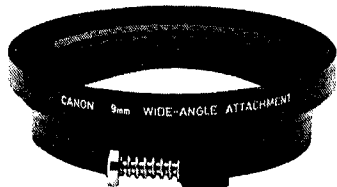


# NEW NO-LOSS SNAP-ON MOTION PICTURE AND ENG SUPPLEMENTARY LENSES FROM CANON.



Add our new snap-on 1½X Tele-Converter to any zoom with a 75mm outer barrel diameter—like the Canon 12-120mm, the Canon 12.5-75mm lens on the Scoopic—and you get tighter shots when you need them, without any worries about light loss. 12-120mm zooms become 180mm maximum, and the 12.5-75mm becomes 112.5mm in the tele position. Other zooms, like our popular ENG lenses, are also 1½X longer. For example, the focal length of our popular J10 x 10 extends to 150mm; and our PV 10 x 12 extends to 180mm.



For wide angles on Canon Macro lenses *only*, add our Wide-Angle Adapter. It's a negative focal-length supplementary lens that converts your 12-120mm or 12.5-75mm Canon Macro zoom to a 9mm wide-angle lens and our J10 x 10 ENG zoom to 7.5mm—*with no light loss*.

With either supplementary lens—or both—you get a lot more performance from your present lens, at a price that's far less than a new zoom. For a demonstration, see your Canon dealer or contact us.

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## Section Meetings

**Houston, 10 Oct.** — The meeting was held at Video Systems Inc. with an attendance of 30 members and guests. The speakers were Dick Bock and Raylike Wiesel, both of Philips Broadcast Equipment Corp., who provided a demonstration of the Norelco 80 portable television camera. The camera can be used as a studio camera or can be used as a fully portable unit for electronic newsgathering or for electronic field production. The excellent picture quality is achieved by using the prismatic beam-splitting technique with three ⅔-in Plumbicons. A videotape demonstration gave a broad overview of the system and its applications.

Video Systems Inc. provided a display of video and communication equipment including a display of videocassette recordings. A lively discussion followed the presentation. — Frances G. Berger (Secretary-Treasurer), A-V Corp.; home address: C 116 East 2601 Bellefontaine, Houston, TX 77025.

**Montreal/Ottawa/Quebec, 27 Sept.** — The meeting was held at La Maison de Radio-Canada in Montreal with an attendance of 50 members and guests. The speakers were Joseph A. Flaherty and William C. Nicholls, both of CBS Television Network, and Patrick Wittingham of Sony Canada Ltd.

Flaherty's presentation, entitled "Beyond ENG: The Startling Future of Video," had earlier been presented at the March meeting of the New York Section. A videotape of the presentation was shown. The presentation included a number of ENG productions and showed location setups, mobile equipment, antennae and editing techniques. Flaherty also discussed the advantages and disadvantages of VTR as compared to film.

Nicholls presented a paper on "New Boundaries in Television Program Production, Post Production and Editing." He described the growth of videotape in television broadcasting and how CBS West Coast film operations are being transformed toward VTR operations. Nicholls noted that 53% of all daytime shows are now on VTR but that 70% of the evening shows are still on film. He noted, however, that it is likely that in the future prime time shows will be shot on videotape.

Patrick Wittingham's presentation was entitled "Development and Field Application of the Sony BVH-1000 1-in Helical Scan VTR." He showed Sony's 1-in video recorder and discussed its many features. He demonstrated the machine and, following the demonstration, gave the audience the opportunity of operating the recorder. — Grant Dearnaley (Secretary-Treasurer), P.O. Box 787, Station "C", Montreal, Que., Can. H2L 4L6.

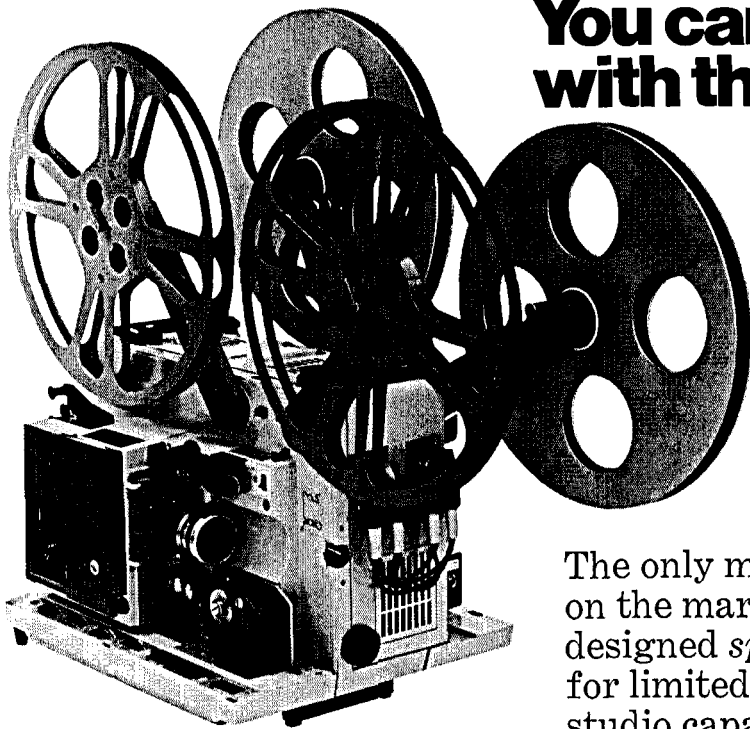
**New England, 12 Oct.** — The meeting was held at Capron Lighting and Sound Inc. in Needham, Mass., with an attendance of 30 members and guests. The evening began with a tour of the Capron facilities. Following the tour, the audience assembled to hear Tom Lemons of TLA Associates discuss HMI lighting while providing

