The registration area at the 111th Conference.

The Spring Conference — A Report

By JEFFREY B. FRIEDMAN, *Conference Manager*

THE 111TH SMPTE CONFERENCE, meeting in New York, April 30–May 5, accomplished all of its objectives. The full range of interests, from student to professional, was served by a program emphasizing a well-balanced combination of high-technology and tutorial papers.

The New Filmmaker, to whom the Conference was dedicated, surveyed the many facets of motion-picture and television technology. The more experienced in the profession took a closer, and perhaps fresher, look at their own rapidly-changing industry. Many papers sparked discussion, and discussion often stimulates new directions in engineering.

New Products were brought before an eager public at the Equipment Exhibit where one could see the impact of advancing technology. The Exhibit drew the greatest number of persons to the Conference, and in an informal poll of exhibitors, the consensus was that this was the most successful SMPTE Exhibit in recent years.

The Conference provided the meeting ground where engineers, scientists and executives exchanged ideas and renewed old friendships. This is probably one of the many reasons for SMPTE Conference popularity. Attendance at the 111th was high. A thousand persons registered for the technical sessions. Another 2,000 presented tickets to the Equipment Exhibit. Add to the list the more than 100 authors and the legions of exhibit personnel, for a total coming close to 3,500

Conference Committees

Most of the work in putting on a Conference is done by committees drawn from members of the local section. These are organized into a Program Committee and an Arrangements Committee.

The Program Committee solicits papers and organizes them into sessions by topic.

The Arrangements Committee provides the various services and equipment necessary for a conference.

The Program Chairman of the 111th Conference was Calvin M. Hotchkiss, Eastman Kodak Co., New York, who had primary control of the program. He was assisted by the following topic chairmen who brought in the papers in specific areas: *Film Production Techniques:* Irwin Young, Du Art Film Laboratories, Inc.; *Laboratory Practices:* Richard K. Shafer, Eastman Kodak Co.; *TV Production Techniques:* Sheldon Nemeyer, National Broadcasting Corp.; *TV Systems and Equipment:* Royce L. Pointer, American Broadcasting Co.; *CATV Systems and Equipment:* Edward F. Basista, TelePromTer Corp.; *Cartridge and Cassette Systems–Videoplayers:* Everett C. Hall; *Post Production and Editing Techniques:* Edgar A. Schuller, Movielab, Inc.; *Theater Projection and Screening Room Practices:* Paul H. Preo, Eastman Kodak Co.; *Education in Motion Picture Technology:* Robert T. Scott, Eastman Kodak Co.; *Photo Instrumentation and High-Speed Photography:* Dennis Crow, Esso Research and Engineering; *International Liaison:* Hans C. Wohlrab.

The Associate Program Chairmen were Irwin Young, Du Art Film Laboratories, for *Production Techniques and Release Applications;* and Paul Wittlig, CBS Television Network, for *Television.*

The Arrangements Chairman was Don Collins, Tele Cine. Helping him out as Administrative Assistants were Charles Ahto, MPO Videotronics; Herbert R. Pilzer, Motion Picture Enterprises, Inc.; and Edgar A. Schuller, Movielab, Inc.

The Registration Chairman was Robert M. Smith, Du Art Film Labs and the Auditor was Peter P. Cardasis, Movielab, Inc.

Edward J. Messina, Jr., American Broadcasting Corp., was the Hotel Arrangements Chairman; Joseph R. Stiftel, Avidyne Corp., was Projection, Public Address and Recording Chairman; and Mrs. Charles Ahto was the Ladies Program Chairman.

Max Berry, American Broadcasting Corp., was Transportation Chairman; Kurt W. Wulliman was Banquet and Entertainment Chairman; Paul Wittlig, CBS Television Network, was Get-Together Luncheon Chairman; and Alvin J. Siegler, CBS Television Network, was Hospitality Chairman.

Dominick J. Capano, S.O.S. Photo-Cine Optics, Inc., was Publicity Chairman; and Irwin B. Freedman, Agfa Gevaert, was Membership Chairman.

