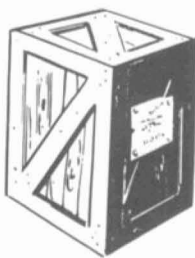


new products

(and developments)



.....
 Further information about these items can be obtained direct from the addresses given. As in the case of technical papers, the Society is not responsible for manufacturers' statements, and publication of these items does not constitute endorsement of the products or services.



CMX System/50, a stand-alone, videotape editing system occupying less than 26 ft² of floor space, has been announced by CMX Systems, 635 Vaqueros Ave., Sunnyvale, CA 94086. A computer-controlled, off-line videotape editing system, it uses standard videocassettes and can be installed in any room with a 110-V outlet. Edits may be video-only, audio-only or audio/video simultaneously. System/50 allows the editor to preview edit decisions or re-edit previously edited material. When the work tape has been edited to its final form, a punched paper-tape decision tape is generated. The decision list can then be delivered to a CMX System/300 post-production facility where a 2-in high-band master tape is auto-assembled for subsequent release. Price range of the System/50 systems begins at less than \$40,000 for the smallest version and goes to less than \$75,000 for the most sophisticated version.

A simplified digital TV-camera control system for one or two cameras has been announced by Evershed Power-Optics Ltd., Bridge Wharf, Bridge Rd., Chertsey, Surrey KT16 8LJ, England (in the United States — Power-Optics Inc., P.O. Box 266, Fairview Village, PA 19409). The simplified system is designed to provide one- or two-camera studios with complete remote control for news presentation, weather, interview, continuity and advertising production work. A single small panel provides complete positional, optical and electronic control of a television camera for 15 or more preset shots of various camera functions with combined shot-setting and on-air trimming controls, on-air shot fading and shot-cutting facilities and shot pro-

gram sequence storage. Optional facilities integrated into the system include lighting and slide controls, computer interfacing, satellite studio telemetry, rostrum or animation camera control, etc.

The basic equipment consists of a control panel tailored to suit exact production requirements, an electronic control unit being a selection of printed circuit cards slide-mounted in a 19-in rack unit and a servo-operated pan-and-tilt head 405 or 405/8 (low profile). The equipment is easily interfaced to any color or black-and-white camera and any servo-operated zoom lens.

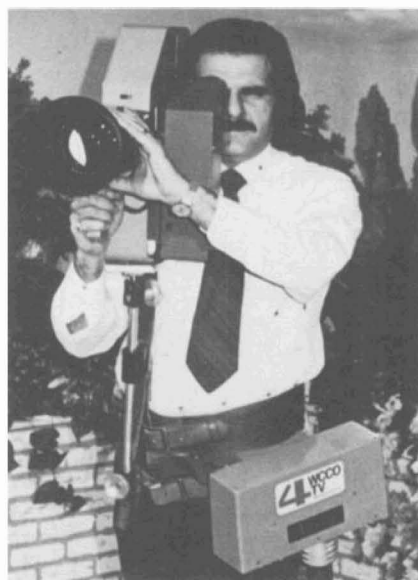
The two-camera system utilizes much of the single-camera control electronics and shares shot-setting controls. Three- or four-camera systems can be provided by incorporating the necessary panel and rack modules. Optional manual control from the operating desk with a multifunction controller is available. Heart of the system is the control panel which is arranged for clear and functional operation. The individual shots (1 to 15) are sequentially selected on the keyboard, each shot being adjusted from the setting controls and stored by depressing the shot-setting button. Shot-to-shot transfer is effected through the Jump or Fade button. Price of the system is dependent on individual requirements; however, a single-camera system would be priced at about \$23,000 and a two-camera system at about \$38,000.



Three new Trinicon color video cameras, models DXC-1000, DXC-1200 and DXC-1600, have been announced by Sony Corp. of America, 47-47 Van Dam St., Long Island City, NY 1110. All three models have color pictures reported to be comparable to broadcast quality. Features include easy operation and C-mount to permit change of lenses. Other features differ by model and include a 5-in electronic viewfinder that also functions as a waveform monitor. Features also include an intercom and tally light system; automatic video level control; color temperature compensation filters and integrated NTSC-type encoder and sync generator in one self-contained unit. The DXC-1600 has a lightweight camera head and camera control unit with a built-in battery for portable on-the-spot use indoors or out. The cameras, to be available at the end of the year, will range in price from about \$3500 to \$5000.

The TKP-45, a 20-lb portable color TV camera for indoor/outdoor broadcasting has been announced by RCA Government

and Commercial Systems, Moorestown, NJ 08057. The camera, reported to produce color pictures comparable in overall quality to those produced by larger studio cameras, can be shoulder-mounted affording the operator a high degree of maneuverability and a wide choice of camera angles not attainable with studio models, the announcement stated. In basic form, the three-tube TKP-45 includes a 3-in electronic viewfinder and a 6× zoom lens. Its connecting cable is less than a half-inch in diameter and can extend up to 1,500 ft from the camera control unit. The new camera includes the RCA Chromacomp system of color balance and a built-in control to automatically adjust the lens iris in accordance with the light level reflected from the televised scene. The camera also employs bias lighting, a built-in device for minimizing scene lag when the camera is operating under very low light level conditions. The base price of the TKP-45 is \$66,300.



The PCB-70B, a new handheld color television broadcast camera, has been announced by Philips Broadcast Equipment Corp., One Philips Parkway, Montvale, NJ 07645. The PCB-70B can operate from the camera control unit of the Norelco PC-70. Head of the new camera weighs less than 15 lb and its "mini-hip-pack" weighs less than 10 lb. The PCB-70B is priced at \$43,700.

A portable U-Matic color videocassette recorder/player weighing less than 31 lb has been announced by Sony Corp. of America, 47-47 Van Dam St., Long Island City, NY 11101. The machine, developed by Sony Corp., Tokyo, operates on rechargeable batteries, ac or dc. Designated the VO-3800, it is compatible with other Sony U-Matic videocassette recorders and players. A 20-min recording can be made on a small videocassette. The videocassette can be played back on any Sony U-Matic model, or the recorder/player can be connected to the antenna terminals of a standard television set for playback viewing. It has a stop-action feature which allows the user to hold any picture for extended viewing. Price of the VO-3800 (which will be available in the United

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States at the end of the year) will be about \$3,000.

