

Hotel & Motel Reservations

The postage-paid reservation card sent to members must be used to reserve accommodations at the Century Plaza Hotel. If you wish to receive the special reduced rates, make your room reservations early because there is a limit to the number of rooms at the special rates. Rooms at the Century Plaza are being held for SMPTE registrants only until April 12.

Hotel Rates

Single	\$26.00	\$34.00	\$36.00
Twin or Double	36.00	44.00	46.00

For those who do not wish to stay at the Century Plaza, the SMPTE has made arrangements at several motels near the Century Plaza to hold rooms especially for SMPTE Conference registrants. All of the following motels are no more than one mile from the Century Plaza. If you wish to stay at one of these motels, write to them immediately. Be sure to specify that your stay will be in connection with the SMPTE Conference.

Los Angeles West Travelodge
10740 Santa Monica Blvd.
Phone: 213/474-4576
Rates:
\$14 (Single)
16 (Double)
18 (Twin)

Royal Westwood Motel
2352 Westwood Blvd.
Phone: 213/475-4551
Rates:
\$14 (Single)
16-20 (Double)

Cavalier Motel
10724 Wilshire Blvd.
Phone: 213/474-4561
Rates:
\$16-28 (Single)
28-31 (Twin)

Beverly Hillcrest
1224 S. Beverwil Drive
Phone: 213/277-2800
Rates:
\$27-34 (Single)
32-40 (Double)

Del Capri Hotel
10587 Wilshire Blvd.
Phone: 213/474-3511
Rates:
\$16 (Single)
19 (Twin)
20-28 (2-room suite)

Beverly Crest
125 S. Spaulding
Phone: 213/274-6801
Rates:
\$19-23 (Single)
23-27 (Double)
(\$4.00 for extra bed)

Advance Registration

Please register early for the SMPTE Conference to save time when arriving. Use the advance registration form sent to all members. Mail the complete form with payment to SMPTE, 862 Scarsdale Ave., Scarsdale, NY 10583. Badges and tickets will be waiting for registrants at the Registration Desk. The price of registration also includes a synopsis booklet.

Registration Rates

Member Weekly	\$40.00
Nonmember Weekly	60.00
Ladies Weekly	10.00
Student Member	Free
Student Nonmember	5.00
Member Daily	20.00
Nonmember Daily	25.00
Get-Together Luncheon	9.00
Banquet	25.00

Wine & Cheese Party

A wine and cheese party will be held on Sunday evening, April 21. The party is sponsored by Eastman Kodak Co. The location of the party will be announced.

Association of Cinema Laboratories

The ACL will meet at the Century Plaza Hotel on Friday and Saturday, April 19 and 20. On Friday there will be a Board of Directors meeting at 2 p.m., including dinner, which will begin at 6:30 p.m. On Saturday there will be members' meetings all day beginning with the Laboratory Members' meeting at 8:30. The remainder of the day will be devoted to the Laboratory Techniques and Equipment Forum, with a break at noon for lunch. SMPTE members are invited to attend the Equipment and Techniques Forum.

Advance Program

This Program contains the most accurate and complete information possible at publication time, listing papers within each individual session. Although the sessions as described here are firm, some papers may be omitted or rearranged before the Conference. Any inquiries about specific papers or sessions should be addressed to Society Headquarters, ATT: 115th Conference — Janet H. Hruska, Conference Programs Secretary, (914) 472-6606; or Program Chairman Fred J. Scobey, DeLuxe General, Inc., 1546 N. Argyle Ave., Hollywood, CA 90028, (213) 462-6171; or Associate Program Chairman Julian Hopkinson, Agfa-Gevaert, Inc., 1025 Grand Central Ave., Glendale, CA 91201, (213) 246-8141. The Final Program, listing paper titles, authors, and times of presentation, will be available ten days before the Conference from Society Headquarters. The Synopses Booklet will be available at the Conference.

