

travelled widely in foreign countries to gain experience in his chosen profession and in 1931 he founded W. Steenbeck & Company which now manufactures horizontal film editing machines and film handling equipment for all motion-picture formats. Following World War II Mr. Steenbeck rebuilt the plant which had been heavily damaged and in 1956 he built a new plant. The plant was expanded and modernized in 1966 and further expanded in 1972.

In 1973 Mr. Steenbeck was made an Honorary Fellow of British Kinematograph, Sound and Television Society "for his great services to the film industry in designing and providing high quality editing equipment." The citation noted that "Wilhelm Steenbeck designed and produced in 1952 the first 16mm four-plate editing table which introduced a completely new concept of technical advances in film and sound editing (which) has found worldwide appreciation of the highest order."

Leon Shamroy

Leon Shamroy, a cinematographer who four times won the Academy Award and was nominated for the award 21 times, died 7 July 1974 at the age of 72 at the end of a long and illustrious career behind the camera.

He was born in New York City in 1902 and studied engineering at Peter Cooper Institute. In 1920 he was employed in the laboratory of Fox Film Corp. Following a long working day he would go into the studio and watch the ca-

meramen at work studying their technique and learning from observation about lighting, camera angles and other basics of cinematography. He also acquired a still camera to teach himself by the trial-and-error method the basics of photography.

His first step toward the goal he had set himself was that of becoming an assistant to a cameraman, his duties including taking care of a Bell & Howell camera and operating a Pathe camera.

In 1924, Charles "Hurricane" Hutchison, an actor who starred in his own pictures, gave Shamroy his first opportunity as a full-fledged cameraman, the two of them making eight films a year together and taking a week to shoot each one.

During 1928 and 1929 he was associated with Robert J. Flaherty in the filming of a documentary and during 1930-1931 he was cameraman for the Huntington Ethnological Expedition covering Japan, Siam, Burma, India and Egypt.

In 1928 he received the Honor Film Award presented by the National Board of Review for his work as co-producer (with Dr. Paul Fejos) and cinematographer on *The Last Moment*. The films for which he received the four Academy Oscars are *The Black Swan* (1942), *Wilson* (1944), *Leave Her to Heaven* (1945) and *Cleopatra* (1961). He was under contract to 20th Century-Fox Studios from 1939 until his retirement in 1968.

He joined the SMPTE in 1946. He was a member of a number of other professional organizations including the American Society of Cinematographers and the International Alli-

ance of Theatrical Stage Employees (Photographers Local 659 of which he was Past President).



Fred J. Pfeiff

Fred J. Pfeiff, a Life Member of the Society, died in August 1974 at the age of 71 at his home in Cocoa Beach, Fla.

He joined Altec Service Corp. in 1938 and, among other activities, he designed and developed certain improvements to sound equipment of considerable importance to the motion-picture industry. In 1958 he joined the Todd-AO Corporation and in 1968 he joined North American Philips Co. in the capacity of Technical Manager of the Motion Picture Equipment Division.

He had been an Active Member of the SMPTE since 1947 until 1971 when he became a Life Member.

Mr. Hansen plans to continue his participation with the various photographic organizations and will devote much of his time to the development of test materials and manuals for the audio-visual field.

Association of Cinema and Video Laboratories (ACVL) Management Seminar

The ACVL Management Seminar was held 6-7 May in Rochester, N.Y. Topics included Economic Review and Forecast; Motion Picture Film Markets and Trends; Raw Stock and Print Security; and Video II, Review and Outlook. Among the speakers were Ted Bahl, Vice-President of the Lincoln-Rochester Bank; Roland E. Connor, Manager, Market Planning, Motion Picture and Audiovisual Markets Div., Eastman Kodak Co.; Wilton R. Holm, Executive Vice-President, Assn. of Motion Picture and Television Producers, Inc.; and Thomas W. Hope, President of Hope Reports, Inc.