The CVI Model 502 Data Camera, a versatile closed-circuit TV instrument capable of operating over a range of 1 frame/s to 1000 frames/s, has been announced by Colorado Video, Inc., P.O. Box 928, Boulder, CO 80302. It is also useful with unconventional scanning patterns. Other features include externally controllable beam blanking, remote dynamic gain control, plug-in low-pass filters, and the ability to use virtually any 1-in pickup tube. Model 502 is primarily intended for laboratory and industrial use but it may also be used for television special-effects applications. The price is \$3,500.

The Buhl Mobile Multiplexer has been announced by Buhl Optical Co., 1009 Beech Ave., Pittsburgh, PA 15233. The multiplexer is designed to allow the use of a standard studio TV camera with a standard zoom lens instead of a single-purpose camera, permitting the color camera to be switched from film chain to studio use in seconds. Input is two slide projectors in a dissolve mode and one other projector of the 8mm, 16mm or filmstrip format. The price is \$1200 without the projectors.

Video IV, a character generator using a computer-style keyboard to generate letters, maps and even simple animated figures in a choice of colors for the home television set, has been announced by RCA

Government and Commercial Systems, Moorestown, NJ 08057. The new character generator can also produce electronically and roll across the screen symbols from Arabic and Hebrew as well as from the Roman alphabet. One of the main features of Video IV is the "on site font generation" in which the system operator uses the keyboard to produce exotic language symbols or to draw bar charts, maps and other graphics and to create simple cartoons. The message then moves directly into the broadcast system without the aid of a TV camera. The system provides multiple-channel performance, making it possible to transmit messages to home viewers in a choice of language during, for example, broadcasts of international events or for news or motion-picture subtitled.

Eight different colors can be generated which can be selected separately for background, words, or individual letters. Colors not just right can be "repainted" until the desired hue and intensity are achieved. Video IV is priced at \$34,900.

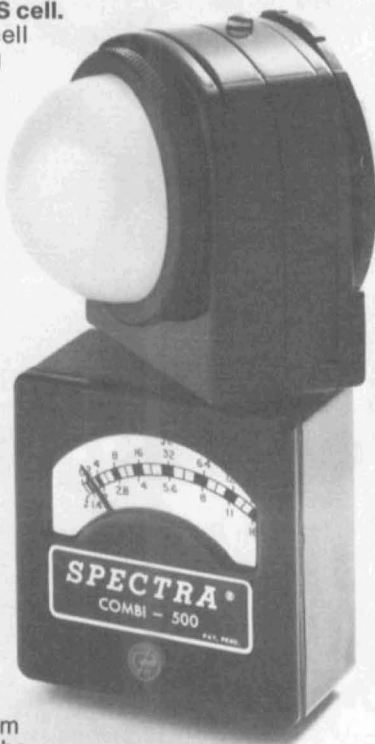
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The AVR-2, a modular design studio quadruplex videotape recorder/reproducer for professional broadcasters, has been announced by Ampex Corp., 401 Broadway, Redwood City, CA 94063. The machine can be used on location, being easily reassembled for portable or mobile requirements and it requires minimal power to operate. The system is a single standard, high-band recorder designed to provide the highest quality possible of picture and audio at 7½ or 15 in/s. Prices range from \$69,000 to \$92,000 depending on options.

A high-performance videotape formulated for use with the new AVR-2 modular quadruplex broadcast videotape recorder/reproducer has been announced by Ampex Corp., 401 Broadway, Redwood City, CA 94063. Called the 176 Series, the new videotape is reported to give improved performance at 7½ and 15 in/s for both the single and dual audio track versions of the AVR series, for example, the 176 Series tape assures audio SNR of 57 dB at 7½ in/s.

The TR-600, a new quadruplex videotape recorder featuring simplified operation has been announced by RCA Government and Commercial Systems, Moorestown, NJ 08057. The machine includes such RCA engineering developments as Chroma Amplitude Corrector, Velocity Error Corrector, Color Dropout Compensator, Electronic Splicer (single frame), Automatic

Eclair people.

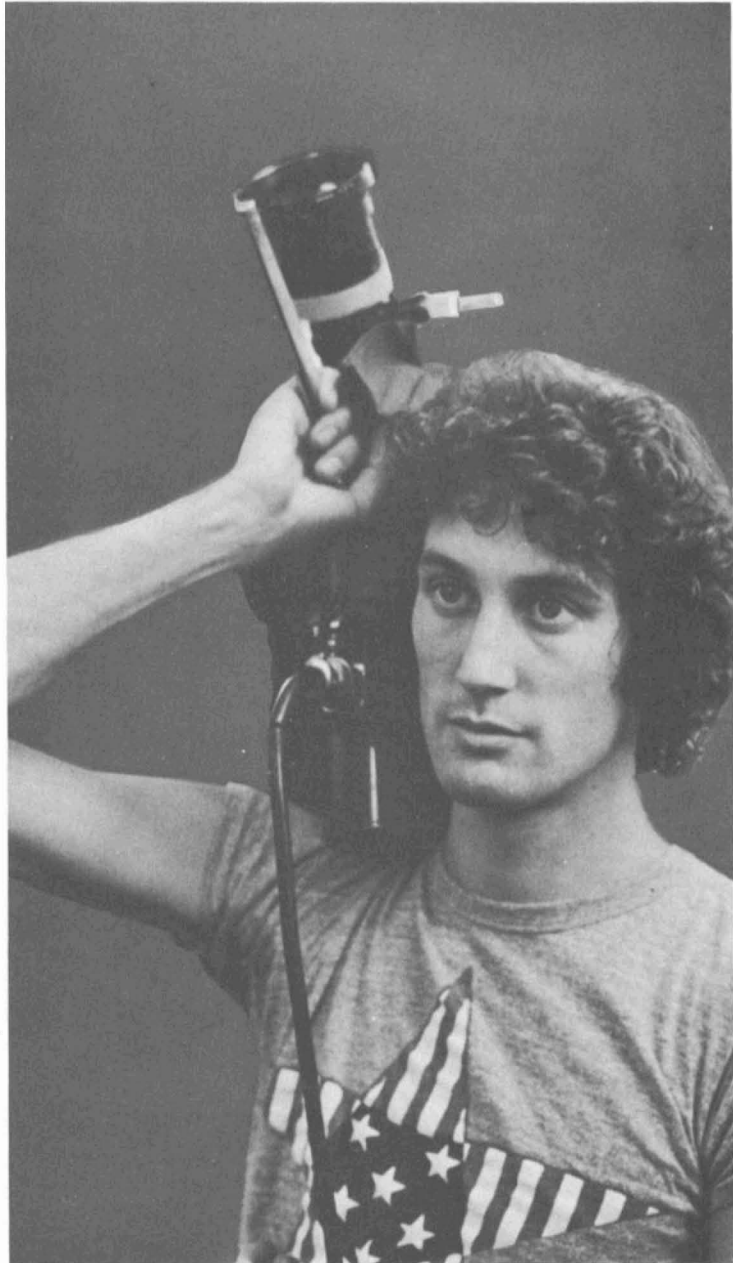
Meet Paul Goldsmith, noteworthy young filmmaker, Eclair user and director of photography for recent Cannes Film Festival award-winner "Jeremy." The first "theatrical" shot totally in 16mm—on a variety of locations, from jolting New York subway cars to motion picture soundstage, to candid shots in the midst of a high school in session. All with one camera. Ours.