John J. Burlinson, Jr., National Screen Service, was Equipment Exhibit Chairman.

The 111th Conference, as are all SMPTE Conferences, was under the supervision and direction of two Society Vice-Presidents. The Program was supervised by SMPTE Editorial Vice-President Richard E. Putman, General Electric Co. The Arrangements were supervised by SMPTE Conference Vice-President Harry Teitelbaum, Hollywood Film Co.

Program Highlights

The New Filmmaker formed the theme of the Conference. Certain segments of the program, made up of tutorial papers, aimed at young filmmakers eager to learn about film and old pros seeking to brush up. These papers, plus the Equipment Exhibit, attracted students from throughout the New York area and as far away as California. In fact, SMPTE signed up 55 new student members, which must be a record of some kind.

The way the program had been laid out, in accordance with the New Filmmaker theme, a person coming on Monday would attend a full day's sessions on the production of motion pictures. Laboratory practices were then covered on Tuesday; on Wednesday there was a session on projection, followed on Thursday by post production and editing techniques. It was thus possible, by attending these sessions, to obtain increased knowledge in practically every phase of motion-picture production.

As a primary interest area of SMPTE, Television was fully represented with three sessions on TV Systems and Equipment and a session in the related field of Cartridge

and Cassette Systems—Videoplayers. There was also a two-day Symposium on Public Broadcasting.

Other sessions were present in Education in Motion Picture Technology, and Photo Instrumentation and High-Speed Photography.

Not every technical session drew standing room only crowds. The SMPTE is an organization made up of many areas of interest as evidenced by the variety of titles of the technical sessions. Some sessions attracted more people than others, but because a certain subject fails to generate a large following is no reason to exclude it from the program. The Society recognizes its obligation to all the areas it serves.

Session-by-Session Review

Motion Picture and Television Production Techniques

The sessions on *Motion Picture and Television Production Techniques* featured eight papers of tutorial interest and played the major role in the New Filmmakers theme.

The Technical Aspects of Producing Location Sports Films for Television (Lindberg) reviewed the problems of obtaining sports films, especially on location. The papers *Perspectives on Personal, Mobile Filming* (Maysles) and *A Super-8 Cable-less Sync Filmmaking System for Students* (Leacock, et al.) gave an account of personalized camera systems used by the authors. *Exposure Determination With a Spotmeter* (Holmes) detailed the advantages of spotmeters over incident meters and vice versa.

Production Techniques of a Theatrical Short Subject Film (Martin) and *Production Techniques in the Scientific Documentary* (Zeper) considered personal filmmaking experiences.

Computer Animation (Thumin) had as its subject applications of the computer controlled Oxberry animation stand and a research project in which the animation stand and the NYU Computer Science Graphics facility were combined to generate, animate and display computer generated images in real-time and close to real-time.

"Evolution of Matter," Musical Base, Computer-Animated Films Proposal (Agnew and Herman) related various modern techniques which will be integrated to produce the two proposed films, "Cosmic State" and "Solid State."

Laboratory Practice

The 11 papers on *Laboratory Practices* were presented on two sessions on Tuesday. *Preferred Color Balance of Caucausion Skin for Motion Picture Print—Effect of Viewing Conditions* (Bauer, et al.) reported on experiments involving observers determining the optimum color balance from a range of choices under controlled conditions. *Correlation of the TV Film Preview Room with Closed Circuit Telecine Systems* (Zwick) explained the use of an optical projection room for assessing film quality and correlating the results with those determined from viewing from closed circuit TV sources. It was determined that those films considered unacceptable in the optical preview room were likewise deemed unacceptable through the TV systems.

The Image Transform (Lowry) illustrated a new method of making films from color TV images that reduces noise by 80% and which, according to its proponants, compares favorably with original film photography. *A Manual Additive Lamphouse for Optical Printer* (Larraburu and Valliant) delineated the requirements for a controllable additive light source which provides adjustment of overall illumination and color content.

