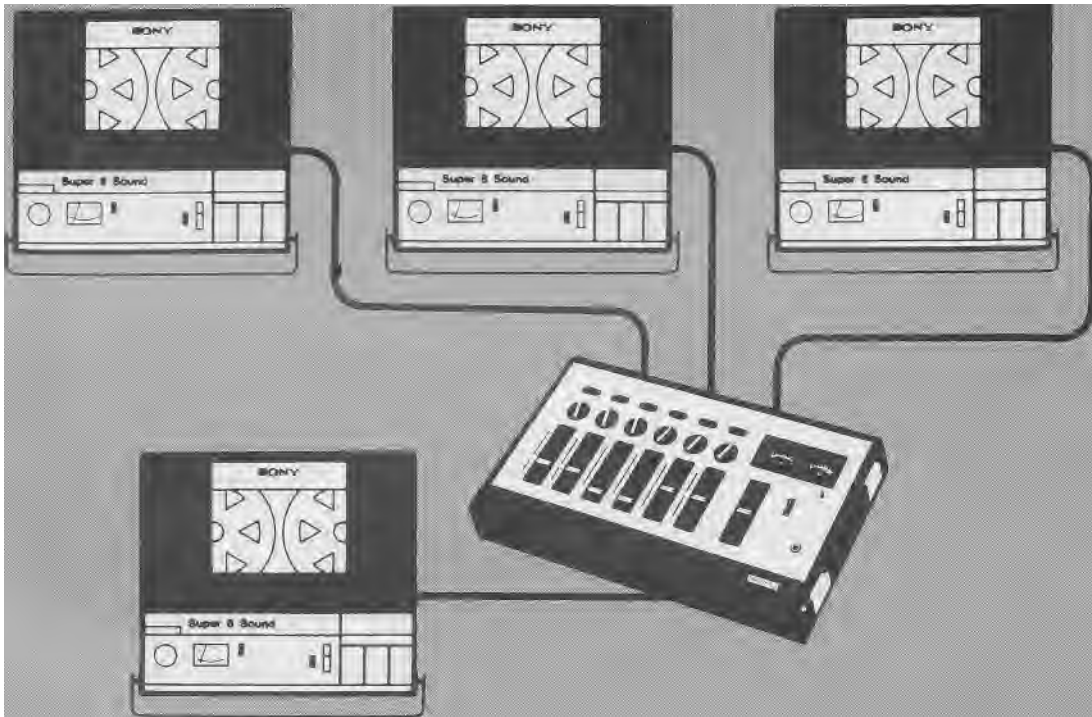


Super8 SoundTrack

Mixing Special Limited Time Only



**Special Sale Prices on Multiple
Purchases of Super8 Sound Recorders.
Now's the Time to Set Up a Mixing Studio.**

From the Super 8 Professionals... **Super8 Sound, Inc.**
95 Harvey Street, Cambridge, Mass. 02140

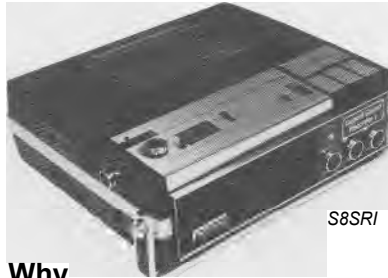
Re-Introducing the Super8 Sound Recorder

In 1973, just six months before Eastman Kodak introduced single-system sound to Super 8, a group of filmmakers, scientists, and engineers in Cambridge, Mass. formed Super8 Sound, Inc. and introduced the Super8 Sound Recorder, the first fullcoat magnetic film recorder for Super 8.

Today Super8 Sound, Inc. is pleased to offer **two** Super8 Sound Recorders.

Super8 Sound Recorder I is an improved version of the world's most widely used Super 8 fullcoat magnetic film recorder. It now includes a built-in sync meter and reel extenders are optionally available to provide one hour of running time.

Super8 Sound Recorder II is smaller and lighter than Super8 Sound Recorder I, yet with a metal case, instant start/stop/pause control, and higher fidelity: better signal/noise ratio and frequency response.



