

50 years ago in the Journal

Irving Thalberg, "Technical Activities of the Academy of Motion Picture Arts and Sciences," July 1930

The coming of sound, revolutionizing as it did the technic of motion picture production, created a severe production problem in its effect on the studio personnel. The need of internal cooperation on each lot was never greater; yet the possibilities and limitations of the new equipment and technic were alike a mystery to the regular employees, who thus found their hands tied for effective cooperation with one another and with the handful of sound experts.

Harold B. Franklin, "Talking Pictures — The Great Internationalist," July 1930

The history of the motion picture business is a history of unexpected accomplishment and unrealized opportunity. Its success has ever been greater than anyone

expected it would be; its influence has gone far beyond the wildest hope of even its most enthusiastic visionaries. Its success, in short, has been too good to be true.

... The world will receive and maintain an intimacy within itself that has been available hitherto to no entity larger than a village, and the talking picture will do it.

True, this is a long way off; much will have to happen first. Trade embargoes will have to be lowered; languages will have to, and will be, altered, unified. . . . If I may be permitted to prognosticate, I think the first step will be a unification of languages. All countries that speak Spanish, for instance, will see the same kind of Spanish motion picture; all countries that speak English, will see the same kind of English motion picture; and so on, throughout all the major languages we have. Long after this unification by languages is accepted, there will begin a gradual breaking down of even those few divisions which will remain

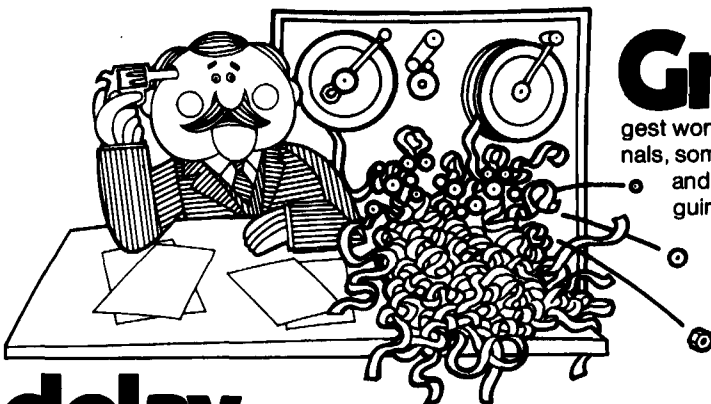
due to the language barrier. Then, with the final breaking down of that barrier there will arrive a unification of the world on such a vast and happy scale that the mere prophecy of its coming is enough to stamp me as a wild visionary.

25 years ago

Harold E. Edgerton and Lloyd D. Hoadley, "Cameras and Lights for Underwater Use," July 1955

Flash lighting, both expendable and electrical, seems to be the most desirable source of illumination for underwater photography. Many recent experimenters have used the electronic flash illumination system, since it permits the production of a large number of pictures per camera lowering.

Two alternatives are open to the camera designer: (1) a casing that will withstand the pressure; and (2) a casing that is automatically filled with air (or liquid) at the right pressure as the camera is lowered into the sea. For the latter type, a thin-walled case can be used. [Jacques] Cousteau uses this second system with high-pressure air on his hand-held motion-picture and still cameras, employing the same demand regulator as used in his Aqualung diving equipment.

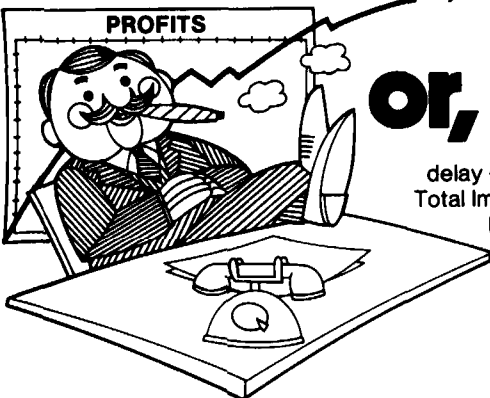
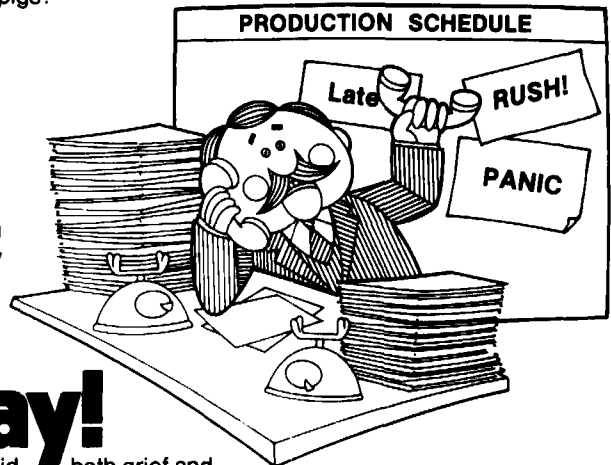


Grief...

Everybody builds prototypes, from the biggest world wide companies to small garage operations. (Some are originals, some are copies.) The question is do you want to buy a prototype and can you in clear conscience let your customers be unknowing guinea pigs?

delay...

Another alternative is to wait. But can you afford to wait when your competition has not? Will your customer allow you to wait and still be your customer? As with most things the choice is yours — follow or lead.



or, our way!

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