SUNDAY — April 21

REGISTRATION (from 12:00 noon)

WINE AND CHEESE PARTY (evening)

Courtesy of Eastman Kodak Co., Location to be announced

MONDAY MORNING — April 22

LABORATORY PRACTICES I

Opening Film: ISO-1973, Courtesy American National Standards Institute

Aquarium Gate Retrofitting of Optical Printers
W. D. Carter and Martin S. Mueller, *Carter Equipment Co., Inc., Inglewood, Calif.*

The Electronic Optical Printer

Barry A. Nolan, *Van Der Veer Photo Effects, Hollywood, Calif.*

Gevacolor Print Film Type 9.86

N. W. Alliet, W. A. Sayes, R. G. L. Verbrugghe, *Agfa-Gevaert, Belgium*

A New Color Print Film with a Shortened Processing

R. K. Shafer, *Eastman Kodak Co., Rochester, N.Y.*

Automatic Fade and Dissolve Shutter with Provision for Adjusting to Specific Film Gammas

Roger W. Banks, *California Technical Assistance, Irvine, Calif.*

Continuous Optical Reduction Printer With Simultaneous Sound Transfer on Super 8

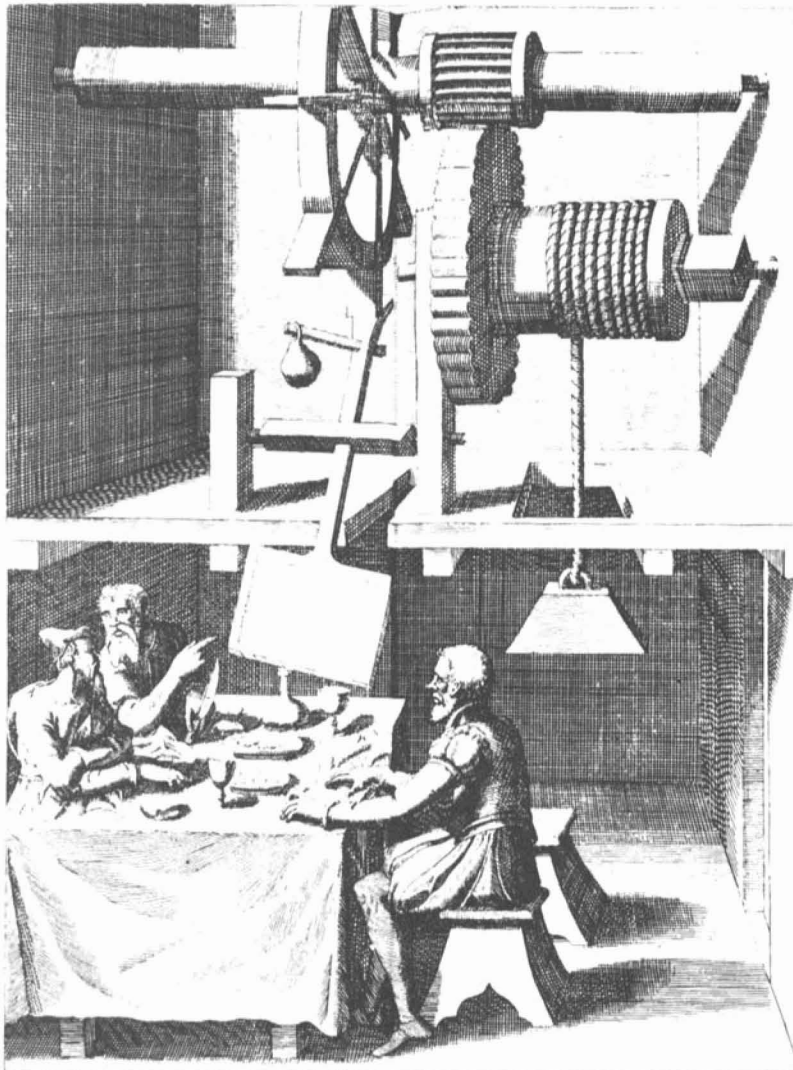
Joseph Wary, *Peterson Enterprises, Grandview, Ill.*

THE PRIME INGREDIENT IN INNOVATIVE EQUIPMENT DESIGN— CREATIVE LISTENING...

