projection facilities there; Donald W. Henderson, Eastman Kodak Co., Hollywood, helped with the first inrush of audio-visual materials, and Phil Cohen, Consultant and Instructor at the Division of Cinema, University of Southern California, provided fine assistance and helpfulness through the whole Conference. The Research Center of the AMPTP very generously allowed Mrs. Virginia "Ginny" Pryor to serve throughout the week to keep track of all materials and authors traffic.

Short Film Subjects

As is customary, each session was preceded by a short film, and Short Subjects Chairman Robert Creamer provided an excellent program. Thanks are due to the following producers and distributors, whose help made this program possible: Aengus Film, Vivien and Patrick Prod., Modern Talking Picture Services, Eastman Kodak Co., Paramount Pictures, University of Southern California, Guidefilm and Haboush Co.

The Banquet

Wednesday evening the traditional cocktail party, banquet and dance took place. This time, it must be said, there was a great number of people attending the party. It was a nice and animated party with first-class entertainment, fine food and good music. It was even a financial success, and Banquet Chairman Dr. Richard J. Goldberg can be proud of his arrangements.

The Ladies Program

The Ladies Program was under Chairmanship of Mrs. Iona Bruno and Mrs. Edna Mason. Their program included such highlights as a trip to Marina Del Rey, the Lawrence Welk Show, Tour of Walt Disney Studios, Trip to Disneyland and the Hollywood Racetrack. Both Chairladies were much congratulated for their successful efforts.

The Coffee Club

The Coffee Club was a courtesy of Philip A. Hunt Chemical Corp., and was open to members Monday through Thursday in the California Bar. It was well visited and provided a peaceful environment for comparing notes and exchange of experiences.

Acknowledgments

The Society expresses its thanks to the following companies and organizations for providing necessary services and equipment:

Message Center — Pacific Telephone

Projection and Audio Equipment — Eastman Kodak Co. and 3M Co.

Secretarial Services — AMPTP Research Center, CBS and Technicolor, Inc.

Ladies Gifts — AMPTP Research Center, Agfa-Gevaert Inc., Consolidated Film Industries, DeLuxe-General Inc., Walt Disney Productions, Dymat International Corp., Eastman Kodak Co., Fuji Photo Film U.S.A., Anita Gay Creations, Hollywood, Robert M. Glass Co., Glen Glenn Sound Co., Goldberg Brothers, Hollywood Film Enterprises, Metro-Goldwyn-Mayer (MGM), Movielab/Hollywood Inc., Producers Services Co., San Antonio Winery Inc., Technicolor, Inc., and 3M Co.

PABLO WEINSCHENK-TABERNERO
Conference Technical Programs Coordinator

Scholarship Awards

The Scholarship Committee has selected two recipients of the SMPTE Scholarship for undergraduate students (*Journal*, p. 121, Feb. 1971) and two recipients of the Academy-SMPTE Scholarship for graduate students (*Journal*, p. 45, Jan. 1971) for the 1971–72 academic year, it was reported by Herbert E. Farmer, Vice-President for Educational Affairs.

Paul Dennis Berg, who is a student at the Rochester Institute of Technology, and Charles George Cyberski, who is a student at Divine Word College (Epworth, Ia.) will each receive an SMPTE scholarship.

Takshi Inagaki, who is a graduate student at Columbia University, and Jay Milton Steinberg, who is a graduate student at the University of Southern California, will each receive an Academy-SMPTE scholarship. (The Academy-SMPTE scholarship was established to facilitate graduate study and research in sciences related to the production of motion pictures.)

Applications from 43 students at 24 different colleges and universities were reviewed by the Committee. The four recipients were unanimously selected.

Mr. Berg was born September 4, 1951, in Queens, N.Y. He matriculated in RIT in 1969 and is majoring in Photographic Science. He worked for the May Camera Company in 1968 and the K&D Camera Company in 1969 (both in Commack, N.Y.) and during the summers of 1969 and 1970 he worked as a photographer and processing technician for Grumman Aerospace Corp. in Bethpage, N.Y. During his freshman year he was elected President of the Freshman Council and went out for Winter and Spring Track. He also helped organize the Talisman Film Festival. He is the author of a paper, "Problems Encountered in Macrophotographic Techniques Utilizing Axial Illumination of Specular Subjects," which has been accepted for publication in *Photo Scientist*.

He is now working toward the B.S. degree in Photographic Science and he hopes to remain at RIT to complete work for the M.S. degree. At present he plans to engage in research, "possibly in photographic chemistry or geometrical optics," he said. He recognizes, however, that as his education progresses and he obtains more exposure to the photographic and photo-related sciences, these ambitions may change as new challenges are presented.

Mr. Cyberski was born February 12, 1949. He entered Divine World College in Epworth, Ia., in 1967. During the summer of 1966 he worked at WJIM-TV in Lansing, Mich., and he also worked as projectionist in four theaters in Lansing during summers from 1966 through 1969. During the summer of 1970, he worked as a film director at KDUB-TV in Dubuque, Ia., and he has continued at KDUB-TV as a film and videotape engineer. In high school he was a National Honor Society student. He is listed in the 1969-70 *College Who's Who* and he has been on the Dean's list for about two years. He is also the Student Representative on the Faculty Council.