"With Eclair, I get the total capabilities of a 'documentary' camera and a studio camera in the same camera. On location, my body and the camera's get along very well together. Its contours fit my contours; it balances well and all controls are easy and natural to operate quickly. So we could film with all the spontaneity of hand-held shots, without sacrificing steadiness.

"Themes and Variants"—about Arthur Penn—voted an Emmy. A Cine Eagle for "Dr. DeBakey." And work on major programs like American Dream Machine, Sesame Street, Black Journal and more.

"In the 'studio' part of Jeremy, our Eclairs gave us all the advantages we'd expect from larger studio models, but with more maneuverability. Shooting from cherry pickers and dollies, we were able to use all types of lenses—telephoto, zoom and ultra-fast. All told, some 70,000 feet of film was shot and processed without a hitch.

"If my experience is any indication, the day is past when young filmmakers must learn to use the bulkier studio cameras, with all their built-in limitations. Today, more and more filmmakers are finding newer, less restricting ways to express themselves. Thanks to innovators like Eclair, who help provide the means."



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Control Track Phasing, Record Current Optimizer, Guide Servo and Reel Servo. New circuitry and packaging have reduced the recorder's size to 38 in wide, 26 in deep and 58 in high. It weighs about 700 lb. The new recorder provides 1-s machine lockup for stabilized color pictures. It also uses the RCA highband headwheel panel including Alfecon II material for the pole tips. The TR-600 is priced at \$79,500.

The TR-70C, a highband modified quadruplex videotape recorder operating at 7½ in/s, has been announced by RCA Government and Commercial Systems, Moorestown, NJ 08057. Operation at half the normal tape speed with no sacrifice in the

performance level has been made possible through advanced technology in the form of improved servo-mechanisms, video head materials, and other critical areas, the announcement stated. The price of \$103,500 includes the Chroma Amplitude, Velocity Error Corrector, and the Color Dropout Compensator.

The TCR-100A, a videotape cartridge machine for automatic, hands-off programming of the commercial station break, has been announced by RCA Government and Commercial Systems, Moorestown, NJ 08057. The machine can also be used in other videotape production situations where sequences of short, back-

to-back segments are programmed. It can program in advance from one to nine sequences with one to eight events in each sequence and permits last-minute schedule changes to be made easily within a minute or two of air time. The cartridges contain up to three minutes of commercials or other items. The TCR-100A has a built-in computer interface system and uses the standardized quadruplex tape format. The price is \$165,500 for the complete system including a signal processing unit.

Also announced by RCA Corp. was the Automatic Film Cartridge Projector, Type TCP-1624, the film counterpart of the TCR-100A video cartridge machine. The combination of a film-cart machine and a TP-66 reel-to-reel projector makes possible a completely automated station break using both film and tape. The TCP-1624 features a removable 24-cart magazine, two self-threading projection systems with automatic cue, zero pre-roll, automatic optical/magnetic sound switchover, automatic lamp change (projector and exciter), pushbutton-controlled preview with automatic re-cue, 10-s back-to-back spot capability, 120-s program capacity in each cart and single or sequential operations. The price is \$65,000.

The TBC-800, a fourth generation digital time-base corrector for broadcast, teleproduction, CATV and CCTV videotape recording applications, has been announced by Ampex Corp., 401 Broadway, Redwood City, CA 94063. It produces a color or monochrome video playback signal to meet FCC specifications for broadcasting. The TBC-800 can be used with capstan-servoed, nonsegmented helical videotape recorders, such as the Ampex VPR-7900 and VPR-7950. A wide window of correction allows it to be used with such recorders as the Ampex VPR-5800. The machine allows dubbing to quad recorders or to ¾-in and ½-in recorders and permits multi-generation dubbing and transfers to film. A sync generator and a dropout compensator are incorporated in the TBC-800. Optional features include a pulse sync driver and a velocity compensator. Prices begin at \$11,500.

Also announced, the Ampex VPR-7950A, a new helical videotape teleproduction recorder, has a built-in time base corrector identical to the Ampex TBC-800. The TBC processes both color and monochrome signals and features a wide correction window (± 1 H). The machine has a maximum lockup time of 4 s. The output signal can be mixed, distributed and used like a camera signal. Editing and a variety of special effects can be performed and the resulting master tape can be copied to any format for distribution or transferred to film. Base price of the new recorder is \$31,480.

Three new Kodachrome films providing improved color reproduction and other advantages have been announced by Eastman Kodak Co., 343 State St., Rochester, NY 14650. The new slide and movie films incorporate ASA speed numbers in their names—Kodachrome 25 film (daylight), Kodachrome 64 film (daylight) and Kodachrome 40 movie films (Type A). The new Kodachrome 25 film replaces Kodachrome