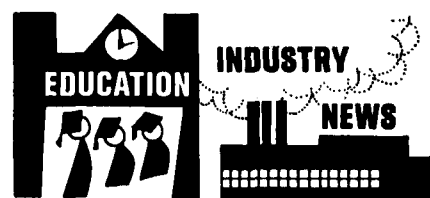
The afternoon session was held in the Eastman Kodak Marketing Education Center where the members were welcomed by Kenneth M. Mason, Assistant Vice-President of Eastman Kodak Co. Highlights of the session included a panel discussion of Eastman Kodak's commitment both to the present and the future motion-picture industry. Kodak experts discussed briefly such topics as film technology; emulsion research; ecology guidelines affecting the industry; advertising as related to the motion-picture market, the outlook for super 8; and raw stock distribution.

The session was followed by a tour of the Education Marketing Center and, later, a re-

the Society's Audio-Visual Committee for Conferences. He was a member of the Executive Board of the Technical Division of the Photographic Society of America before the merger with the Society of Photographic Engineers and he continued on the Executive



Board of the Techniques Division of PSA which succeeded it. He has served also as Treasurer of the Industrial Photographers of New Jersey and as President of the New Jersey Chapter of the Society of Photo-Optical Instrumentation Engineers. He is also a member of the Industrial Photographers Association of New York and the National Microfilm Association.



Arthur Hansen Retires

Arthur W. Hansen, who held the post of Test Film Engineer at SMPTE Headquarters since 1966, retired from the Society on 1 June 1975. Mr. Hansen came to the SMPTE from DuPont Photo Products Department in Parlin, N.J., where for 22 years he was employed as a Technical Assistant in their control and research operations. At the SMPTE he was head of the entire Test Film Program under the Engineering Department with responsibility for the preparation, manufacture and distribution of the test materials offered through the SMPTE Test Film Program.

A naturalized U.S. citizen, he was born in Copenhagen, Denmark, and his knowledge of languages was valuable in handling the foreign transactions of the Test Film Department. He has been connected with some aspect of photography for practically his entire career.

Mr. Hansen is active in a number of photographic organizations. He has been a member of the SMPTE since 1953. A Senior Member of the Society of Photographic Scientists and Engineers, he served as a member of its Board of Directors and as a Director of its New York Chapter. At present he is Chairman of

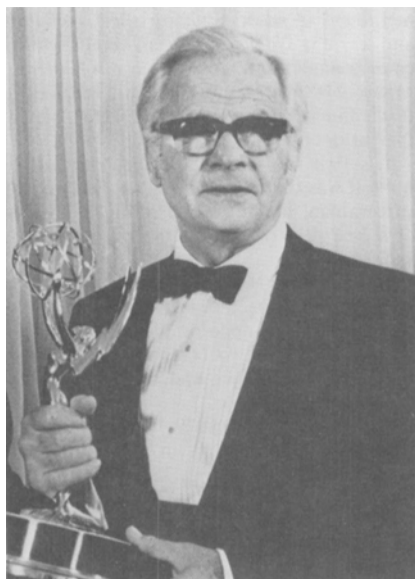
ception hosted by Walter Fallon, Eastman Kodak President. Other highlights of the meeting included an evening tour of the International Photographic Museum, a tour of the Kodak Park facilities where the group was shown film coating, perforation, quality control and inspection methods used in the research and manufacture of motion-picture film.

The meeting was attended by 48 ACVL members representing 29 motion-picture laboratories throughout the United States, Canada and Europe.

Program Chairman was Robert M. Smith, ACVL Vice-President, who is Executive Vice-President of Du Art Film Laboratories in New York City.

National Academy of Television Arts and Sciences: Awards

Peter C. Goldmark is the recipient of the 1975 Trustee Award of the National Academy of Television Arts and Sciences presented by the Academy's Board of Trustees. The Award, the Academy's highest honor was presented to Dr. Goldmark for his many outstanding technological contributions to the field of communications. He was head of CBS Laboratories for 36 years; following his retirement in 1972 he formed Goldmark Communications to explore communications technology for government, education and industry. He holds more than 160 patents and at present he directs the New Rural Society project funded by the United States Department of Housing and Urban Development, together with Fairfield University, to upgrade the quality of life



Peter C. Goldmark

in rural America through imaginative applications of communications technology.

CBS Awarded Emmy: The National Academy of Television Arts and Sciences awarded an Emmy to CBS on 19 May, in recognition of its achievement in "spearheading the development and realization of the Electronic News Gathering system." Joseph A. Flaherty, General Manager of Engineering and Development for the CBS Television Network, received the award on behalf of CBS.