a demonstration. After the question-and-answer period following Lemon's presentation, John Gates of Capron and Chapin Cutler of WGBH discussed a research project they are jointly engaged in which involves a scientific analysis of HMI light sources in a controlled test. The test will consist of a side-by-side comparison of motion-picture film using HMI light sources and other "daylight" sources. The film test will use Kodak 7240 and an 85 filter. — John P. Olsen (Secretary-Treasurer), Foxboro Corp., Neponset Ave., Foxboro, MA 02035.

**New York, 20 Sept.** — The meeting was held at NBC Television at Rockefeller Center in Studio 8G with an attendance of about 250 members and guests assembled to hear a presentation by Ed DiGiulio, President of Cinema Products, entitled "Film & Tape: A Balanced Approach to Television Newsgathering." He started out with a look at the time and effort on the part of the videotape users to plow back time and money to provide technical improvements as compared to film producers who take a cavalier attitude toward film technology and who will not so much as support a small technical research institute. DiGiulio pointed out that, currently, many television news operations are still using film in addition to their ENG operations. He demonstrated Cinema Products new 16mm ultra-compact 16mm camera named the GSMO and also the Steadicam system for film and tape production. The system does away with the need for a dolly and elaborate tracks for smooth tracking shots, allowing the camera to be carried by one cinematographer even up and down stairs and on various levels. Clips from motion pictures which were filmed using the Steadicam were shown, including clips from *Rocky* and *Marathon Man*. A lively question-and-answer period followed the presentation. — Richard Marcus (Reporter), Rombex Productions Corp.; home address: 1380 Riverside Dr., New York, NY 10033.

**Ohio, 29 Sept.** — A group of 34 members and guests met at the Cleveland Public Schools Supplementary Education Center for a tour of the Center's new space theater. The space theater is a combination of computer-controlled planetarium, 70mm projection system and a multi-media system. The tour was conducted by staff members of the Center — Walter Mueller, Dennis Jennings, Mike Day and Maurice Newman — A. E. Florack (Secretary-Treasurer), Eastman Kodak Co., 101 Parmalee Dr., Hudson, OH 44236.

**Philadelphia, 4 Oct.** — The meeting was held at WGAL-TV Studios in Lancaster, Pa., with an attendance of 49 members and guests. The speakers were Herb Quilitzsch of Micro Consultants, Inc., Palo Alto, Calif., and Ira Tiffen of Tiffen Manufacturing Corp., Roslyn Heights, N.Y. Quilitzsch discussed the evolution of field and frame storage as well as the role played in time-base correcting as required for the use of the U-Matic format to meet FCC regulations. He discussed video frame synchronizing tech-



**You can do so many things  
with the Sonorex, we almost  
hesitate to call it  
a projector.**

**Can this unique  
post-production tool  
save you money?**

The only machine  
on the market  
designed *specifically*  
for limited sound  
studio capability.

**Some features:**

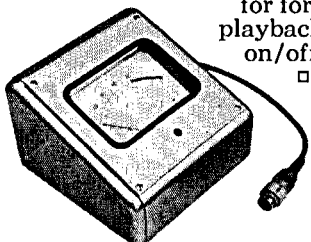
- Projects optical track and mag-stripe prints.
- Deep-focus optical reader.
- 3 pin hardened-steel cam-driven claw.
- 3 phase synchronous motor can be master/slaved with other equipment.
- 24V 250W quartz halogen lamp.
- Self-adjusting, load-controlled take-up.
- Automatic shutoff at film end or film break.
- To avoid wear, mag-stripe heads drop out of film path during optical playback.
- You can monitor while recording on either edge or center track fullcoat, or on mag-stripe.
- Elapsed-time counter records hours.
- 20W amplifier.
- 600 ohm 1.5V balanced input and output.
- Mechanical interlock can be uncoupled.