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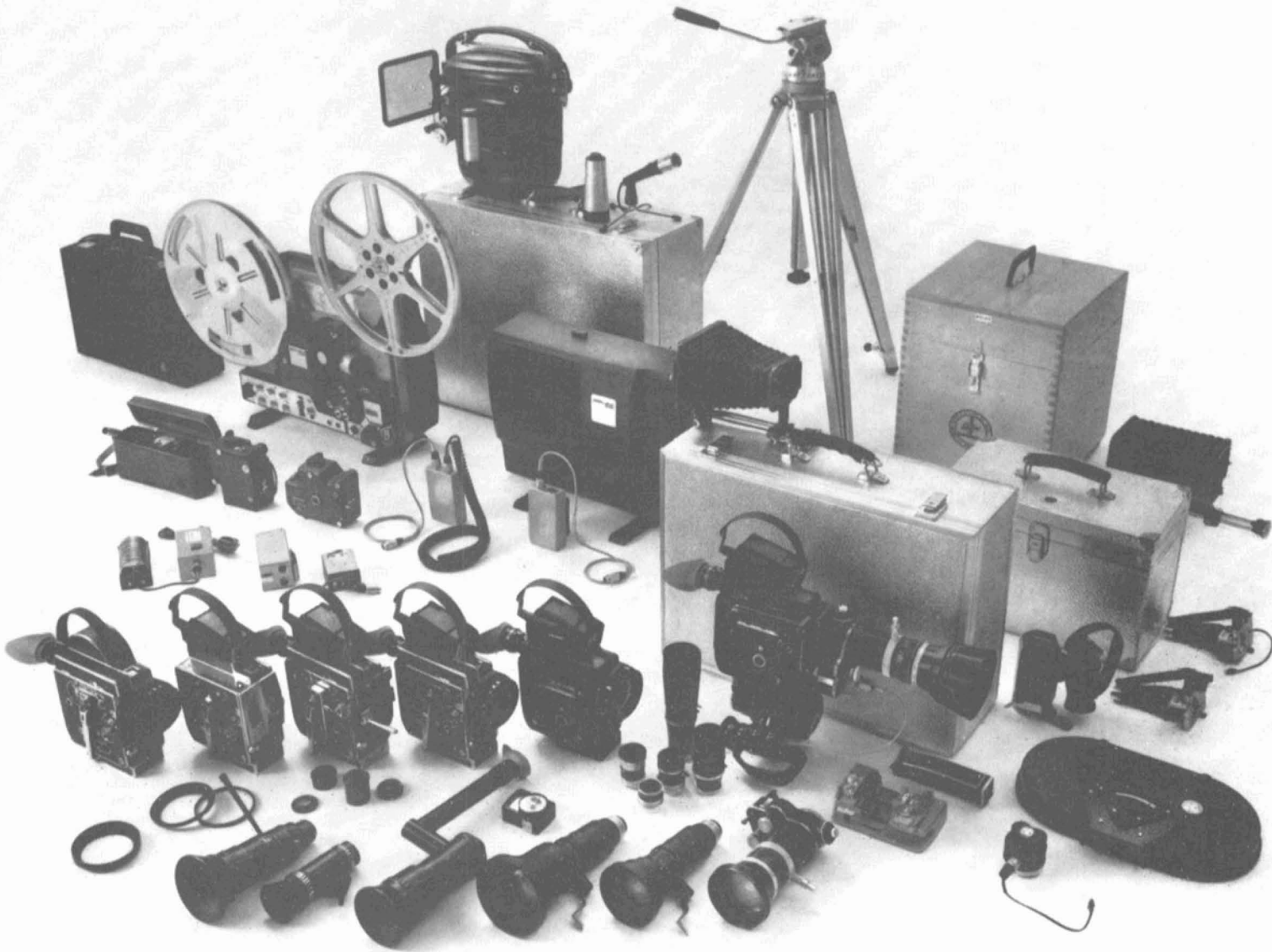
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Consider features like: automatic threading, flickerless reflex viewing and focusing with complete depth of field control, a filter slot behind the lens, single-frame counter, unlimited film rewind, variable speeds for accelerated and slowmotion filming, single frame filming, variable shutter with automatic control possibility, registration claw for total accuracy in picture steadiness even when films are blown up to 35mm.

The lenses: With the Bolex system, you can choose from 7 fixed focal length lenses, ranging all the way from 10mm super wide angle to long 150mm telephoto. And they all have built in macro focusing, automatic depth of field scales and diaphragm presetting so you can step down the aperture without taking your eye off the reflex finder. You can choose a lens as fast as $f/1.1$, or one that can focus down to one inch without accessories.

The system offers you seven zoom lenses with zoom ranges from 5:1 to 10:1. One of those is the Vario Switar 100 POE-4 with built-in power zoom, automatic light measuring through the lens, focusing as close as four feet and picture sharpness equal to any good fixed focal length lens.

The works: You can extend your basic equipment almost indefinitely with a wide range of accessories.

For instance: if you choose a spring-wound camera, you can automate easily with any one of three auxiliary motor drives, for time-lapse or animation, for variable speed shooting or for filming with sync pulse generator or crystal. The system offers you tripod; monopod; camera grips; blimps; an automatic fading device; cable releases; matte boxes (complete with masks); an underwater housing; attachable exposure meter; 400' magazine; closeup lenses; extension tubes; optical magnetic sound projector.

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II film in still as well as 8mm and 16mm motion-picture film. Kodachrome 64 film will replace Kodachrome X film. The new Kodachrome 40 movie film (type A) will replace Kodachrome II (type A) films in double 8mm rolls and 16mm sizes.

Kodachrome 25 film, when compared to Kodachrome II film, has better color and tone reproduction with cleaner yellows, brighter reds, greens and blues and much better sky reproduction. The new film has similar grain and sharpness when compared to the former product.

When Kodachrome 64 film is compared to Kodachrome-X film, the new product is sharper, less grainy and has much better color reproduction, exposure latitude and

lower contrast. The grain of the new Kodachrome 64 film is about equal to that of Kodachrome II film (type A). The reproduction of reds, greens and blues by the new film is much better than that recorded by Kodachrome-X film and the flesh tones recorded by the new film are much more pleasing.

Kodachrome 40 movie film (type A) when compared to Kodachrome II movie film (type A) is somewhat less grainy with much improved color reproduction in general and of flesh tones in particular.

The new films will be available in July. Kodachrome 40 movie film (type A) will be introduced in the super-8 size in the fall of 1974.



The Bolex 16 Pro, a 16mm self-blinded camera for sync sound filming has been announced by Paillard Inc., 1900 Lower Rd., Linden, NJ 07036. The camera is made to rest on a shoulder and to be operated with both hands. All the controls are located in the two handgrips. An important feature is its fully automatic film loading from core to core which can be accomplished in three seconds. It has a fully automatic light meter system with an extremely bright viewfinder. The light meter system adjusts the diaphragm to the lighting conditions and the diaphragm can correct automatically if the running speed is changed while filming. The aperture can also be manually operated permitting the light metering system to be used for special effects such as fade out, fade in and lap dissolve. The camera has one motor drive which performs the functions of a synchronous motor, a variable-speed motor and a single-frame motor. The motor is crystal-controlled. It has the capability of starting instantly, thus eliminating over-exposures at the beginning of scenes, and of stopping instantly with the shutter closed, making it possible to use the camera for animation, time-lapse and other effects.

The Bolex 16 Pro is available in four models—the 16 Pro-100 with speeds from 16 to 100 frames/s; the 16 Pro-50 with speeds from 16 to 50 frames/s. Both cameras are available with either single or double sound systems.