Joseph A. Flaherty

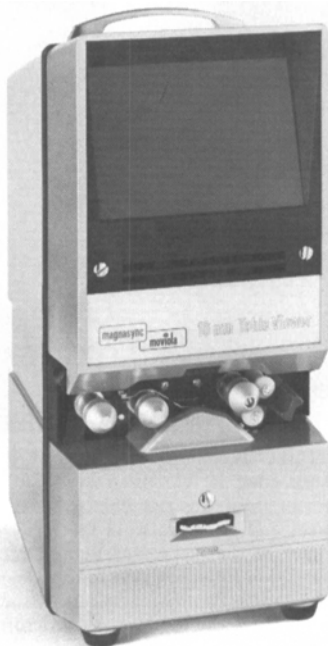
Mr. Flaherty, the Society's Vice-President for Television Affairs, has directed the development, engineering, and installation of ENG systems at CBS since 1971 when CBS News started Electronic News Gathering in Washington, D.C. A year later, a system was installed at the CBS-owned station, WCAU-TV, in Philadelphia. Since that time, all CBS-owned stations and the domestic news bureaus of CBS News have been equipped for Electronic News Gathering.

In September 1974 a CBS-owned station,

MOVIOLA

**Now, more than ever,
the best viewer is the best bargain.**

While other viewers are going up in price, we're holding firm. That makes the Moviola 50 more of a bargain than ever. Because the Moviola 50 outworks, outperforms and outlasts every other viewer on the market. It's built that way: With eight-sided, precision optical prism and high quality, six element lens to give you a really clear and sharp image on a big, bright, full-size screen. And straight-line loading and unloading that lets you put a lot more film through in a lot less time... with a lot less effort.



The Moviola 50 is loaded with features you won't find in any other make. All engineered for the busy pro who needs equipment he can depend on... without fail. After all, isn't that what you expect from Magnasync/Moviola? In the fifty years we've been working with the industry, we've come to know your needs better than anybody else. And it's all built into our equipment.

Call or write for complete information on the Moviola 50, its Synchronizer and accessories.

magnasync **moviola** **magnasync/moviola corporation**
A Subsidiary of Crag Corporation

5539 RIVERTON AVENUE/NORTH HOLLYWOOD, CALIFORNIA 91601/(213) 877-2791

“Going ENG all the way is an idea whose time has not yet come.”



An Open Letter to the TV News Industry
from Ed DiGiulio, President of
Cinema Products Corporation.

There's been a great deal of uncertainty during the past year about the impact of electronic news gathering. And, as a result, a great deal of indecision and inaction regarding the acquisition of needed new equipment.

However, there were no dramatic design breakthroughs in ENG equipment at the recent NAB show. And there's nothing in the experiments of the network O&O's who've gone "all electronic" to indicate that ENG is valid as a complete replacement for a well balanced film and video news gathering operation.

So, if you're thinking about going ENG all the way, think twice. Think hard. And think money.

Because the TV news industry, like any other industry, is a day-to-day "hard-nut" dollar-and-cents proposition that must be economically justifiable in terms of performance and quality. Most important, the overall cost effectiveness of converting to a new system must be carefully considered.

True. There's no way you can beat ENG coverage transmitted *live*. Especially on late-breaking news developments during prime time television. However, there just aren't that many dramatic "SLA Shootouts." And it is a far cry from these relatively rare situations to a justification for going "all electronic."

Consider also that the quality of ENG improves greatly as the camera equipment gets larger and more expensive. At their best, when they're working reliably, the higher priced video cameras can provide a TV image every bit as good as 16mm newsfilm.

But high quality video cameras like Ikegami, Fernseh, RCA, etc., may cost as much as seven or eight times as the low cost/lower quality Sony or Akai-type units, whose price is roughly equivalent to a 16mm newsfilm camera.

But the price of the video news camera is merely the visible tip of the financial iceberg submerged in the true total costs of converting to ENG.

We never seem to get a full breakdown on the costs of the related ancillary systems required: the specially equipped vans, the special studio editing equipment, the time base correctors, the microwave relay systems and necessary fixed installations, etc.