**7 of the 19 modes:**

- (Just to give you some idea of the machine's versatility):
- Transfer optical track to fullcoat, edge or center track.
  - Transfer mag-stripe to fullcoat, edge or center track — and vice versa.
  - Transfer edge track to center track — and vice versa.

**Some accessories:**

- Various three-head magnetic head units, including four-track.
- Choice of 15 lenses, including anamorphic.
- 5 digit frame counter.
- Mechanical interlock with other studio equipment.
- Remote control for forward/reverse, playback level, record on/off, record level.
- Separate VU meter whose illuminated screen measures  $3\frac{7}{8} \times 2\frac{5}{8}$  inches.



**S**ound studio mix time can run as high as \$280.00 an hour. A good interlock projector can shorten the time you spend there, and save you from some unpleasant surprises.

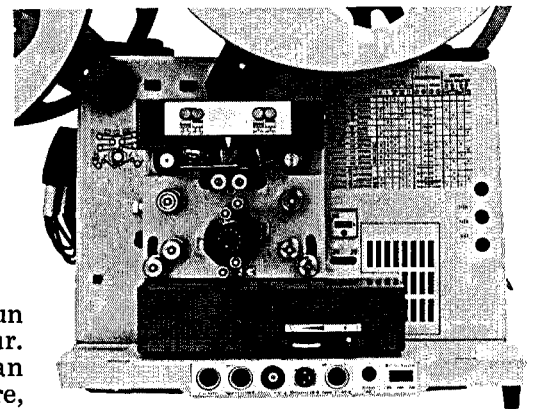
*The Sonorex can save you from going there at all! Some people transfer sync effects from 1/4 inch, record narration directly onto 16 mag, make the final mix and dub it onto the release print's mag stripe — all on the Sonorex.*

For most people, however, the Sonorex saves money by getting them in and out of the mix faster. Transfers and narration recording on the Sonorex save them *time*, too.

Whatever you use the Sonorex for, it's worth bearing this in mind: If the release print is to be projected on a standard 16mm projector, with a 16mm optical track, the sound quality will be limited by *that* — not by the Sonorex.

Its magnetic recorder side uses a closed-loop threading path, bearing-mounted loop compensators, two massive flywheels, and stabilization rollers.

To get to speed fast, the heavy flywheels are directly driven for the first second or two after starting. Then the centrifugal governor automatically uncouples them.



Sonorex magnetic tape deck side. Diagram at upper right shows nineteen possible functions or modes.

The standard plug-in three-head unit lays an SMPTE 200 mil edge track. And it lets you add a separate 100 mil center track — useful for all sorts of tryout scratch tracks and for multiple language narration, etc.

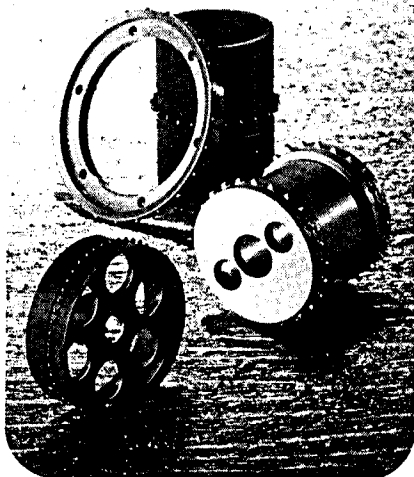
One accessory head unit provides *four* separate 100 mil tracks on one piece of mag film. You can assemble a "mixed" track and still be free to change any of the four elements.

With the Sonorex, you can run your final cut and mixed track for the client on a six-foot screen with good sound — *before* spending the big bucks. *Final thought:* Years from now, transfers on your Sonorex will cost you virtually the same. What will *outside* transfers cost in 1985?

**SONOREX**  
MADE BY BAUER FOR ARRIFLEX

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## HOW DO YOU IMPROVE THE ACCURACY AND RELIABILITY OF A PERFORATED TAPE, FILM OR CHART DRIVE?



### USE LAVEZZI HIGH PRECISION SPROCKETS, NATURALLY

Precision is more than just a word at La VeZZi. It has been the underlying concept for nearly 75 years of manufacturing sprockets, Geneva star-wheels and drivers, and other critical machine parts.

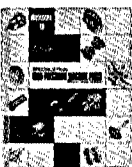
La VeZZi's record for achievement is testified by practically every motion picture projector used in the cinema today . . . in tape control systems, in medical analytical equipment, geophysical and astronomical recording systems, as well as data processing and business equipment.

The reason! La VeZZi has developed the technology to produce components with tight tolerances, and instituted quality control standards to verify the integrity of their parts.