TV-newsfilm and documentary cameramen had been clamoring for years for a truly lightweight and extremely compact 16mm single/double system sound camera. A camera well balanced for "on-the-shoulder" filming. A reliable, no nonsense kind of camera—quick and easy to operate. Our Cinema Products engineers listened well. And designed the CP-16 and CP-16/A camera system.

System CP-16 innovative engineering. Far beyond the reduction of overall camera weight, we have pioneered and introduced a host of innovative features that have been enthusiastically acclaimed the world over. Such as the compact, extremely efficient crystal-controlled DC servo-motor. The built-in Crys-tasound amplifier. The compact, lightweight plug-in battery which powers the entire camera system. The magazine snap latch, for instant removal or attaching of magazines. And many more!

And speaking of magazines, we have just introduced our PLC-4 ultra lightweight 400 ft. magazine—the newest thing in 16mm magazines in a generation! Made of glass-filled Lexan, the PLC-4 eliminates film spotting caused by particles of magnesium. And the magazine doors are hinged to provide quick access for loading and unloading. The PLC-4 is, of course, interchangeable with all 16mm Mitchell-type magazines.



Creative listening. At Cinema Products we are masters of the art. We never rest on our laurels. We still listen. And we innovate. We accept what is valid in

protective overhang) into all CP-16 and CP-16/A camera models—even the earliest ones. And at no additional charge.

Largest U.S. camera manufacturer. The resounding success of our CP-16 and CP-16/A cameras has well established us as the largest U.S. manufacturer of professional motion picture cameras. It also gave rise to a spate of imitations. Though imitation may be the sincerest flattery, we are not impressed. Imitation is not innovation.

Creative listening *and* innovative engineering. The secret of our success in designing and manufacturing the most sought-after, rugged and versatile TV-newsfilm/documentary cameras—the CP-16 and CP-16/A.

existing design, and build to improve on it. And we subject everything we design to an ongoing process of evaluation and validation based on inputs from the field. Meticulously paying attention to every detail.

Insurance against obsolescence. The excellence of our original System CP-16 design is such that it permits the integration of most of our latest innovative modifications (such as the magazine snap latch



See us at our booths 13/14 at the SMPTE Show



“Too many people have missed too many of the good things in theatre.

“The American Film Theatre is designed to correct that. It fills the gap between the small percentage of people privileged enough to live close to Broadway, and the rest of America. It takes great plays that have thrilled theatre-goers for years and presents them to the public.

“And it does it with film.

“From one point of view, The American Film Theatre is a unique kind of film distribution problem. Each play is shown in 500 motion picture theatres across the United States and Canada for only four showings once a month, on a subscription basis. And this attractive package may very well revitalize the American film experience for a lot of people.

“The American Film Theatre is also a unique kind of art. We’ve taken the best of the theatre and transposed it into the best of motion pictures.

“I demanded perfection on every level. From story to the directors, the actors, the production design. And one of my requisites was the use of Eastman film from negatives to release prints.

“When I say perfection, I mean it.”

Ely Landau. President, The American Film Theatre.



EASTMAN KODAK COMPANY
Atlanta: 404/351-6510/Chicago: 312/654-5300/Dallas: 214/351-3221
Hollywood: 213/464-6131/New York: 212/262-7100/San Francisco:
415/776-6055/Washington, D.C.: 202/554-9300.