The how and why of blowing up 16mm originals to 35mm negatives were given in *Review of and Current Considerations for Making 35mm Blow-Up Negatives from 16mm Originals* (Solow); a method of saving money by making 35mm 1.85:1 release prints with each frame two perforations in height, and with only minor equipment changes, was suggested in *35mm Two-Perforation Skip-Frame Release Print* (Young).

An instrument that measures monochromotic densities and its use were related in the paper *Spectral Densities and How to Measure Them with the Color Densitometer Vusort KDB II* (Jahoda).

Spring-Loaded Wiper Blade Squeegees (Boutet) were described as a new solution to the difficulties inherant in fixed wiper blade squeegies. *A Comparison of Silver Recovery Methods* (Cooley) discussed the Kodak recovery cartridge and monitoring using silver test papers; electrolytic recovery and quantitative precipitation of silver sulfide. *Biological Growths in Motion-Picture Processing* (Beach) reviewed the various organisms found in processing solutions and methods of controlling them (e.g., various biocides).

A rare gathering of SMPTE Presidents at a reception prior to the Get-Together Luncheon (the numbers in parentheses are the years in office) (l-r) Norwood L. Simmons (1959-60); Loren L. Ryder (1947-48); Reid H. Ray (1963-64); Wilton R. Holm (1971-72); John W. Servies (1961-62); Deane R. White (1969-70); and G. Carleton Hunt (1967-68).

Cartridge and Cassette Systems—Videoplayers

One of the most popular sessions at the Conference was the session on *Cartridge and Cassette Systems — Videoplayers*.

A videotape recorder that automatically plays short video cassettes was portrayed in *Servos for Rapid Cassette Handling and Tape Threading in the ACR-25* (Oldershaw). Applications for this would be commercials, new items and as an assembly/editing tool in a production facility.

Electrooptic Transfer Functions and Noise Considerations in Flying-Spot Scanner Systems (Fischman, et al.) reviewed the problems of noise and sharpness in the area of super-8 color film videoplayers; the characteristics of a flying spot scanner cathode ray tube and channelized photomultiplier designed specifically for film scanning systems are discussed in *A Flying-Spot Scanner and Photomultiplier for Color Film Scanning Systems* (Fisher and Smithgall) with emphasis on factors that determine system performance such as electron beam spot size, phosphor decay time and noise sources.

What has been described as a promising candidate for the next evolutionary step in home entertainment, viz., a cartridge that will play both picture and sound on a home television set, was demonstrated in *Holotape — A Live Color Holographic Videoplayer Demonstration* (Hannan). The system is based on low-cost relief phase holograms, which are contour maps of diffraction patterns and can be embossed on vinyl tape. The presentation included a review of materials for recording relief-phase holograms and techniques for suppressing noise.

The failure and potential of the new educational media was examined in *The Videocassette: Programing in Education* (Gabor); a review of the uses of super 8 film and related cassette systems was given in *New Applications and Uses for Super 8 Cartridge Sound* (Schank and Napfel); and a demonstration on the Norelco Audio and Visual Cassette System in *The PIP System: An Innovation in Audio-Visual Programming* (Baars).

TV Systems and Equipment

The subject containing the largest number of papers was *TV Systems and Equipment*, on which there were 19 papers spanning 3 sessions.

A Semiconductor Image-Sensing Device for Television (Paull) explored an approach towards a fully solid-state portable TV color camera eliminating the pickup tubes and scanning coils by replacing them with a semiconductor image sensor (SCIMS) and simple shift registers.

A high-quality video switcher was described in *A Versatile, Compact Video Production Switcher for Use in Mobile, Educational and CCTV Systems* (Pitter and Wise). A comprehensive discussion on the selection

and installation of equipment and physical plant of a new TV station, was presented in *Facilities of WCVB TV, The New Channel 5 in Boston*, (Beranek, et al.).

The results obtained using a Lumiscope Fresnel Lens rear projection system for TV were given in *A Rear Projection System for Television Composites Using Low-Powered Projection Apparatus* (Cobb and Glickman). The various methods of TV images on large screens were recounted in *Production Techniques for Large Screen Closed-Circuit Television* (Johnson). A solution to the problem of poor purity and white uniformity was shown in the paper *Beam-Landing Improvement of 110°-Deflection Color Picture Tube Using a Discontinuous Surface Lens* (Yamazaki, et al.).