The Eumig Mini 3 Servofocus camera, an improved version of the Mini 3, has been announced by Eumig (U.S.A.) Inc., Lake Success Business Park, 225 Community Dr., Great Neck, NY 11020. The new camera has an illuminated signal system in the reflex viewfinder field. When the film is being transported, a green light goes on. A red battery control light indicates the good condition of the two 1.5-V AA cells that power the camera. When the film is completely exposed, a red light goes on in the finder window. Another red light is visible when the camera is unloaded. When the manual override is used in place

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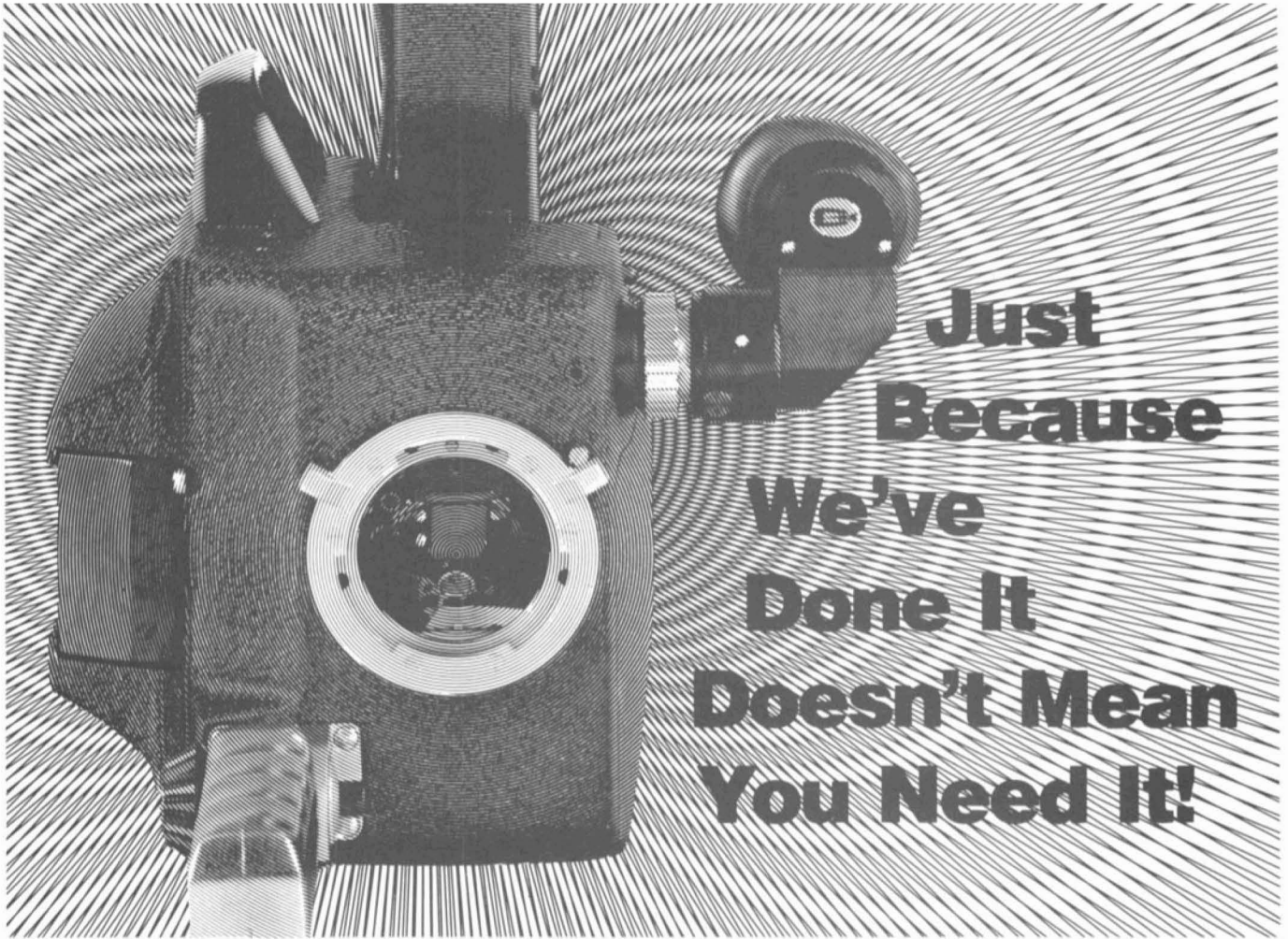


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It may just be the very camera system that's right for you. Without upsetting your budget. After all, reflex cameras do cost considerably more. And you can go on using those expensive, long-lived zoom lenses equipped with reflex viewfinders—lenses you have so painstakingly acquired through the years.

Like we've said all along, our non-reflex CP-16 and CP-16/A cameras continue to make sense.

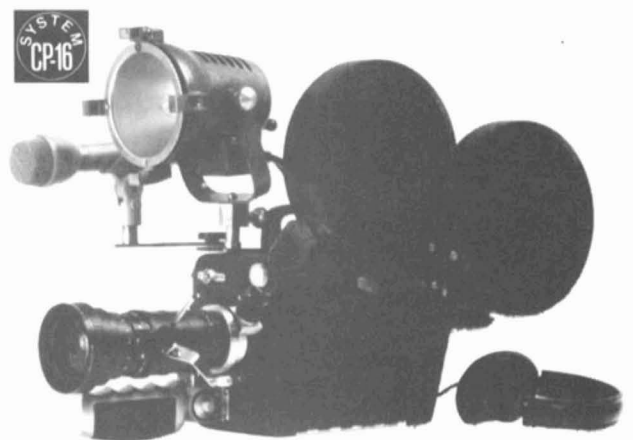
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CP-16/A Camera (non-reflex) shown with Mike/Lite bracket, RE50 microphone, and Cinema Products' new *Sturdy-Lite* quartz 250 watt/30 volt battery-operated focusing spot light. The *Sturdy-Lite* focusing spot weighs only 12 ounces.

of the camera's automatic CdS exposure control system, a red flag is visible in the finder field to show that the lens aperture has been corrected. The zoom range of the new camera has been extended to 3.3 to 1. Its lens is an f/1.9, 9-30mm Vario Vionon. The adjustable locking eyepiece of the viewfinder has an increased range of ± 5 diopters. The Servofocus system automatically adjusts the lens-distance setting of the camera for maximum depth of field at all zoom settings. Price of the Mini 3 Servofocus camera is about \$129.95 including lens cap, eyepiece and wrist strap.