GET-TOGETHER LUNCHEON — Noon
Guest Speaker: Frank Capra, Film Director

MONDAY AFTERNOON

ENERGY CRISIS & CONSERVATION

Opening Film: *Joey's World*, Courtesy: Southern California Edison

*The Energy Crisis

Wilton R. Holm, *Association of Motion Picture and Television Producers, Inc., Hollywood, Calif.*

Resource Conservation in Eastman Kodak Processing Laboratories

R. W. Bishop, Jr., *Eastman Kodak Co., Rochester, N.Y.*

Solution Reuse at Cinechrome Labs

Burton Smith, *Cinechrome Labs, Palo Alto, Calif.*

Monitoring the Processing Effluents of a Motion Picture Processing Laboratory

David J. Degenkolb and Fred J. Scobey, *DeLuxe General, Inc., Hollywood, Calif.*

Panel Discussion

Edward H. Reichard, *Consolidated Film Industries, Hollywood, Calif.*; Robert M. Smith, *DuArt Film Laboratories, New York, N.Y.*; Fred Scobey, *DeLuxe General, Inc., Hollywood, Calif.*; Garland C. Misener, *Consultant, Dallas, Tex.*

OPENING OF EQUIPMENT EXHIBIT (5:00 p.m.)

TUESDAY MORNING — April 23

SOUND

Opening Film: *Operation Scarp*, Courtesy: Borg Warner

A Wide-Range, Noise-Immune, Three-Channel, Variable-Density Push-Pull, Color Photographic Soundtrack for Motion Pictures

Petro Vlahos, *Association of Motion Picture and Television Producers, Inc., Hollywood, Calif.*

System Characteristics and Audio Processing for Color Push-Pull Three-Channel Soundtrack

Lewis P. Reitz, Jr., *Gray Engineering Laboratories, Orange, Calif.*, and Petro Vlahos, *Association of Motion Picture and Television Producers, Inc., Hollywood, Calif.*

ST-8: A New Agfa-Gevaert Sound Negative Film Especially Suitable for Small Formats

Karl States, L. Hayen, R. G. L. Verbrugge, *Agfa-Gevaert, Belgium*

Film Consoles: The New Technology

R. L. Bennett and Ron Neilson, *Quad 8 Electronics, N. Hollywood, Calif.*

A High-Speed Interlock System for Re-Recording

Lewis Briel, *RCA Corp., Camden, N.J.*

High Speed Recording System

Norman T. Prisament, *Magna-Tech Electronic Co., Inc., New York, N.Y.*

Modification of the Westrex RA-1238 Light Valve and Photographic Recorder for Recording Color Push-Pull, Three-Channel Soundtrack

Frank E. Pontius, *Westrex, Beverly Hills, Calif.*

Demonstration of the Color Push-Pull Three Channel Soundtrack

Petro Vlahos, *Association of Motion Picture and Television Producers, Hollywood, Calif.*

TUESDAY AFTERNOON

PRODUCTION PRACTICES

(Concurrent with Laboratory Practices II)

Opening Film: *What Was, What Is, What Will Be*, Courtesy: Verde Valley Chamber of Commerce

*An asterisk before a title indicates a keynote paper.

*The Burbank Studios — Concept to Realization

Robert K. Hagel, *The Burbank Studios, Burbank, Calif.*
The New Motion Picture Studio at the Kodak Research Laboratory

E. W. Kage, *Eastman Kodak Co., Rochester, N.Y.*

Metallogen — The New Daylight Light Source

Thomas M. Lemons and Michael J. McGovern, *TLA Lighting Consultants, Inc., Salem, Mass.*

Conversion of the Burbank Studios Sound Stage 2 for Video Production

Richard B. Glickman, *Sherman Oaks, Calif.*

An Airborne Video/Motion Picture Surveillance System

George D. Wood, *HQ Aerospace Audiovisual Service, Norton AFB, Calif.*

Re-Evaluation of Existing Motion Picture Equipment to Meet New Needs — A Panel Discussion

Milton Forman, *St. George Productions, Beverly Hills, Calif.*

LABORATORY PRACTICES II

(Concurrent with Production Practices)

Opening Film: *Sea Probe*, Courtesy: Alcoa

A New Electronic Color Video Analyzer

W. D. Carter, *Carter Equipment Co., and Chalmer Eaton Jones, Ferrex, Inglewood, Calif.*

A Proof-Print System for Motion Picture Timing

Leonard Sokolow and Edward H. Reichard, *Consolidated Film Industries, Hollywood, Calif.*