There were three papers on the subject of automatic black level control for televised film: *The Influence of Automatic Black-Level Circuitry on Televised Film Images* (Barrett, et al.); *The Effect of Automatic Black-Level Control on the Quality of Television Display of Film Images* (Zwick); and *Performance of Automatic Black-Level Control in Telecine Systems* (Bazin). Between them, these papers touched on the uses and usefulness of the technique.

Color Negative in the Telecine (Wood, et al.) recommends the use of the color negative for television purposes despite the many difficulties involved.

A recent development in the field of video titling is set forth in the paper *A Variable Font TV Tilting System Based on Video-to-Digital-To-Video Conversion* (Rosen and Tweedy). It presented what was termed a conceptual approach for the design of the character generator and gave reasons for the approach.

The feasibility of long-distance transmitting color pictures with amateur equipment operating at high-frequency bands was set forth in *Experiment in Long-Distance Amateur Color-Television Transmission in the HF Bands* (DeWitt). Its purpose was to establish methods and parameters and to determine picture capability.

Dropout Considerations in Videotape Recording and Proposed Recommended Practices (Ritter) was the result of work carried out by members of the Tapes and Reels Subcommittee of the SMPTE Video Tape Recording Committee. The use of integrated circuits in the design and construction of a simple, inexpensive device to calibrate the modulator was considered in *Modulator Calibrator for Helical-Scan Video Recorders* (Kaemmerer and Cook). A description of the CVS-200 high-speed video tape duplicator was brought out in *Trends Toward High-Speed Thermal Duplication of Videotape* (Hendershot).

A rapid, accurate, and repeatable technique for determining average track rates was protrayed in *Precision Measurement of Average Video-Track Rates on Quadruplex-Recorded 2-inch Video Magnetic Tape* (Marian). *Report of the Rochester TV Image-Area Test* (Zavada, et al.) summarized the results of the image-area test done in Rochester in which a test target was televised and viewers asked to respond to indicate the amount of image area viewed. *On-Line System for TV Weather Report* (Takahashi) explained how on-line television weather reports are achieved by the use of an electronic computer system which centrally received and arranges data from throughout Japan and a mini computer which is connected by landlines and which operates character displays.

Education in Motion-Picture Technology

The use of motion-picture techniques in education and the education of people in motion pictures received attention at this Education in Motion-Picture Technology session held Wednesday morning.

SMPTE President Wilton R. Holm and Get-Together Luncheon Guest Speaker Peter C. Goldmark.

The first paper, *The SMPTE and Education* (Farmer) had as its subjects both aspects of education and SMPTE's role in education; the term training vs. education was also discussed.

The features, results, and the interpretation derived from *A survey of Motion Picture, Still Photography and Graphic Arts Instruction*, by Horrell, were brought to light in a paper *A Published Survey of Photographic Instruction* (Ball and Reedy).

The Videofilm Story (Sipe) presented a program which was designed to help TV filmmakers and engineers improve the quality of television movies. The program consisted of two 30-minute slide presentations combining the technologies of engineers and filmmakers into a total television film or videofilm system.

The innovations that have been developed to make super 8 a feasible production format in education were given consideration in *Development of a Filmmaking Curriculum Based on Super 8* (Conrad).

SMPTE Board of Editors Chairman Pierre Mertz and SMPTE Editorial Vice-President Richard E. Putman.

In the paper *Teaching Machine* (Anderson and Thienpont), a new single unit rear-screen, projector-played was demonstrated. This machine was said to operate simply by pushing a button to select a particular cartridge to provide a student with information on a given subject.

Theater Projection and Screening Room Practices

Three papers were presented at the session on *Theater Projection and Screening Room Practices*. The first paper summarized the operation and design concept of the Ampex "Film Lock" system, an accessory that allows an Ampex 8- or 16-channel tape recorder to be slaved to a distributor or projector. The paper was titled *A Method of Locking a Multichannel Non-Sprocketed Tape Recorder to a Film Distributor System* (Langevin).