The AMD animation motor, which provides an integrated system of motor, adapter and control unit, has been announced by National Cine Equipment, Inc., 4140 Austin Blvd., Island Park, L.I., NY 11558. It is a synchronous motor which operates directly from any 60-Hz, 115-V single-phase line, giving the standard exposure rate for animation of 96 frames/min (approximately $\frac{1}{4}$ -s exposure time with a 165° shutter) in any of the three modes — animation, continuous or time-lapse. With the correct adapter, the motor can connect to almost any professional camera, including Arriflex, Mitchell, Bolex, Cine Special, Maurer, Filmo or Eyemo, or any other camera with an outside drive shaft. Features include built-in veeder counters, on/off and continuous-run switches, function indicator lights and manual motor release for threading. The remote control has function and running direction indicators and an outlet for ei-

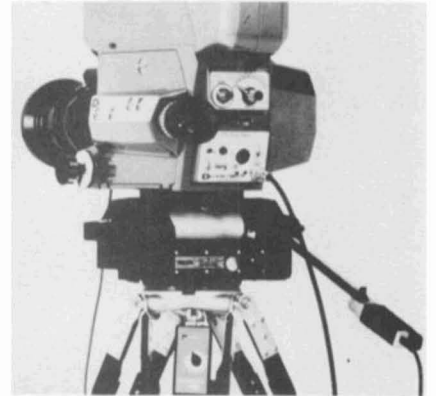
ther hand or foot actuator switch. The accessory time-lapse unit plugs directly into the remote control. Price of the basic unit is \$995. Adapters are available at prices ranging from \$39.95 to \$295.

An underwater housing for the Eumig Mini 5 Macro Movie Camera has been announced by Eumig (U.S.A.) Inc., Lake Success Business Park, 225 Community Dr., Great Neck, NY 11020. The housing, tested for a depth of 300 ft, is box-shaped and designed to be held in both hands of the photographer. It is made entirely of rugged, see-through Plexiglas and contains four controls — a large release key to start and stop the camera operational zoom control; macro switch control (which permits zooming into the macro range underwater); and a focusing control. Footage metering and all other camera functions are visible through the transparent faces of the housing. The housing is also equipped with a large handle making it easily portable underwater. The price is about \$79.95.

The Super-8 Nizo Sound Silencer, first in a series of barneys for super-8 cameras, has been announced by Super 8 Sound, Inc., 77 Huron Ave., Cambridge, MA 02138. The Silencer is a lead and foam-filled leather-covered barney able to reduce camera noise by about 6 dB while serving as a protective case against shocks and the elements. It fits Nizo cameras S480, S560 and S800. The footage counter is visible through a side window and the

case snaps open quickly for fast changing of the film cartridge. The Nizo Silencer is priced at \$135.

A new lens mount adapter designed to convert the Arriflex Type B Lens Mounts to the conventional C Mount has been announced by National Cine Equipment, Inc., 4140 Austin Blvd., Island Park, L.I., NY 11558. No modification is required, the adapter simply slips over the existing bayonet mount. The price is \$119.50.



The 150XR Fluid Head, designed and manufactured by O'Connor Engineering Laboratories, has been announced by Cinema Products Corp., 2037 Granville Ave., Los Angeles, CA 90025, exclusive distributors. The new fluid head accommodates studio-type motion-picture cameras and



PLC-4 Magazine

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FEATURES

- Made of extremely lightweight, glass-filled Lexan®, a material with greater impact strength than magnesium, the molded plastic PLC-4 magazine completely eliminates the problem of film spotting (caused by particles of magnesium adhering to the emulsion and reacting in the developing bath).
- Compartment-type magazine design permits the use of either 200 ft. or 400 ft. darkroom cores or daylight-load spools.
- Hinged magazine doors provide quick access for fast loading and unloading.
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- Magazine toe is a removable aluminum insert, easy to repair or replace.
- Magazine may be fastened to the camera by conventional screw-down methods or the unique Cinema Products snap-latch technique.
- PLC-4 magazines are extremely silent in operation.

MAGAZINE COMPATIBILITY

PLC-4 magazines are compatible with all 16mm camera systems which accept standard 400 ft. Mitchell-type magazines.



PLC-4 Magazine shown with CP-16R Reflex Camera.



PLC-4 Magazine shown mounted on Auricon Cine-Voice Camera (400 ft. conversion model).

For further information, please write to:

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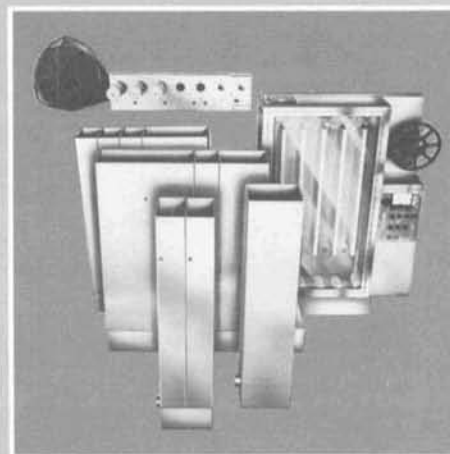
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television cameras weighing up to 150 lb. Smoothness in panning and tilting is achieved by the use of Timken bearings plus O'Connor's exclusive fluid action. Made of magnesium and weighing 25 lb, the new fluid head features independently variable pan drag adjustment and tilt drag adjustment with separate dial indicators showing the amount of drag on each movement. A 5- by 6-in removable camera mounting plate which can be permanently mounted to the camera permits the camera to be snapped instantly in place on the fluid head and adjusted forward or backward to accommodate different lenses and film weights. The fluid head is supplied with a standard torsion bar to counterbalance or neutralize the weight of a 100-lb studio-type. An optional torsion bar is available for cameras weighing up to 150 lb. The 150XR Fluid Head with the standard torsion bar is priced at \$2400; with the optional heavy-duty torsion bar the price is \$2500.

A new Mini-Charger for the Miniature Duro-Pack Nickel Cadmium Battery System for Arriflex 16S cameras has been announced by Arriflex Co. of America, P.O. Box 1050, Woodside, NY 11377. The new charger (shown above in the foreground) measures 2 by 2 by 2½ in and weighs 9 oz. The Duro-Pack battery combines with the 16S in a way that makes the camera and the battery into a single assembly, eliminating the requirement for a separate power cable. The new Mini-Charger is priced at \$25.