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niques that create heretofore unobtainable electronic special effects. He explained how the Quantel Digital Frame-Store Processor can create infinitely variable compression, positioning and limited expansion for various production functions.

Tiffen spoke on the use of special-effects filters. He demonstrated the star, the fog, the split field and diffusion filters. In each instance the audience was shown a picture without the effect and then a picture with the desired effect. Where there were different "degrees" of effects available, several presentations were shown illustrating the most effective use of various filters under different production situations. — Irwin L. Ross (Secretary-Treasurer), WPVI-TV, 4100 City Ave., Philadelphia, PA 19131.

**Rocky Mountain, 26 Oct.** — The meeting was held at the University of Colorado's Medical Center in Denver with an attendance of 20 members and guests for the program on Training by Satellite. Norm Fringer, Director of Biomedical Communications, described the methods and equipment of the Center's satellite training program. The audience viewed portions of a nurse's training program transmitted to Denver by satellite and seen on a large-screen television. Fringer explained the system and the uses at the Medical Center through which Col-

orado University personnel and those at many other sites in the United States receive training through the use of satellite television transmission. This was followed by a tour of the facilities and a viewing of the satellite receiving apparatus. — Philip C. Vogel, Jr. (Secretary-Treasurer), Eastman Kodak Co., 5555 South Trenton B-5, Denver, CO 80110.

**Washington, 20 Sept.** — The meeting was held in the Friar's Room in Holiday Inn at College Park, Md. The speaker was Robert E. Buescher of RCA Corp. who described RCA's new FR-35 projector. Designed primarily for post-production work in telecine operation as well as for direct projection, the FR-35 has such features as instant stop and start, variable speed and freeze frame. Buescher said that the FR-35 is being used internationally. It can be switched from 50 to 60 Hz and from 25 to 24 frames/s almost instantly. The FR-35, he said, because of its cold light can stay in freeze frame almost indefinitely because 93% of the infrared light is effectively eliminated by a mirroring and filtering system. The audience of 35 members and guests displayed considerable interest in the FR-35 and a lively question-and-answer period followed the presentation. — Charles F. Wilkinson, Jr., Eastman Kodak Co., 500 12th St., S.W., Washington, DC 20024.

## Industry News & Educational Activities

**The American Archives of the Factual Film**, established in and administered by the Library of Iowa State University of Science and Technology in cooperation with the University's Media Resources Center, is the first serious attempt by a major institution to gather all relevant materials which document the development of the factual film in the United States and abroad. As the center for the preservation and study of this neglected area of film scholarship, the AAFF aims to gather, process, index and publicize all aspects of the factual film. While films, both new and those out of circulation, will be the main focus of the archives, of great importance to any research will be supplementary materials. These include books, journals, correspondence, speeches and printed interviews, diaries and reminiscences, scripts, stills, filmstrips and slides, recordings (disc and tape), catalogs, and teachers guides as well as promotional materials, flyers, posters, newspaper clippings and other ephemera. The AAFF will also conduct oral interviews and collect files and records of film-oriented organizations and institutions.

Films, files and records have been received from such companies and organizations as Ford, American Telephone and Telegraph, International Harvester, Inland Steel, American Airlines, Illinois Central Gulf, Jam Handy, American Science Film Association and the American Iron and Steel Institute as well as from individuals who have had long and active careers in the nontheatrical film world. Further information is available from Dr. Stanley Yates, American Archives of the Factual Film, Iowa State University Library, Ames IA 50011

**Plans for the National Film Board of Canada's** production of the official film for the Commonwealth Games to be held in Edmonton, Alberta, in August 1978 are now underway. Funds for the project are provided by the Canadian Government through the Fitness and Amateur Sports Branch of the Department of Health and Welfare. Executive producer of the Commonwealth Games film is Bob Verrall of NFB's English Production branch; associate producer is Jacques Bobet of the French Production branch. Director will be Paul Cowan who directed such award-winning sports films as *Coaches and I'll Go Again*. The Commonwealth Games film, to be completed by the end of April 1979, will focus on a number of athletes and will show the effects of training, environment and attitudes on individual performance.

**The Laser Research Group** at the Max Planck Institute in Garching near Munich is studying the effects of high-power lasers with an experimental arrangement in which a Linhof Technika camera is used for documenting and investigating the light-plasma interaction. The Linhof camera produces a photographic record of processes that often take less than 1/1000 millionth of a second. The purpose behind this international research project is to find new sources of energy. It is believed that pulsed high-power lasers open up a new approach to "clean" nuclear fusion which might be a way of avoiding the problems connected with nuclear power stations.

**A study by Hope Roberts**, 919 South Winton Rd., Rochester, NY 14618 revealed that sales and installation of closed-circuit television