An Automated 16mm Theater Projection and Sound System (Schneiderman, et al.) set forth the unique aspects of the 16mm projection equipment used in franchised Min-Theaters. *System Performance at Century City: Cinema II* (Berggren and Townsend) reviewed the auditorium shape, seating layout, the viewing and picture size factors, and the sound and acoustics factors that were applied to a new motion-picture theater.

Post-Production and Editing Techniques

Post-Production and Editing Techniques was another session of particular interest of the New Filmmaker. *Counterpoint Structuring of Visual and Sound Imagery in the Cinema Verite Documentary* (Saunders) expounded on how the structuring of his films, from camera shooting through editing, is akin to counterpoint in musical composition and reflects a paradox in its finished aspects.

Preparing for the Sound Mix and *The Sound Mix*, both by the same author (Townsend) provided the procedures and routines before the rerecording of the final sound track, and the use of equipment during the mix.

A method of accurately controlling the electronic editing in videotapes for industrial and educational purposes was examined in *Semiautomatic Videotape Editing on Helical-Scan Recorders* (Marcus).

Rules regarding film editing were delineated in *The Editing of Motion Picture Film: Some Notes for Young Filmmakers* (Tyo). The session ended with a lively panel discussion on the subject of *Current Trends in Editing*, and had to be terminated at 12:30 p.m., having run beyond the scheduled time by 45 minutes.

Photo-Instrumentation and High-Speed Photography

Ed. Note: This report on the Photo-Instrumentation and High-Speed Sessions was prepared by A. Earl Quinn, SMPTE Vice-President for Photo-Instrumentation Affairs, Eastman Kodak Co., Rochester, N. Y. 14650

An excellent program stressing education in photo-instrumentation was organized and presented by Mr. Dennis L. Crow and Mr. Charles Jantzen on Wednesday, May 3. The morning program included speakers who are active in the photo-instrumentation field from government, medical research, and industry. High-speed photographic techniques were demonstrated

with slides and motion pictures and a lively discussion period resulted with students who were interested in photo-instrumentation as a career. Subjects discussed included high-speed photography of military shells and mortars in flight, explosions, and shell impact on various targets. Automotive head-on crashes and roll-over studies were included as were several industrial studies of high-speed transients associated with manufacturing with today's machinery. An excellent report on medical applications featuring time-lapse and high-speed photography demonstrated the tremendous impact photo-instrumentation can produce on medical research and education.

The technique of high-speed motion-picture oscillography was described whereby an electro-mechanical correlation of rapid transients can be captured by a simultaneous recording of the event and the oscilloscope trace.

Various oscilloscopes, transducers, and electronics associated with the study of transients were described.

The afternoon featured an Educational Workshop in photo-instrumentation techniques and students had a working experience with high-speed motion-picture cameras, time-lapse cameras, strobe light demonstrations, video-recording as applied to "stop motion techniques" and microscopy analysis. A super-8 camera system featuring a speed range from 0 to 250 frames per second, one of the first to approach the high-speed camera field, was also demonstrated.

A high level of interest persisted throughout the afternoon and each demonstration encouraged lively discussion periods which were followed by motion-picture films and slide demonstrations.

The workshop program, the first of its kind ever attempted during a photo-instrumentation conference, apparently filled the need of many people and students interested in high-speed photography, and was successful. This kind of program featuring several experts discussing the various aspects of photo-instrumentation with a "hands on" workshop appears to create greater general interest and perhaps this type of program should be considered in our future Conferences as a supplement to the formal papers program.

A. Earl Quinn

Public Broadcasting Symposium

Three years ago, the SMPTE made a radical change in its Conference format by devoting the last two days of a Conference to one subject of major importance to either motion pictures, television or both. Thus the Thursday–Friday Symposium. The first such symposium was held at the 106th SMPTE Conference in Los Angeles in 1969 on the subject of Super 8. Since then the two-day SMPTE Symposiums have ranged from Film Production in TV; Motion Picture and Video-tape Production Techniques; Video Cartridge, Cassette and Disc Player Systems; to Cable Television. The 111th Conference Symposium was on the subject of Public Broadcasting.