Technicleaner: A New Cleaning Machine

W. D. Carter, *Carter Equipment Corp., and Paul L. Deer, Technicolor, Inc., Inglewood, Calif.*

A Unique System for Temperature Control of ECN II Process

Barney Friedman and Norman G. Hempling, *Sensing Systems, Inc., Inglewood, Calif.*

Angular Velocity Suppressor for Film Metering Applications

Fred J. Scobey and Robert Gyori, *DeLuxe General, Inc., Hollywood, Calif.*

Laboratory Slitting of Multi-Row Processed Film

Richard L. Freeman, *Eastman Kodak Co., Rochester, N.Y.*

Image Converter Goggles for Darkroom Applications

Don Bracher, *Old Delft Corp. of America, Fairfax, Va.*

A Compact Solid State Printing Machine Power Supply

W. D. Carter and Kenneth W. DeVore, *Carter Equipment Co., Inc., Inglewood, Calif.*

WEDNESDAY MORNING — April 24

SMALL FORMAT FILM SYSTEMS

Opening Film: *Pets, Handle With Care*, Courtesy: Ralston Purina

A Report of Measured Camera Noise Spectra of Some Super 8 Cameras

A. C. Conrad, *Rice University Media Center, Houston, Tex.*

Reflections on the Development of Super 8 as a Professional Teaching Format: A Progress Report and Recommendations for Future Developments

A. C. Conrad, *Rice University Media Center, Houston, Tex.*

A 200-Foot Capacity Super 8 Cartridge Loaded Sound Camera

Bruce Elle, *Eastman Kodak Co., Kodak Apparatus Div., Rochester, N.Y.*

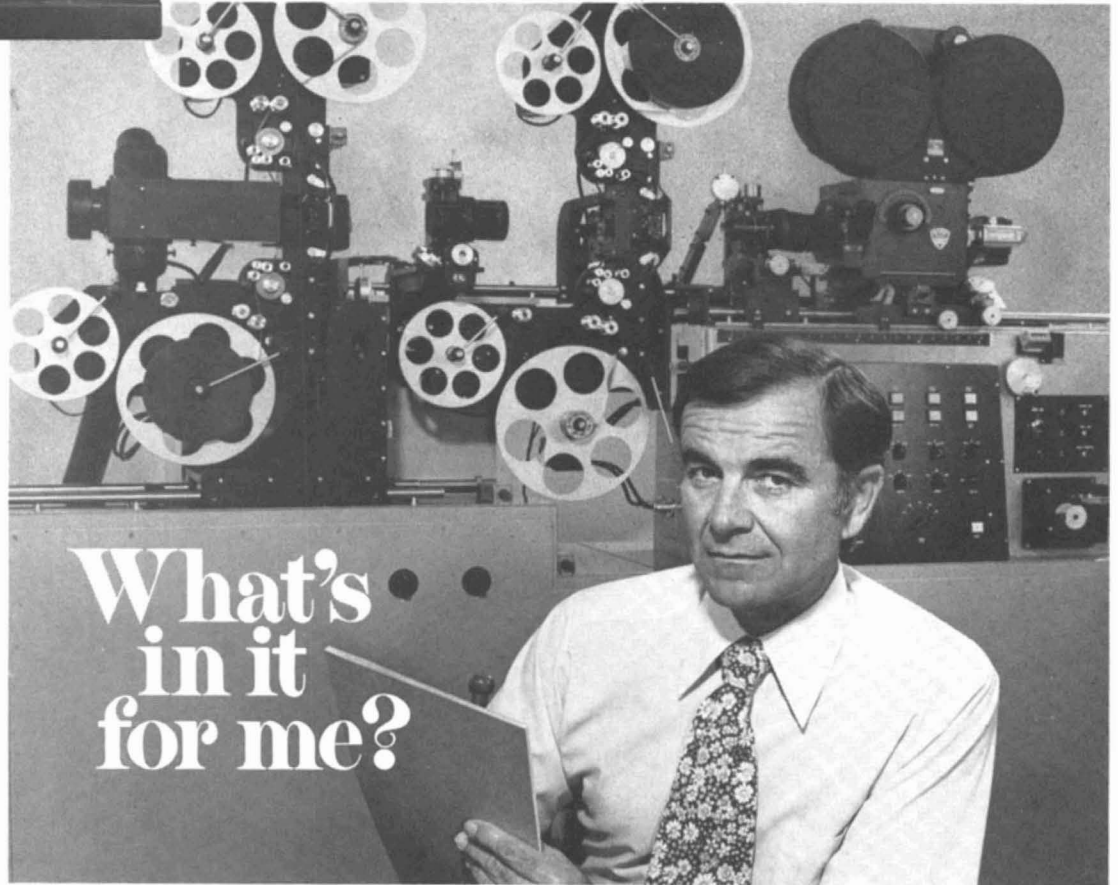
A Highly Automated Processing Machine for Super 8mm Film

