



The number of exhibitors and booths far exceeded previous records. This is only a part of one area.

Ikegami Electronics, USA, Inc.
 Image Devices, Inc.
 Image Transform, Inc.
 Industrial Silver Co.
 J & R Film Co.
 Jamieson Film Co.
 US JVC Corp.
 K B Systems
 KEM Editing Systems, Inc.
 Kliegl Brothers
 Lab Methods Corp.
 LaVezzi Machine Works, Inc.
 Leitch Video Ltd.
 Lenco, Inc. Electronics Div.
 Lipsner-Smith Corp.
 Listec Television Equipment Corp.
 Lowel-Light Mfg., Inc.
 L.T.M. Corp. of America
 L-W International
 Macbeth Sales Corp.
 Magnasync/Moviola Corp.
 Magna-Tech/Quad Eight Electronics
 Marco Scientific, Inc.
 Marconi Electronics, Inc.
 Matthews Studio Equipment, Inc.
 Mayhew & Co.
 Merlin Engineering Works
 Micro Consultants, Inc.
 Microtime, Inc.
 Microwave Associates
 Communications, Inc.
 Miller Professional Equipment, Inc.
 Millimeter Magazine
 3M Co.
 Minolta Corp.
 Mitchell Camera Corp.
 Mole-Richardson Co.
 Motion Picture Enterprises, Inc.
 Motorola
 Moviecam Corp. of America
 Multi-Track Magnetics, Inc.
 Nagra Magnetic Recorders, Inc.
 NEC America, Inc.
 Network Production Music
 NL Film Products
 Norton Associates, Inc.
 Nurad, Inc.
 O'Connor Engineering Labs., Inc.
 Oldelft/KLM Associates, Inc.
 On Location
 Oxberry Div. of Richmark
 Camera Serv., Inc.

Pace International Corp.
 Panasonic Co., Video Systems Div.
 Panoak Lighting Systems & Supplies
 The Perf-Fix Company
 PEP Inc., Div. of Electronic
 Applications
 Peterson Enterprises, Inc.
 Philips Broadcast Equip. Corp.
 Pioneer Marketing Corp.
 Plastic Reel Corp. of America
 David Pringle, Inc.
 Q-TV/Telesync
 Rank Cintel
 Rank Precision Industries, Inc.
 RCA
 Recortec, Inc.
 Research Technology, Inc.
 Rosco Labs., Inc.
 RTS Systems, Inc.
 Skirpan Lighting Control Corp.
 Smith-Victor Corp.
 Sony Corp. of America
 Soremec Eclair USA, Inc.
 Spectra/Simon Associates
 Spin Physics, Inc.
 Steenbeck, Inc.
 Strand Century, Inc.
 Super Eight Research
 Associates (SERA)
 Super8 Sound, Inc.
 Swintek Enterprises, Inc.
 Sylvania Lighting/GTE
 System Concepts, Inc.
 Tektronix, Inc.
 Tele-Cine, Inc.
 Telescript, Inc.
 Television Equipment Associates
 Tentel Corp.
 Thermodyne International Ltd.
 The Video Tape Company
 Thorn Lighting, Inc.
 Toshiba International Corp.
 Twenty-Fourth Frame
 Utah Scientific, Inc.
 Union Connector Co.
 Video Sytems, Network/Videomedia
 Vital Industries, Inc.
 VSC Corp.
 Weathermation, Inc.
 Westrex
 Wide Range Electronics Corp.
 The Winsted Corp.

Social Activities

The social events of the 121st Conference began Sunday evening with a Centennial cocktail party celebrating the 100th anniversary of the founding of Eastman Kodak. The party, sponsored by Eastman Kodak Co., was held in the Century Plaza Hotel.

Luncheon Speaker

The guest speaker at the luncheon was the renowned underseas explorer, filmmaker, and author, Jacques-Yves Cousteau (recipient of the John Grierson International Gold Medal Award). He has produced more than 50 films for television and two Oscar-winning feature films — *The Silent World* and *World Without Sun*. His latest film, *Voyage to the End of the World*, is based on the extensive Antarctic voyage of his famous ship, the Calypso.

Excerpts from Cousteau's delightfully witty and revealing speech appear below.

Thank you very much, Mr. President. Blessing to you all, ladies and gentlemen. I feel that in his introduction your President overlooks the main motivation for these adventures and this well-filled life. It is my incredible love since I was a child for fun and my unquenchable curiosity, added to a complete lack of awareness of what is possible and impossible. If I wanted to do something, I just had to do it. If I had no money, it didn't matter. I hope other people can do the same. I don't say it is easy with this motivation and no money, but it works.

