

...it's a
whole
new
thing!



apec
ARRI PRECISION EXPOSURE CONTROL

A separate exposure meter gives you part-time exposure information. It does its work *before* the shot. Then it stops! With many of the special problems of modern film making—difficult locations, changing light levels, unrehearsed action, small budgets and tight shooting schedules—that's not good enough!

That's why the capability of the built-in Arriflex 16BL APEC system makes it a whole new thing in filming. It works before, during and after the scene is shot. It never stops! It masters modern film production problems by giving you control of exposure *during* the crucial moments when you are exposing film.

Because APEC works, not part-time like an ordinary meter, but full-time as you do, you lose fewer shots. You get more great ones. You get more consistent, more accurate exposure, truer color and better films all around. Why settle for less?

get the complete story —
write for color brochure.



ARRIFLEX
COMPANY OF AMERICA
P. O. Box 1050, Woodside, N. Y. 11377

Name _____

Firm _____

Address _____

City _____ State _____ Zip _____

The complicated process of getting the news on the television screen is described in this book by a man who has worked as writer, reporter, director and producer. Most of the author's experience has been with Independent Television News in Great Britain, but he has also worked in television in the United States and has produced several award-winning documentaries.

Television journalism cannot be a one-man operation. A successful newscast requires a team of several members, each with special talents and skills. In this book, the various roles of each member of the team are described with the intent of informing other members of the team, as well as the public, as to what is required of each one. Before a newscast can be seen on a TV screen, the efforts of a number of people are required including the producer, the moviemaker, the film editor, the film cameraman, the reporter, the interviewer, the presenter and the newscaster.

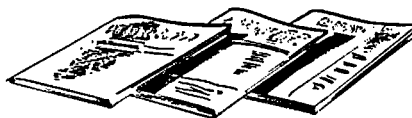
The book provides a great deal of practical information. It is written in a highly readable style and the author has a nice, but unobtrusive, wit. For example, in the

Introduction, he notes that: "The first journalist was the man who told the tale to the rest of the tribe, perhaps by grunts and gestures of reenactment. We do the same thing on television today, perhaps with more coherence and sophistication, but the essence is unchanged."

He points out that while a newspaper reporter can condense the information gained in an hour's interview into two or three minutes of reading time, the television reporter has no such option. What he gets on film can be cut but not condensed. "He depends on the director, the cameraman, the sound recordist, the film editor whose functions are not merely technical. They too are selecting, interpreting, reporting," he said.

The book contains 11 chapters: The World of Television Journalism; Writing for Television; The Role of the Producer; The Director as a Movie Maker; The Craft of the Film Editor; The Film Cameraman; Directing for Television; New Skills for the Reporter; The Art of Interviewing; The Presenter and Newscaster; and Basic Principles of Television. The book also includes a Glossary and an Index. — *Edit.*

current literature



.....
The Editors present for convenient reference a list of articles dealing with subjects cognate to motion-picture engineering published in a number of selected journals. Photostatic or microfilm copies of articles in magazines that are available may be obtained from The Library of Congress, Washington, D.C., or from the New York Public Library, New York, N.Y., at prevailing rates.

Audio Engineering Soc.

Design of a Noise Eliminator System, *Richard S. Burwen*, Vol. 19, p. 906, Dec. 1971.

Brit. Kinemat. Sound and Television

EBU Technical Document 3087—Recommendations to Film Stock Manufacturers, *K.-E. Gondeson*, Vol. 53, p. 336, Sept. 1971.

Method of Sound Recording in the Production of 70mm Films, *V. Makartsev*, Vol. 53, p. 344, Sept. 1971.

Peculiarities of Behaviour of Multilayer Print Film in Present Conditions of Projection, *G. Burdygina, I. Fridman, Zh. Moteneva, A. Bolohovski and P. Kozlov*, Vol. 53, p. 346, Sept. 1971.

Colour Television Film Recording from a Shadow-Mask Picture Tube, *K. G. Lisk and C. H. Evans*, Vol. 53, p. 422, Dec. 1972.

Educational and Industrial Television

Planning a Dimmer System, *Joseph N. Tawil*, Vol. 4, p. 20, Mar. 1972.

Image Technology

Progress in Photometry, Radiometry and Photographic Light Sources, *Richard A. Walker*, Vol. 13, p. 15, Oct./Nov. 1971.

Fiber Optics: Light on the Horizon, *Marilyn J. Farley*, Vol. 14, p. 15, Jan. 1972.

Jour. Optical Soc. Am.

Comparison of Stereograms: Pinhole, Fly's Eye, and Holographic Types, *J. T. McCrickerd*, Vol. 62, p. 64, Jan. 1972.

Phot. Sci. Eng.

Alphanumeric storage capacity of a defocused Fourier hologram and a Fourier hologram matrix, *F. Bestenreiner, U. Greis and W. Weiershausen*, Vol. 16, p. 4, Jan./Feb. 1972.

Proc. IEEE

Comparison of Laser Methods for the Remote Detection of Atmospheric Pollutants, *Helge Kildal and Robert L. Byer*, Vol. 59, p. 1644, Dec. 1971.

SPIE Jour.

A Remote Airborne Photographic Mission Recorder, *J. J. Ferrer*, Vol. 9, p. 179, Aug./Sept. 1971.

TV Communications

Computer Services: Converging on Cable, *Robert J. Mathews*, Vol. 9, p. 38, Jan. 1972.

Tekh. Kino i Televideniya

Motion Picture Projection in the Pavillions of the Countries of the World at Expo-70 (in Russian), *N. D. Bernshtein and I. M. Bolotnikov*, Vol. 14, p. 73, Oct. 1970.

A Thyristor Frequency Converter for the Power Supply of Motion-Picture Apparatus on Location (in Russian), *E. I. Usyshkin and M. G. Pasukhina*, Vol. 15, p. 9, June 1971.