G. Borton, T. Jessop, H. R. McNair, *Eastman Kodak Co., Rochester, N.Y.*



1974 Academy Award Winner

Exhibiting
at Booth 58
during the
115th
SMPTE
Conference,
Los Angeles,
April 21-26



What's
in it
for me?

Maybe we ought to start out by saying what is *not* in our new Model 2101 Aerial-Image Optical Printer.

To be exact, we left out mechanical gear trains, levers, one horsepower motors, shafts, stop-motion clutches, solenoids, relays, knuckle joints and a lot of other things like that. We thought of it as leaving out trouble. After all, if mechanical drive systems are going to wear, vibrate, backlash, gum up, drag or stick, you know when they are going to do it. Right in the middle of your rush job. When else?

Not any more.

Which brings us back to that original question. What we put in, in place of all that worry, was our space-age drive system called "PhotoTron". It's an all electronic film drive using computer-accurate stepping motors and solid-state electronics on snap-out circuit cards. That's right, *snap-out* circuit cards. They may not exactly eliminate down time, but they should put a pretty big dent in it.

If all that sounds pretty good, listen to this. We made our new printer automatic. Automatic zooms from 4X enlargement to 5X reduction, automatic dissolves, logarithmic or linear for perfect fades or dissolves without overlap, an automatic shutter that can be programmed, at the flip of a switch, over a predetermined fade count, and an automatic skip-frame programmer that gives you unlimited combinations at all speeds and with three heads at once.

Sound pretty impressive?

We like to think so, but there's more. By making the drive system all-electronic, it can be adapted easily to computer control or tape programming. So when you're ready for this, you'll know that your Model 2101 will be too.

Price? Brace yourself. The lowest in the industry for an optical printer with the same features. That's something you don't hear every day. But it's really very simple. By throwing out all that expensive tailor-made hardware and simplifying construction, advantage went up and cost of manufacture went down.

What's in it for you? Plenty.

Write, wire or phone for our full line catalog and our custom engineering capabilities. Research Products, Inc., 6860 Lexington Ave., Hollywood, Calif. 90038; Phone: (213) 461-3733; Cable: "RESEARCH"

Purchase or lease plans available.



**RESEARCH
PRODUCTS**

Research Products are Products of the Future

WEDNESDAY AFTERNOON

PROJECTION & THEATER PRESENTATION

Opening Film: *Land of Legend*, Courtesy: Rhodes Tourist Board

*Large Format Film Systems

Don Kloepfel, *DeLuxe General, Inc., Hollywood, Calif.*

An Overview of Spherical Motion Picture Processes

D. D. Roberts, *ShowSphere, Inc., Hollywood, Calif.*

A New Photometer for Measuring Screen Brightness

Richard A. Walker and James K. Branch, *Photo Research Div. of Kollmorgen Corp., Burbank, Calif.*

Optical Theaters for Displaying Visuals in Daylight

Bradley G. Scott, *United Visuals Corp., Los Angeles, Calif.*

Acoustical Problems of a Complex Theater Pavilion

Jack Purcell, *Purcell & Knopp & Associates, Chatsworth, Calif.*

The USAF Story — a Multimedia Presentation

Norton AFB

WEDNESDAY EVENING

COCKTAIL PARTY, BANQUET, AND DANCE

Cocktail Party courtesy of Treise Engineering, Inc., and Frank Holmes Laboratories, Inc.