It may seem that a lack of awareness of danger is what makes heroes. The physical danger, however, I always hated and I have always taken all the precautions to reduce the dangers and risks to an absolute minimum.

Now that I am with people who are addicted to motion pictures as you are (including the liquid gate which I use occasionally), I want to tell you that I also have been addicted since I was 13 years old. My first film was made 56 years ago. I didn't have any money to buy a camera, but I bought one anyway — on credit — from an old woman who owned this little shop. It was a small Pathé Baby, 9.5mm with the sprocket holes in the center, and it was hand cranked, of course. It was not very expensive, but I didn't have even that much money. I told her, "It doesn't matter; I'll pay you later." I took the camera and went away and made my film. When my father found out, there was some trouble at home.

At the same time, when I was still 13, I innocently established my first film company. It was called Film ZIX, and we edited a journal that was printed with one of those chemical duplicators of the time. This got me into a lot of trouble at home because of the chemical soil on the carpets.

As you can see, my relationship with the cinema is a long one. I switched to 16mm when I was a little older, when I entered the Naval Academy. I bought this spring-loaded 16mm camera by Kodak. I began to make a



Mr. Cousteau — perhaps the world's profoundest user of the liquid gate — was also an excellent raconteur. President Robert M. Smith is on the left and Executive Vice-President Charles E. Anderson is on the right.

war film onboard the *Jeanne d'Arc* (my cadet instruction ship for new young officers), faking explosions and making animation in my quarters to film a sinking ship. I still have the film, and it's not that naive; it worked pretty well. There was a love story in it, of course, and in order to do that, we had to hire the goodwill of a Mexican girl, because we were in Mexico at the time. She was filmed talking with one of the cadets, in order to give it the Hollywood touch or a taste of Hollywood.

In 1935 I made my first *serious* film. It was on Russia. I crossed Russia from Vladivostok to Poland by the Trans-Siberian Railway. I had brought my Kodak 16mm camera and a huge quantity of 100-ft cartridges. I took some films in Siberia, at Moscow, and many other places, making a three-month trip in Russia. When I was ready to leave Russia, I got concerned about how the Russians would

process my Kodak film at that time (1935). No one can take out unprocessed film, and the number of cartridges was stamped on my passport. I decided to make a compromise. I gave them half of the films I had taken, and for the other half I glued the seals back on the boxes. In this way I took away from Russia exposed film in spite of the regulations. It turned out that the films that I gave the Russians to be processed were given back to me completely white, with not a single picture on any foot. Even so, I was able to make a movie with the unprocessed film that I took out.

I first tried underwater photography in 1937 with my 16mm camera. Later, I decided in 1942 to switch to 35mm and to make a professional theater short film, my first one. I bought a Kinamo camera, hand cranked, a camera using a 50-ft magazine of 35mm film, which allowed 30 seconds of filming. So after 30 seconds of filming underwater, I had to go back to the surface to change the magazine. I was well trained to turn exactly two turns a second with the hand crank. The really professional cameraman had a special twist of the wrist. But cranking at a constant rate and surfacing often were not the only problems we had.

In 1942 France was occupied by the Germans. I was officially a diver, making my living as a diver, but in fact I was working in the Resistance movement. At that time, you could not buy motion-picture film. The only films that you could buy were 1.6-m rolls (36 exposures) for Leica cameras. In order to make up one 50-ft load for one of my magazines, I had to splice ten of these Leica cartridges. If I did not want to splice in the middle of an image, I had to count all the perforations and make the splice at a multiple of four. Furthermore, I had to load the camera with the first splice in the right place in the gate. I had no darkroom, so I had to do all this under the blankets on my bed. This is how I made my first professional film, *Par Dix-huit Mètres du Fond* (18 Meters Deep); it obtained the highest award at the first documentary fes-

tival in Paris in 1943. The Gaumont Studios bought it for a substantial sum of money which enabled me to make another one more professionally. That was the start of my cinematic career.