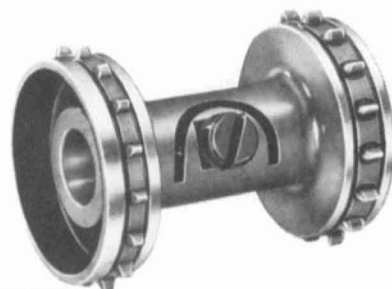
The Assisted Resonance System, announced by Acoustical Investigation & Research Organisation Ltd., 26/28 Bedford Row, London WC1R 4HS, England, designed originally for London's Royal Festival Hall, basically changes the acoustics of a hall by lengthening the reverberation time (rt). When the system is used in multipurpose buildings, a hall with an rt of about 1 s, which is ideal for speech, can be switched to an rt of 2 s, regarded as the optimum for listening to music. The system, originated by the British Building Research Station, is unobtrusive and requires no close coupling of microphones on stage; instead, channels comprising amplifiers, loudspeakers and microphones are installed in the ceiling and sides of the hall.

Each channel is frequency-selective and tuned to respond to a narrow frequency range. The gain of each channel is adjusted to provide a controlled degree of positive feedback, feeding acoustic power into the auditorium so that the rate of decay of sound is reduced. In the steady state, the system is supplying power to the auditorium and increasing the effective strength of the orchestra on the platform. Because each channel is tuned to deal with a restricted frequency range, the gain of the individual channels can be set to give the desired rt/frequency characteristic within the total frequency range.

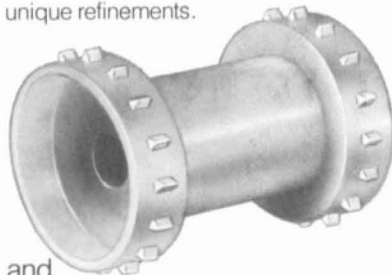
In the Royal Festival Hall there are 172 channels covering the frequency range from 58 to 700 Hz. By use of these channels it has been possible to increase the rt from about 1.5 s at 125 Hz to about 2.5 s and this time could be increased still fur-

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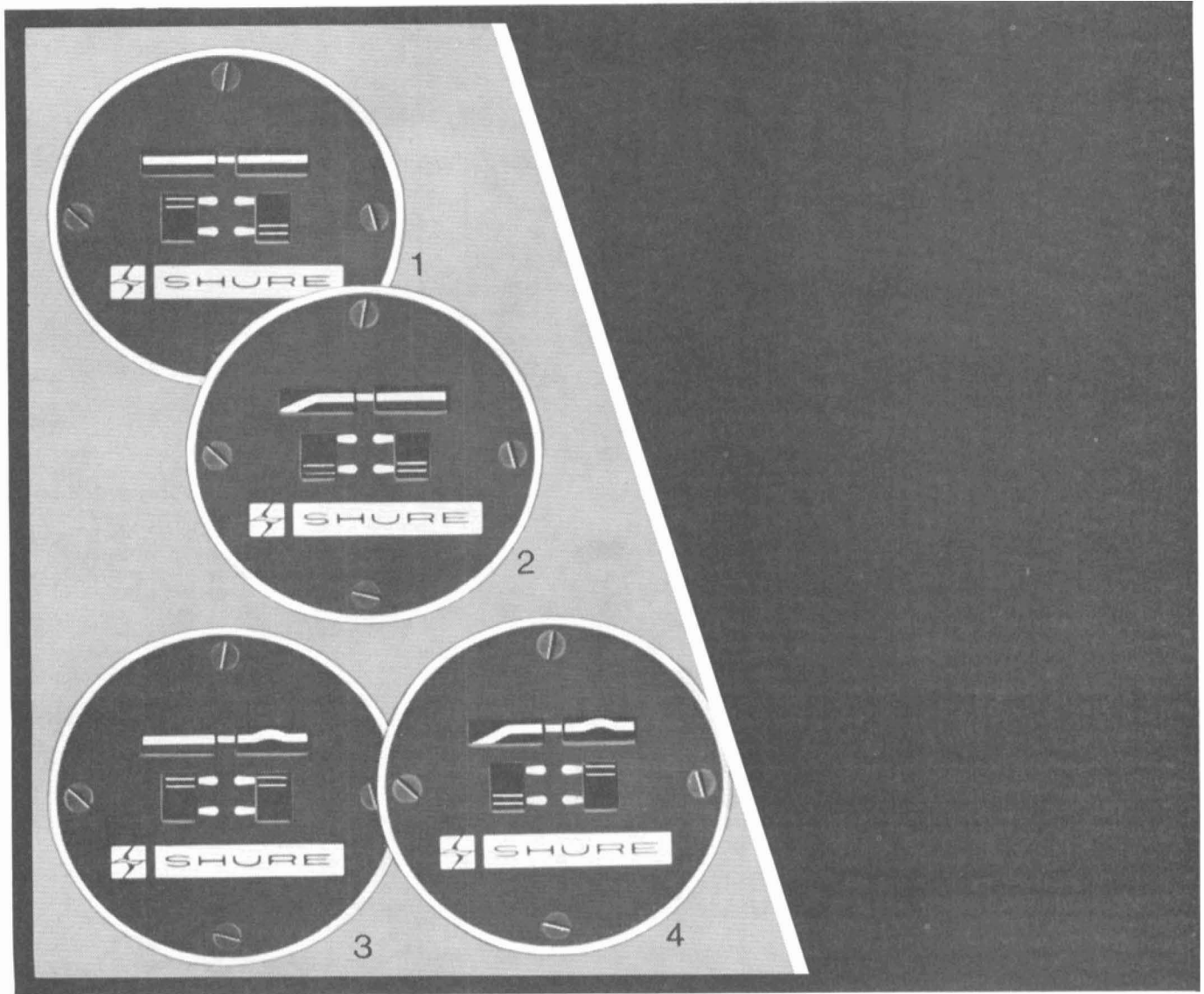
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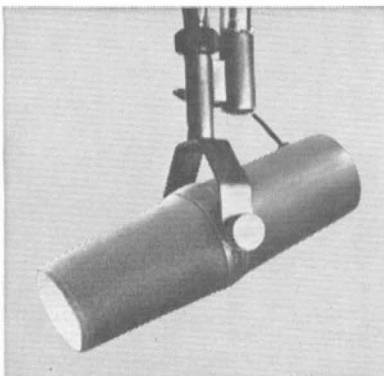
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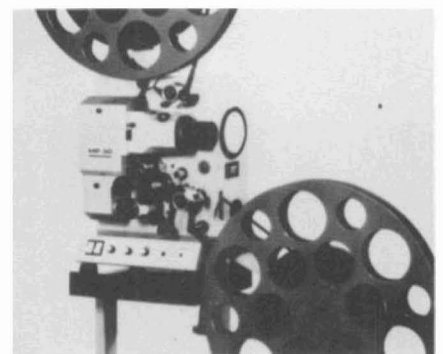
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P.O. Box 1050, Woodside, N.Y. 11377
1011 Chestnut St., Burbank, Calif. 91502

ther, if desired, by increasing the gain of the amplifiers, the announcement stated.