THURSDAY MORNING — April 25

TELEVISION I

Opening Film: *The One Man Band That Went to Wall Street*, Courtesy: New York Stock Exchange

*Keynote Paper

Charles Ginsberg, *Ampex Corp., Redwood City, Calif.*

Pioneer Image Converter System

L. Ralph Baker, *Optical Sciences Center, University of Arizona, Tucson, Ariz.*

A New 24 Frame, Television System for Tape To Film Transfers

Joseph Bluth, Bob Ringer, Ken Holland, *Image Transform, Inc., Hollywood, Calif.*

A New SMPTE Time Code Data Receiver

John B. Gray, Lewis B. Reitz and Philip McFadin, *Gray Engineering Laboratories, Orange, Calif.*

Applying the Microcomputer to TV Editing Systems

George R. Swetland, *Electronic Engineering Co. of California, Santa Ana, Calif.*

Progress Report of the JCIC Ad Hoc Color Television Study Committee

K. Blair Benson, *Goldmark Communications, Inc., Stamford, Conn.*

An Experiment in Vertical Interval, Frame-Locked Editing with an Inexpensive VTR

Doug Wall, *South Central Bell Tel. Co.,* and Harry Kaemmerer, *A.T. & T., Birmingham, Ala.*

The Design of a Time-Base Error Corrector for All VRT's

Maurice G. Lemoine, *Ampex Corp., Redwood City, Calif.*

THURSDAY AFTERNOON

TELEVISION II

Opening Film: *Honolulu*, Courtesy: United Airlines

Investigation of a VTR Video Pilot System

Kenneth Louth, *Ampex Corp., Redwood City, Calif.*

Principles of Quadruplex Videotape Recording — An Overview

David K. Fibush, *Ampex Corp., Redwood City, Calif.*

Biased Tape Guidance for Improved Videotape Performance

J. D. Bick, *RCA Corp., Camden, N.J.*

Recent Developments in Quadruplex Video Recording

K. Sadashige, *RCA Corp., Camden, N.J.*

Methods and Approaches to VTR Editing

Keith R. Field, *Canadian Broadcasting Corp., Quebec, Canada*

FRIDAY MORNING — April 26

VIDEODISC CONSUMER PLAYER SYSTEMS

Opening Film: *Experiments in Motion Graphics and Permutations*, Courtesy: IBM Corporation

*Video Disc Systems — A Panel Discussion

Robert T. Kreiman, *DeLuxe General, Inc., Hollywood, Calif.*

A Series of Papers, Equipment Demonstrations and a Panel Discussion of Consumer Videodisc Systems by: MCA, Teldec, Philips, I/O Metrics and Zenith

Film Based Video Disc System

Jonathan A. Jerome and Edward M. Kaczorowski, *I/O Metrics Corp., Sunnyvale, Calif.*

The Video Long Play Disc System "VLP"

K. Compaan and P. Kramer, *Philips Research Labs, Eindhoven, Netherlands*

A Review of the MCA Disco-Vision System

Kent D. Broadbent, *MCA Disco-Vision, Inc., Torrance, Calif.*

FRIDAY AFTERNOON

SAFETY AND THE ENVIRONMENT

Opening Film: *Energy and All That*, Courtesy: Western Oil & Gas Association

*Representatives for Federal (OSHA), State and Industry will speak on the effects of OSHA on the Television and Motion Picture Industry.

Panel Discussion

Gabriel Gilloti, *Western Regional Director, OSHA*