With the money that I got from my first film, I was able, by spending everything and a little more, to make another film called *Epave or Shipwreck*. That was relatively easy because that was a time when the French fleet had been scuttled in the harbor of Toulon. There were a lot of ships on the bottom of the ocean. There were also freighters that had been torpedoed around the French coast, and I made a 45-minute film in 35mm with a Leblé camera, a 100-ft magazine camera, which gave me one minute underwater each time, which was a big improvement. This Leblé camera I put in a tank in a small box made of copper. In order to rewind the spring, I had a hand cranked system passing through in a watertight passage, and in order to disengage the crank once I had wound the spring, I put inside a friction clutch made with a wooden clothespin rubbing on the axis, so that the thing would slide off on a helix. Because it was not watertight enough for diving, we had to inflate it with a bicycle pump before diving to have an overpressure inside. When I finished this film, which was pretty ambitious, I thought that I would sell it very easily. Not so. I began to know what distributors are. I couldn't sell it. I was furious. Finally I went to the National Center for Cinema in France which had been established to try to resurrect the film industry after its total collapse due to the war. The director was enthusiastic about it and said, "What can I do for you?"

So I had his assurance of help. But I had the problem that documentaries were supposed to be 20 minutes to fit with a feature film and make up a two-hour program. I went again to Gaumont and said I wanted to buy a particular film that was one hour and 15 minutes long. (I was going to fit it with my long documentary.) It was a 12-year-old film that couldn't be distributed (because of a regulation drafted to encourage new filmmakers) and, because of the restriction, I was able to talk Gaumont — who thought I was crazy — into selling it cheaply, only 100 times what I could afford. Then, with the film in hand but not yet paid for, I went back to the Director at the National Center and got authorization to distribute, since he had promised to help. Finally, with the film and the authorization, I went to a bank to borrow the money I needed to pay Gaumont. Now, I am the proud owner of a film that is shown periodically in France and that may even ultimately provide some income for my grandchildren.

In 1954 we built the first underwater television cameras, some of them with the addition of a big cone of clear water in front in order to be able to televise good images to the surface even in turbid water; and at the same time we designed special lenses to correct the aberrations of the plane diopter when you get underwater. Also in 1954 we made the first underwater live Eurovision show on various shipwrecks. It lasted one hour and was trans-



Denis Courtney, recently retired as Director of the SMPTE, talked briefly about the challenges and pleasures he experienced over the past years.

mitted live to all Europe, including England.

After this, things began to happen very quickly. I made *Silent World*, which was really the beginning of my theater career and which made a lot of money. This money was used to create a nonprofit organization in Marseilles to build the submarines that people talk about and all of the gadgets that we are using now. In 1963 I made my second feature-length movie, *World Without Sun*, also using television monitors to figure out the distances for the film cameras underwater. It was particularly interesting to film very shy animals that remain in their holes and only come when they are sure that nobody is around. On tripods in front of their homes, we put a television camera and a film camera with cables going to the surface, and we figured out the focal distance for the film camera when we had a good image on the monitor. (We also had a special camera for microscopic cinematography in 35mm underwater. We transferred live plankton into a very tiny aquarium in front of microscope lenses so the animals would remain alive while they were shot.)

Finally, I turned to television. It happened in 1966. From the beginning and even up to now, we have used the camera as a kind of pen to write our log. It is a visual, film log that we have been making since the very beginning. This film log was modified completely in my spirit in 1966 when I made a pilot film for the *National Geographic* for ABC television. This pilot was a success and led to a contract to make 12 films for ABC. Why did I turn to television rather than motion pictures? Because I became convinced in 1959 that the water system of this planet was beginning to be endangered. I thought that I had to subtly wrap some environmental messages in an entertaining show. That's what I've been doing since 1966. I use television rather than film because overnight you can reach many more people with television. The sacrifice was beauty, because obviously even if our photography is good, on the little screen you lose 80% of the beauty. But you don't lose the facts. This is really what we think, what we believe in, all my team. We believe that if we want to protect the environment, if we want to get out the environmental message that the water systems of the world need protecting, the first thing to do is to demonstrate that there is something to say. We must tell people to love and admire and feel that beauty of the underwater world. These are things that people couldn't care less about before we show them. I assure you that a person who has become aware of what is under the sea will hesitate to throw trash overboard from his yacht; to do so is to harm something beautiful. We think that conveying the indirect message in theaters as well as on television is the only way to accomplish our goal.

To finish my story, I must tell you how very important cameras have been in my life. I literally owe my life to cameras. Not just once but several times, I have used my cameras to fend off sharks. This is not a use for which they were designed and some cameras just did not stand up. One was eaten, chewed to pieces, by an elephant seal. Another one



Ready for the Thursday night Banquet. From left: Dolly and Donald Breidt, William Hedden, Robert Smith with wife Edna and daughter Janice.

was crushed by a hippopotamus. Still, better the camera than the cameraman.

When I look back over 56 years of film-making and 25 years of using television, I think that I would have been totally unable to reach anybody without a camera. The camera opened many doors for me during my 27 years with the French Navy. The camera has saved my life on several occasions. The camera has inspired me to do things that I would not have dared do without it. And the camera has told and shown all the things we love to millions. I am very grateful to be here today because it's a symbol for me. Thank you.