Nor do we hear of the complexities involved in setting up a remote pick-up for a live transmission to the studio. Nor of the time it takes and the skilled manpower required to achieve all this.

Nor do we hear much about the problems of keeping this electronic news equipment in good working order. Nor

how well it holds up in the daily beating news equipment gets in the field.

All we do hear is that going ENG all the way will pay for itself.

Presumably, through the cost savings of video tape which requires no processing, and, theoretically at least, can be re-used again and again.

But what news director will be foolhardy enough to predict how much of the taped coverage of important news events should be erased — rather than stored for future use in special reports and historical documentaries?

Even so, without realistically accounting for consumable video tape, it is claimed that it will take you as long as five to seven years to recoup your initial investment.

But technology will not stand still during those critical five to seven years. By then ENG systems will probably be far more sophisticated and reliable — and considerably cheaper. (After all, look what happened to electronic pocket calculators.)

The fact is that going ENG all the way is an idea whose time has not yet come.

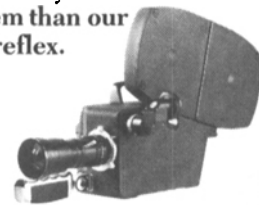
As an electronics engineer myself, and because of the heavy emphasis on advanced electronics in all of Cinema Products' development efforts, I recognize that great advances will be made in the foreseeable future, and ENG may yet become economical enough, and perform reliably enough, with the high quality one expects on the Six O'Clock News.

In the meantime, no matter how much money your station has available for new equipment, you should keep a good newsfilm operation going.

Because the fact is that for day-to-day news gathering and documentaries, the most convenient, economical and highest quality system available today is 16mm film. Especially when you work one-man-band. And Eastman Kodak's new *video news film* (7240) will make newsfilm cameramen ever more efficient and flexible in dealing with low light level assignments and meeting broadcast deadlines.

If you must be the first kid on your block with total ENG, be my guest. But if you want to manage a rational news operation, I urge you to consider 16mm newsfilm as the mainstay of your news gathering operation.

Needless to say, I believe that you couldn't choose a better newsfilm camera system than our standard CP-16 or CP-16R reflex.



cinema E products
CORPORATION
technology in the service of creativity
2037 Granville Avenue, Los Angeles, California 90025
Telephone: (213) 478-0711 ■ Telex: 69-1339 ■ Cable: CineDevco



Edvard M.

FRIEDKIN



"Whenever I feel I know something about composition, color, and storytelling on film, I go to an exhibition by one of the master painters, say Turner, Velasquez, or Rembrandt and I realize not only how little I know, but how lucky I am to be working in a visual medium today.

"And I think that right now is the most exciting time to be making films in this country. I wouldn't say that movies are better than ever, just that more is possible than ever before. For one thing, there has never been greater freedom of the screen as far as subject matter, and recent technical innovations have made everyone's wildest imaginings filmable. The portability and flexibility of today's equipment have to a large extent determined the style of a great many films.

"*The French Connection*, for example, couldn't have been made as it was without the Nagra tape recorder, the Arriflex camera with its fast lenses, and the new Eastman fast film stock.

"Filmmaking is both an adventure and an education for me. Jacob Bronowski put it best when he said that one's greatest pleasure is in one's own skill. I'm both scared and exhilarated every time I start a new picture. I'm scared of the possibility that I won't get everything on screen that's in my mind's eye—I never do—and exhilarated at the challenge.

"At its best, filmmaking is like being a free-fall artist without a net. And in the rare moments when improvisation becomes invention, a director can know the joy of the Wallendas.

"They tell me that when a foreign film plays in Thailand, since they can't afford a dubbed or subtitled version in Thai, a man stands alongside the screen, and every ten or fifteen minutes they stop the picture and he explains to the audience what they've just seen.

"Ever since I heard this, I've thought about that audience and the challenge of reaching them. I mean, what if it was possible to make a film that needed *no* translation, wherein the action alone was able to move audiences everywhere. There are a few directors working today—and many who are gone—who have accomplished this. But 'director' is the wrong name for them. These are filmmakers,

people who can take ideas, visions or memories and in their own personal way not only illuminate them for an audience, but transport that audience into a dream world to enhance the real one.

"A director can take a picture of, let's say, a chair—and we all know what a chair looks like.