Public Broadcasting has loomed large in recent years and was thus a subject for serious consideration by SMPTE planners. This symposium aimed at both those in the field of public broadcasting and those outside. The papers presented gave a broad spectrum of information on the technical and engineering, as well as philosophical aspects of public broadcasting. The Symposium papers described some interesting and important applications and there was representation from all sections of the United States.

In *Engineering Objectives in Public Broadcasting* (Gunn), which was the first paper on Thursday, the objectives reviewed included the improvement of both signal and technical production quality; the increased flexibility and capacity of the distribution systems at low incremental cost; and the development of new services through technological advances.

Dr. Goldmark speaking at the Get-Together Luncheon.

A center for Biomedical Communications and its various functions were reviewed in *The Lister-Hill Biomedical Network* (Feiner). Interconnection in the non-commercial braodcasting area was considered in *Present Structure of National Public Radio Interconnection* (Geesey). Public Broadcasting facilities were examined in *PBS Network Origination Center* (Lentz) and *NPR Network Origination Center* (Cassidy).

An effective method of sending large quantities of programming information to stations was described in *DACS—A Computer-Controlled Message Distribution System* (Swanzy). An inexpensive signalling system for alerting and control functions using standard telephone company interconnections was accounted for in *A Phase-Locked Loop Triple-Tone Network Signaling System* (Hetrich). A description and comparison of various methods of multiplexing multiple audio channels with video were given in *Experiments in Stereo Sound in Television* (Keller). Ending the first day's sessions on Public Broadcasting was a panel discussion on *Production Centers in Public Broadcasting*.

The second day of the Symposium, and final day of the Conference, opened with *Time-Shared Interactive Computer-Controlled Information Television* (*TICCIT*) (Volk) in which the hardware and software of the system are discussed and applications given.

The ATS-F ETV educational demonstrations in the Rocky Mountain States were presented in *ATS-F Satellite Education TV Experiment* (Ogden). *ATS-1 Satellite Radio Experiments* (Cassidy) focused on experiments to determine feasibility of providing program service by satellite to areas that cannot be lined by land lines.

National Center for Audio Experimentation (Voegeli) told of experiences in using binaural techniques. It reported on the use of compressed speech, the use of a synthesizer and other experiments. The subject of interconnections in non-commercial broadcasting was again discussed in *The Present Structure of the Public Broadcasting Service Interconnection System* (Ball).

Means of providing captions for television (similar to sub-titles in foreign movies) for those with hearing problems, and which would not be visable to those with normal hearing, were detailed in *Television Captioning for the Hearing Impaired Using the Vertical Interval* (Ball). A daily radio service for the blind and physically handicapped which transmit newspaper reading, and taped programs of books, magazines, etc., and which employs special receivers, was covered in *Audio-Reader, An Innovative Use of SCA Subcarrier Frequency* (Wright).

Equipment and techniques employed in ETV network were described in *Typical Public-Broadcasting State Network Configuration* (Morris). The only operative regional educational network in the United States was given an account of in *Eastern Educational Network* (Harrison). The potential use of CATV in instructional television came into focus in this final paper of the Conference, *The Role of Cable Television in Public Broadcasting* (Plemmons).

Equipment Exhibit

Just as this SMPTE Conference Program tended to tilt slightly toward television, the SMPTE Equipment Exhibit tended to tilt slightly toward motion pictures.

Exhibit Chairman John J. Burlinson, Jr., National Screen Services, succeeded in his effort to insure that all areas of SMPTE activity were represented.

The products most heavily exhibited were cameras. SMPTE could truthfully state that all makes of professional motion-picture cameras were on display, thanks to Angenieux Corp. of America, an ex-

hibitor of lenses. Angenieux assembled motion-picture cameras of every manufacture at their booth so that their line of lenses could be displayed on their respective mounts.