Fellows Luncheon

Thirteen newly elected SMPTE Fellows were presented with certificates by SMPTE President Robert M. Smith at the Fellows Luncheon held 24 October at the Century Plaza Hotel.

Cocktail Party and Banquet

The traditional banquet, one of the high points of every SMPTE Conference's social activities, was held Thursday evening and was preceded by the also traditional cocktail party. Arrangements were by Banquet Chairman Burton Stone. Music and entertainment, provided by Hazeltine Corp., included a spectacular dance group called the Disco Dancers. Entertainment much appreciated by older as well as younger members and guests at the banquet included an old fashioned "Sing Along." Lyrics to the old time music were placed on every table and while some of the more enthusiastic participants may have been slightly out of key, singing along with the old time band was a memorable nostalgic experience.

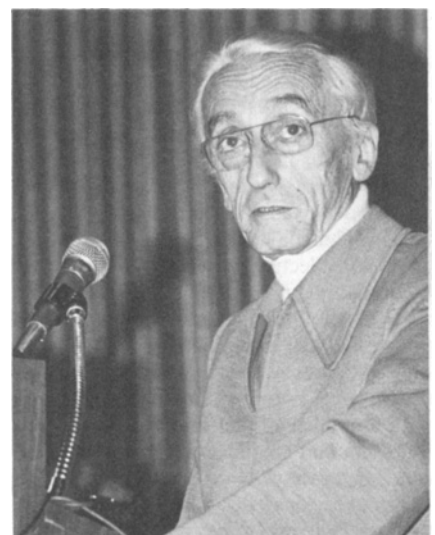
International Delegates Reception

A reception for international visitors was held Wednesday evening in the Presidential Suite at the Century Plaza Hotel.

Distinguished guests were present from 11 countries.

Ladies Program

The Ladies Program at the Society's 121st Conference will be long remembered by the fortunate ladies who participated in the exciting events arranged by the Ladies Program Chairman Mrs. Burton (Judy) Stone and Co-Chairman Mrs. Harry (Ida) Teitelbaum assisted by 21 committee members: Mrs. Gustavo (Mary Jane) Dato, Mrs. David (Jeannie) Degenkolb, Mrs. Walter (Elsie) Eggers, Mrs. Herbert (Bea) Farmer, Mrs. Ted (Millie) Fogelman, Mrs. Irwin (Pat) Freedman, Mrs. Fred (Donna) Godfrey, Mrs. Everett (Hazel) Hannon, Mrs. Julian (Bea) Hopkinson, Mrs. Robert (Lynn) Klees, Mrs. Donald (Eve)



The conclusion of the keynote speech carried the serious points that the world's oceans are endangered and that Mr. Cousteau had chosen film and television as the media to make people aware of the beauty that might be lost forever.



SMPTÉ members and guests found the banquet an elegant affair to be well remembered for the year to come.

Kloepfel, Mrs. Robert (Shirley) Kreiman, Mrs. Howard (Phyllis) LaZare, Mrs. Lewis (Shirley) Mansfield, Mrs. Roger (Pauline) Mayer, Mrs. Edward (Alice) Reichard, Mrs. Fred (Doris) Scobey, Mrs. Philip (Hortense) Singer, Mrs. Harry (Bernadine) Whitmore, Mrs. Allen (Murph) Williams, and Mrs. Carleton (Mary Jane) Wright.

The first event was a visit to the Graystone Mansion, now occupied by the American Film Institute but formerly the home of the tragedy-ridden Dohemy family. The mansion and the acres around it are "simply fantastic" according to the visitors, with lush gardens, fountains, and all the rest of an elegant and luxurious setting. Lunch on Monday was at the Shanghai Gardens which, according to one aficionado of Chinese restaurants — both in the U.S. and abroad — is "the best of all Chinese Restaurants." In the afternoon the ladies were treated to a walking tour of Rodeo Drive, a complimentary drink at Georgios, and a tour of the Gucci Gallery.

On Tuesday the main event was a lecture by the famed nutritionist Kermien Lee after which the ladies had a choice of visiting the Los Angeles Museum or the Page Museum. Wednesday was Disneyland Day, and for many of the ladies it was an exciting "first" with so much to see, with an appeal for adults and children alike.