"A filmmaker can make us think about what a chair *could* be."

For a revealing look at people and ideas in the moving visuals industry, Kodak has combined this and other interviews into a fascinating and informative booklet. For a free copy write: Eastman Kodak Company, Dept. 640-A, Rochester, New York 14650.



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: 202/554-5808.

KMOX-TV, in St. Louis became the first to abandon completely the use of film cameras, all news being gathered, edited, and assembled electronically in an integrated system, a system itself integrated with the newsroom of the station.

Mr. Flaherty has presented a number of papers on Electronic News Gathering to the Society's Conferences, and such is the growth of ENG among affiliated and independent stations that more than 60% of the television homes in the United States now view news stories that have been gathered and assembled electronically.

News of the death of Ruth Fumie Ushijima has reached the Society. She died on 25 April in Meggen, Switzerland. Since retiring due to ill

health six years ago she had divided her time between her home in Park Ridge, Ill., and her daughter's home in Lucerne, Switzerland.

She was educated in Los Angeles becoming a professional dancer with the Marcus Shows touring throughout the United States, Canada and Mexico. At one time during her career she worked with her husband, Henry Ushijima, who survives her, in his film production company.

She was interested in Society activities, accompanying her husband to SMPTE Conferences and taking an active part in the work of the Ladies Committee.

The International Scientific Film Assn. (ISFA) will hold its 29th Congress and Festival 7-14 August at the Eindhoven University

of Technology, Eindhoven, The Netherlands, under the auspices of the Dutch Scientific Film and Television Assn. and the Dutch Photonics Assn. Selections from the many scientific films made during the previous year will be shown at the Festival. Highlights of the Congress will include discussions of new cinematographic techniques; new concepts and new ways to use audiovisual methods in education; and methods of presenting various aspects of science and technology to a mass audience. There will be working visits to Evoluon, a permanent popular science exhibit at Eindhoven; to Philips at Eindhoven; to the Eindhoven University of Technology; to the Foundation for Film and Science at Utrecht and to the Audiovisual Centre of the Erasmus University at Rotterdam. Further information is available from the Secretariat of the XXIXth Congress and Festival of the ISFA, Hengeveldstraat 29, Utrecht, the Netherlands.

Electro-Optics '75 and the concurrent International Laser Exposition, to be held 11-13 November at the Anaheim Convention Center, Anaheim, Calif., will feature two special symposiums on the practical application in commerce and industry of laser and electrooptical components. The laser symposium will cover Applications in Material Processing, Communications, Commercial Uses and Instrumentation. Similar areas will be discussed in the Electro-Optics symposium. Some 20 papers are expected to be presented at the Laser Applications Symposium and a comparable number at the Electrooptical Symposium. In addition to the symposiums there will be more than 20 technical sessions, four professional advancement courses, two workshops and a seminar. Further information is available from Ms. Donna Jernigan, ISCM, 222 West Adams St., Chicago, IL 60606.

Sony Corp. of America, 4747 Van Dam St., Long Island City, NY 11101, has established a new department especially for the broadcast industry, according to a recent announcement. David K. MacDonald, who has been National Product Manager for Sony video equipment, is head of the new department. Plans call for close contact with Sony R&D in Japan and with broadcast engineers in the United States.

Sound engineering seminars on a nation-wide basis have been announced by Synergetic Audio Concepts. Seminars have already been conducted in the Seattle, San Francisco, Los Angeles, Dallas and Chicago areas. Seminars will be conducted in the Minneapolis area 5-7 August; Syracuse, 19-21 August; Indianapolis, 9-11 September; Kansas City, 17-19 September; New York City, 7-9 October; Boston, 21-23 October; Washington, D.C., 4-6 November; and Atlanta, 18-20 November. The seminars are conducted by Don Davis, President and founder of Syn-Aud-Con, who, for nine years, has been actively engaged in the training of audio engineers in the design, installation, equalization and testing of sound systems. Further information about the Syn-Aud-Con seminars is available from Don Davis, Synergetic Audio Concepts, P.O. Box 1134, Tustin, CA 92680.

The Scanning Electron Microscopy 1976 meetings, sponsored by IIT Research Institute, will be held 5-9 April 1976 in Toronto. Some 200 papers are planned to be presented.