Notwithstanding Angenieux's clever exhibit, most major camera manufacturers did have booths at the exhibit, including Arriflex, Canon, Eclair, Bolex, Mitchell, and Cinema Beaulieu.

Editing Equipment was another category that received a great deal of attention at the Conference. No less than six exhibitors showed editing tables, including Showchron, KEM, Steenbeck, Magnasync/Moviola and Ronzen (Redacto).

An important array of projection equipment was on display. Of particular interest were two automated theatrical projection systems, one by Eprad and the other by Robert Bosch Photokino GmbH.

Printing equipment was also heavily exhibited, particularly by Bell & Howell, Research Products, Hollywood Film Co., and Oxberry. Oxberry also had on display a computer-controlled animation stand.

Crystal controlled motors for motion-picture cameras were displayed by Cinema Products, Communication Arts, Inc., Image Devices, Inc., and Perfectone. Frezzolini exhibited the first production model of their Frezzi LW-1 cordless camera.

One company that showed some interesting equipment was GTE Sylvania which exhibited its night-surveillance equipment, particularly a device that allows viewing in the dark. Visual Instrumentation Corp. displayed a new super 8 high-speed camera.

Teledyne Camera Systems had their equipment mounted in a Winnebago van which was to have been brought into the exhibit area. However, there was insufficient clearance into the Rhinelander Gallery, so the van had to be parked in a parking lot adjacent to the hotel.

Sony Corp., the winner of the SMPTE Exhibit Award, displayed a bank of video cassette players, each player showing a different program.

The Exhibit opened at 5:00 p.m. on Monday with the traditional ribbon cutting ceremony. A new dimension was added to this exhibit opening with the playing of the Boy's Club Drum and Bugle Corps. The opening was immediately followed by an open house in the exhibit area.

In all there were 54 exhibitors. In addition to the above mentioned categories, there was exhibited large amounts of lighting equipment and sound equipment, plus a wide variety of other equipment from reels and cans to densitometers, film cleaners, slitters and splicers, lighting filters and other kinds of professional equipment. Below is a list of exhibitors.

AIC Photo, Inc.
Angenieux Corp. of America
Arriflex Co. of America
Atlantic Audio Visual Corp.
A.V.E. Corp./Showchron America
Bell & Howell Co.
Robert Bosch Photokino GmbH
The Camera Mart, Inc.
Canon, U.S.A.
Century Strand Inc.
Cinema Products
Cine 60
Clean Air Inc.
Communication Arts, Inc.
Eastman Kodak Co.
Eclair
Ediquip Corp.
Eprad, Inc.
Filmkraft
Frezzolini Electronics Inc.
General Camera Corp.
General Electric Co.
General Enterprises, Inc.
Gotham Audio Corp.
GTE Sylvania
Guillotine Splicer Corp.
The Harwald Co.
Hazeltine Corp.
Hervic Corp.
Hollywood Film Co.
Image Devices Inc.
KEM Electronic Mechanic
Laumic Co., Inc.
Lowel-Light Photo Engineering Inc.
Macbeth Div. of Kollmorgan
Magnasync/Moviola Corp.
3M Co.
Mitchell Camera Corp.
Mole-Richardson Co.
Motion Picture Enterprises, Inc.
Nagra Magnetic Recorders
Oxberry Corp.
Paillard, Inc.
Perfectone
Photographic Equipment Service, Inc.
Plastic Reel Corp. of America
Precision Laboratories
Research Products, Inc.
Ronzen Film Editing Services
Rosco Laboratories, Inc.
SOS Photo-Cine-Optics
Sony Corp.
Teledyne Camera Systems, Inc.
Visual Instrumentation Corp.

Members of the SMPTE Arrangements Committee: (l–r) Edgar A. Schuller; Dominick J. Capano; Herbert R. Pilzer; Edward J. Messina, Jr.; Donald R. Collins; Irwin B. Freedman.

Members of the Arrangements Committee: (l–r) Mrs. Charles Ahto; Paul F. Wittlig; Alvin J. Siegler; John J. Burlinson, Jr.

Members of the Arrangements Committee: (l–r), John J. Kowalak; Peter Cardasis; and Charles A. Ahto.