Six new Kodak Moviedeck projectors have been announced by Eastman Kodak Co., 343 State St., Rochester, NY 14650. The projectors all have automatic film threading to an enclosed 400-ft take-up reel and five models have automatic rewind. Some of the new projectors have built-in viewing screens, fast forward - instant rerun scene selection, slow motion, three-frame-per-second operation and rapid 54 frame-per-second speed. All six projectors have an integral dual film supply spindle which adapts to super-8 or 8mm reels and each model incorporates quiet, sprocketless film drive. Other features include an easy-to-use lamp ejector, built-in film trimmer, 7° projector elevation, carrying handle and attached 8-ft power cord. Prices range from the basic Moviedeck 425 projector with 22mm f/1.8 lens at \$99.50 to the top-of-the-line model 475 projector with 20 to 32mm f/1.5 zoom lens at \$244.50.

Two super-8 projector cases have been announced by Eumig (U.S.A.) Inc., Lake Success Business Park, 225 Community Dr., Great Neck, NY 11020. One is a silent projector case, the other for a sound projector. Both cases are fully lined. Each case contains an inside compartment large enough for two reels of film, a spare bulb and other accessories. The silent projector case is priced at about \$22.95 and the sound projector case at about \$25.95.



The MP-30 portable 35mm sound projector has been announced by Alan Gordon Enterprises, Inc., 1430 N. Cahuenga Blvd., Hollywood, CA 90028. It can be used in theaters as well as for educational and industrial applications. It can be equipped

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with a xenon lamphouse for long projection throws and offers as an optional feature 6,000-ft reels with power-driven take-up. The projector is priced at \$2,295.



The Eumig Mark-S-802 super-8 sound projector, made in Austria by Eumig, has been announced by Eumig (U.S.A.) Inc., Lake Success Business Park, 225 Community Dr., Great Neck, NY 11020. The new projector is designed for magnetic sound recording as well as playback. It automatically adjusts for sound separation of 18 frames preceding the image frame in both recording and playback modes. Features include Vario Eupronet $f/1.6$, 17-30mm zoom lens; pre-heated 12-V 75-W dichroic tungsten halogen reflector bulb, continuously variable projection speed from 18 to 24 frames/s; 600-ft reel capacity; and fully automatic threading onto take-up reel. The projector is 12½ in long, 6¾ in wide and 8½ in high. It weighs 16½ lb. The price is about \$289.95.

A new dust-, water- and shock-resistant cover, designed specifically for Eastman Kodak Supermatic 60 and 70 projectors, has been announced by Calvin Cinequip, Inc., 215 West Pershing Rd., Kansas City, MO 64108. Designated the Super-Cover, it can be attached without any alteration to the projector. It has a built-in 11- by 14-in lenticular screen and a 6- by 10-in speaker. When the cover is detached and placed 60 in in front of the projector, the picture can be viewed by an audience of up to 25 people. No special lenses or intensifiers are required. The built-in speaker projects the sound from the screen towards the audience. The latch designed to hold the cover to the projector acts as a stand to support the cover when used in this manner. Price of the Super-Cover is \$79.95.



The bmi transmission densitometer, an all-solid-state unit utilizing a solid-state

diode to replace the conventional photomultiplier tube, has been announced by Brumac Industries, P.O. Box 1786, Huntington Beach, CA 92647. The basic accuracy of the digital readout unit is reported at $\pm .02^{\circ}$ and repeatability at $\pm .01^{\circ}$; however the unit is offered with an expanded density scale ($^{\circ}X10$) to provide stable, accurate readings three places beyond the decimal point. Another function is 1 - %T. In this operating mode, per cent transmission (%T) is subtracted from 100% (or 1) to provide an accurate reading of "per cent dot area." A stable zero is an inherent part of the design ("zero comes home" the announcement stated, noting that the densitometer is "designed to start at zero, produce linear density readings and then come home to zero each and every time"); however individual zero controls are provided for each color. A single slope control located on the front panel suffices for all but the most demanding application; for those applications individual slope controls are located on the rear panel. A constant, gentle pressure loading on the sample avoids pressure-sensitivity problems and afford hands-off operation. A hold switch is used to hold indefinitely the digital reading in the display. The price of \$1,495 includes two sets of Wratten filters, Kodak status AA and MM filters, a spare lamp and 1, 2 and 3 mm apertures.

A low-frequency portable wave analyzer with a built-in counter for frequency accuracy has been announced by Hewlett-Packard Co., 1501 Page Mill Rd., Palo Alto, CA 94304. The wave analyzer, designated Model 3581A, which has a range from 15 Hz to 50 kHz, displays the tuned frequency unambiguously with 1-Hz resolution on an LED digital readout. Signal amplitude is read on a four-scale analog meter. Two scales are for log displays of 90 dB and 10 dB (expanded) and the other two are linear with 1 or 3 full scale. Amplitude can be read to better than 0.1 dB on the meter's expanded 6-in 10-dB scale.

A communications version, Model 3581C, is designed for analysis of telephone voice channels, both single and up to 12 multiplexed. It can also be used to pinpoint interference on data channels, look for spurious tones and analyze levels of transmitted tones. Sensitivity of both units is 100-nV fullscale. Maximum input to both models is 30 V. Dynamic range is 85 db. Minimum bandwidth is 3 Hz; bandwidths from 3 to 300 Hz can be selected by means of a front panel switch for best separation of frequency components. Model 3581A is priced at \$2,600. Model 3581C is priced at \$2,700.

The ISS-731 super-8 magnetic fullcoat audio sync recorder has been announced by Inner Space Systems, Inc., 102 West Nelson St., Deerfield, WI 53531. The recorder has professional features such as separate record and play heads, direct-drive capstan, tape tension arms, variable high- and low-pass filters and electronic pause control. The machine is portable. When connected to a Cine Slave (*Journal*, xx p. 336, Apr. 1973), the recorder can resolve to an internal crystal clock or to external frequencies ranging from 24 to 240 Hz. The recorder has two sync speeds, 18 and 24 frames/s. The price is about \$325.

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