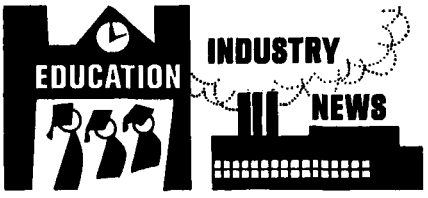
Divine Word College has an enrollment of only 130 students with normal majors in General Science, Philosophy and English. Because of Mr. Cyberski's special interest in film and television, he petitioned the college to set up a special program, enabling him to study the art and science of film and television leading to a degree in that field. His petition was granted, but Mr. Cyberski's required to supply the equipment necessary for him to complete his studies. He is especially interested in the uses of super-8 film and ¼-in helical scan videotape and he has encouraged the use of these formats for educational purposes at Divine Word College.

Mr. Inagaki was born in Tokyo, Japan, October 20, 1946, and has recently become a citizen of the United States. He was graduated from the University of Pennsylvania in 1969 with the B.S. degree in Electrical Engineering. He has worked every summer, beginning in 1964 when he was employed as an assistant repairman in the Hikari Electric Store in Tokyo. He worked as Chief Mechanic in the Brite Star Mfg. Co. in Philadelphia during the summer of 1967 and in 1969 he was in Tokyo where he worked for IBM Japan. At present he is Assistant Technical Director at Columbia University's Film Division where he is working toward the M.F.A.

At the University of Pennsylvania, he was a member of the Cinema Group and the Amateur Radio Club. Since 1965, he has been a frequent contributor of photographs and articles to *Men's Club Magazine*. At Columbia, he has designed and built a split-screen projection and sound-mixing system. He is interested in developing a knowledge of film optics with possible computer application. His interest in this field began in the University of Pennsylvania where he helped produce a computer-animated film. When he graduates from Columbia he hopes to engage in "further study and to develop techniques in film where technical freedom will ensure filmmakers the ability of creative choice," he said.

Mr. Steinberg was born May 22, 1941, in Philadelphia. He attended the University of Pennsylvania (1959–64) where he was granted the B.A. degree in Chemistry and the B.S. degree in Chemical Engineering. He then attended the University of Delaware (1964–66) where he was granted the degree of M.S. in Chemical Engineering. During the summer of 1964 he was employed as a petrochemical engineer by Shell Oil Co. (headquarters in New Or-Orleans, La.) for whom he explored and developed field charts correlating the feasibiilty of oil/gas well drilling. From 1966 to 1970 he was employed by Celanese Research Co. of Summit, N.J., where he was a chemical (fibers) engineer. While he was very successful in this type of work, he did not find it particularly satisfying personally, and he sought for more genuine satisfaction by developing his hobby as a puppeteer and story-teller for children's groups, schools, etc., and through his work with the Save the Children Foundation in the support of a Mescalero Apache Indian boy.

In 1970, he decided to make the break with a successful career and to make the effort to apply his engineering and science skills and talents full time to purposes which he considered more meaningful. He had become interested in educational and instructional film and television and particularly with the newer potentials of distribution such as cartridge/cassettes and CATV. He entered the University of Southern California where he is working toward the M.A. degree in Cinema. He is a member of Tau Beta Pi and Sigma Tau (honorary engineering fraternities) and Delta Kappa Alpha, an honorary cinema society.



A course in Fundamentals of Motion-Picture and Television Production offered by the University of Southern California, Division of Cinema, in cooperation with the SMPTE Committee on Education, will begin September 22 and will extend through January 26, 1972. The course is designed primarily for advertising agency personnel and others who need to know the fundamentals of production in order to deal with producers, it was announced by Frank P. Clark, Chairman of the SMPTE Committee on Education. Instructors will include Edward P. Ancona, Jr., Sidney P. Solow, Richard Vetter, Fred Scobey and Bryan Hickox. The course outline includes (in the following order) Visual Perception, Fundamentals of Color, Basic Principles of Light and Lenses, Audio Perception, Visualization and Aesthetics, Films and Formats, Basic Motion-Picture Film Exposing, Film Processing Laboratories, Post-Production in Motion Pictures, Video, Lighting and Recording for TV, Post-Production in Video, The Producer and His Staff, Pre-Production, Production Facilities, and Marketing and Exhibition. The course is noncredit and the fee is $72. Further information is available from Noncredit Programs, University College, Room 355, Administration Bldg., University of Southern California, University Park, Los Angeles, CA 90007.

The College of Graphic Arts and Photography at Rochester Institute of Technology will conduct a five-day program, September 13–17, to assist engineers, scientists and technicians in applying photography to data acquisition. The program is divided into five related daily segments to permit participants to register for the entire session or, if they prefer, for one or more of the daily segments. Class sessions run from 8:30 A.M. to 4:30 P.M. each day with optional evening seminar sessions. The first day's session covers the chemistry of the photographic process. The second session deals with statistics; the third,