SMPTE Exhibit Award

The SMPTE Exhibit Award for the most effective and best presented display at the 111th Conference was won by Sony Corp. of America. 47–47 Van Dam St., Long Island City, NY 11101.

The booth, which was 8 ft high by 10 ft wide, was built specifically to house ten television monitors and ten videocassette players, to show the flexibility of the products and the multitude of applications that they have.

The products that were exhibited were the Sony Videocassette player Model VP-1000, and the Videocassette recorder,

Exhibit Chairman John J. Burlinson, Jr. and SMPTE Conference Vice-President Harry Teitelbaum opening the Equipment Exhibit.

SMPTE President Wilton R. Holm congratulates George Sheehan of Sony Corp. of America for that company's winning of the Exhibit Award.

Model VO-1600, and the 17-in. Trinitron monitor, Model CVM-1710.

The people who participated in the exhibit during the Conference were George Sheehan and Jim Lennon, both district managers for the Sony Corp.

Film Program

One of the least publicized aspects of SMPTE Conferences is the program of films. Each session begins with a short film that runs anywhere from 10 min to a half hour. This time there was an excellent program of films as follows: *Hawaiian Big Wave Surfing* (ABC Wide World of Sports); *Full Fathom Five* (Pyramid Films); *Fusion* (Richard Barcklay Concepts Unlimited); *Turned On* (Pyramid Films, courtesy Eastman Kodak Co.); *Crash* (Ezra Baker Films); *Rodeo* (Richard Barcklay, Concepts Unlimited); *Boudoir* (Ezra Baker Films); *Replay* (Richard Barclay, Concepts Unlimited); *Space* (Ezra Baker Films); *Last of the Wild Mustangs* (United Artists); *Western Dream* (United Artists); *Colorado—1971* (KBTV, Denver).

Ladies Program

There was a complete program for ladies attending the Conference with their husbands, as arranged by Mrs. Charles Ahto. Monday featured talks by Jane O'Reilly, Contributing Editor of *New York Magazine*, and Anselma D'Olio, Co-Producer of the TV show *Woman*, and a tour of the Antique Center. Tuesday the ladies traveled to Lahaska, PA, for a tour of Peddlers' Village. Wednesday Lillian Newman lectured on graphology, and Thursday the ladies toured the Edison National Historic Park in West Orange, N. J. Friday, the ladies concluded their week by visiting Lincoln Center.

Social Events

All SMPTE Conferences have a Monday noon Get-Together Luncheon and a Wednesday evening Banquet. That includes the 111th Conference.

The Get-Together Luncheon, which was attended by some 400 persons, featured a talk by SMPTE President Wilton R. Holm and Guest Speaker Peter C. Goldmark. Details of these speeches appear elsewhere in this issue.

Members of the Arrangements Committee: (l-r) Kurt W. Wulliman and Robert M. Smith.

Projection Chairman Joseph R. Stiftel and Program Chairman Calvin M. Hotchkiss.

The Wednesday evening Banquet was preceded by a Cocktail party sponsored by Glen Glenn Sound Co. The Banquet was a pleasant affair with a fine prime rib dinner and outstanding entertainment by the Meyer Davis orchestra and an excellent female vocalist.

On Sunday evening, there was a wine and cheese party sponsored by Eastman Kodak Co. at the F & B/Ceco Sound Stage.

Committee Meetings

Eleven Engineering Committee meetings were held throughout Conference week. All were well attended and productive. The committees that met were Sound, Standards, Color, Videotape, 16mm and 8mm, Film Dimensions, Film Projection Practice, Recording, Photo-Instrumentation, Laboratory Practice, and Television.

There was a joint meeting of the Board of Editors and the Publications Advisory Committee on Wednesday of Conference Week, which was followed by the traditional Editorial Luncheon.

There were various administrative committee meetings held which involve the Society's affairs, from financial to conference planning. The SMPTE Board of Governors met on Sunday of Conference Week, April 30.

Acknowledgments

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Sound Stage for Wine and Cheese Party: F & B Ceco

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