On Thursday, Alice Reichard gave a fascinating lecture in which she discussed numerology; and on Friday, after a visit to the Antique Guild in the morning, the high point of the day was a luncheon at the Variety Art Center where the well-known magician Paul Cervon entertained the group with a number of startling illusions, proving again that "the hand is quicker than the eye," or was it truly magic? At any rate his performance was described not merely as fantastic but as "super fantastic" by the lucky ladies who attended the luncheon.

Chairman Judy Stone and Co-Chairman Ida Teitelbaum wish to thank the many business firms and organizations whose generosity made possible the delightful and much appreciated Ladies Program.

Short Films

The short films opening the technical sessions were selected and obtained by Opening Films Chairman Philip B. Singer. The films, some amusing, some dramatic, and some informative were provided through the courtesy of Modern Talking Picture Services, Inc., except for Thursday morning's film, *Sky Diving*, provided by Pyramid Films, and the two Wednesday films, *Dye Transfer Process*, an animated film provided by the People's Republic of China, shown in the morning, and *NIKFI*, provided by the USSR, shown in the afternoon. The films and their sponsors are listed below:

- Gran's Farm*, Anheuser-Busch
- Of All Places to Meet a Monster*, Anheuser-Busch
- American Montage*, U.S. Travel Service
- From This Land*, National Council of Farmers Co-ops
- The Dark Continent*, Anheuser-Busch
- Everyone*, Mercedes-Benz of N.A.
- Reserved for Tomorrow*, U.S. Department of Energy
- And the Earth Quakes*, Pacific Tel. & Tel.
- Dye Transfer Process*, People's Republic of China
- NIKFI*, USSR
- Remember the Ladies*, Philip Morris, Inc.
- Sky Diving*, Pyramid Films
- Farewell*, State Farm Fire & Casualty Co.
- Rumble of Wheels, Jingle of Chains*, Anheuser-Busch
- Destination - Big Apple*, Port Authority New York and New Jersey Development Council
- Salt - The Essence of Life*, Salt Institute
- The Women's Game*, U.S. Office of Education

Conference Committee

The 121st SMPTÉ Conference with almost 10,000 registrants indicated un-

mistakably the growing prestige of the Society and its increasing national and international importance to the motion-picture and television industries. A well-planned and timely Technical Program contributed greatly to the success of the Conference and certainly much of the credit should go to Program Chairman John R. Zeman and Co-Chairmen Gustavo Dato (Television) and Howard LaZare (Motion Pictures).

Credit is also due to the Topic Chairmen whose efforts resulted in a program of outstanding papers: Richard Stumpf (Consumer Video Technology), Richard R. Green and Rex Bagwell (TV Post Production), Joe Kelly and Ed Greene (TV Sound Technology), Don McCroskey (Microprocessor Systems Control), Lee Pardee (Television Production), Sidney P. Solow (Laboratory Practices), John L. Baptista (Ecology and Effluent Management), Michael V. Chewey (New Equipment and Processes), Lincoln L. Endelman (Scientific/Industrial Film and Video Systems), Robert G. Hufford (Motion Picture Sound Technology), Robert Ringer (International Image Distribution), Howard A. Anderson, Jr. (Production and Special Effects), and Julian D. Hopkinson (International Liaison).

Having overall charge of the multitudinous arrangements necessary to the success of every Conference were Conference Chairman Gary L. Borton and Co-Chairman A. Craig Curtis. A special thank-you is due Conference Vice-President Harry Teitelbaum whose expertise has guided this and earlier Conferences. Other Chairmen of the Conference Committee and their areas of responsibility were: Donald V. Kloepfel (Audio-Visual), Burton Stone (Banquet), Jim George (Luncheon), Fred Godfrey and William Juden (Registration), Ted Fogelman and Jack Leahy (Hotel and Motel Arrangements), Sidney Alder (Assistant Auditor), Esther Kessler (Hospitality), Judy Stone and Ida Teitelbaum (Ladies Program), Grover Boyd and Charles D. Kircher (Membership), Philip B. Singer (Opening Films), Scott Robertson and Jack Spring (Transportation), and George Boardman (Publicity and Press Relations).

Acknowledgments

The Society thanks the companies listed below for providing services and equipment for the Conference.

- Coffee Club*, Fuji Photo Film USA, Inc.
- Sunday Evening Social for Registrants*, Eastman Kodak Co.
- Awards Luncheon*, Agfa-Gevaert, N.V.
- Cocktails for Fellows Luncheon*, Magnasync/Moviola
- Pre-Banquet Cocktail Party*, MGM Laboratories
- Banquet Music and Entertainment*, Hazeltine Corp.
- Wine at the Banquet*, Technicolor Corp.
- Pages*, ABC Entertainment Center