S8SRI



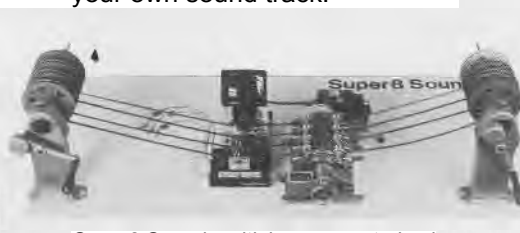
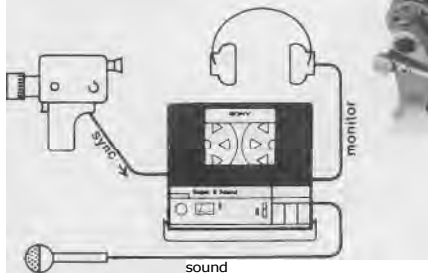
Optional Reel Extenders increase the 19-minute running time of Super8 Sound Recorder I to one hour.

Why You Need a Super8 Sound Recorder

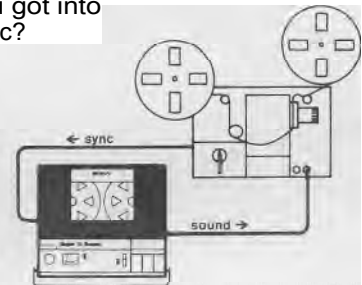
The Super8 Sound Recorder puts into your hands all the capabilities of a 16mm or 35mm film sound studio. You can transfer your own location sound to magnetic film, you can dub your own music and narration tracks, you can cut separate tracks and mix them without the high labor charges of the sound studio engineer, and because you do it yourself you keep direct creative control of your own sound track.

that of comparable 16mm equipment, isn't it time you got into Super 8?

Whether you're just entering filmmaking, or a veteran 16mm filmmaker trying to lower your film stock and equipment costs, you should be working in Super 8. And if you're already using Super 8 as a silent film — isn't it time you got into sync?



Super8 Sound multiple-gang motorized editing benches allow frame-for-frame editing of sound and picture.

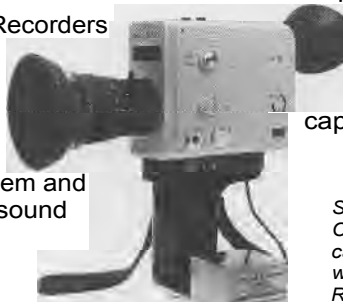


Both Super8 Sound Recorders combine all the functions of location recorder, laboratory resolver, sound studio dubber, and transfer recorder for stripe-to-fullcoat, fullcoat-to-stripe, and fullcoat-to-video sync transfers.

The Super8 Sound Recorders are compatible with all sync sound systems, including crystal and pilotone, and with nearly one hundred double-system and single-system sync sound Super 8 cameras.

Unlike 16mm where optical sound is normally prepared by a laboratory, with Super 8 you can then transfer your finished composite master sound track to the edge stripe of release prints, or to the sound channel of a video tape recorder.

Now that Super 8 offers all the professional techniques of sync sound filmmaking at a capital cost one-fifth



Super8 Sound Crystal Camera Controls provide cableless sync filming with both Super8 Sound Recorders.

How to Get into Sync

1. Send us your name. We'll put you on our mailing list and send you technical brochures on our Super8 Sound Recorders and Editing Benches.

2. Send us \$3. We'll send you the User's Manuals for both Super8 Sound Recorders, and our 80-page comprehensive equipment Catalog.



S8SRII

Super8 SoundTrack

Scene 1, Take 1

Credits

Written and edited by Robert O. Doyle and Julie Mamolen

Additional helpful comments and suggestions by Patti Maine and Ted Dyett

Graphics by Funktions, Inc., Belmont, MA 02178

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This is our first issue of **Super8 SoundTrack**, a publication of Super 8 product news and comments on the industry which will be published from time to time here in Cambridge. This first issue is being mailed to over 8000 people in the U.S. and abroad — our current active list of customers and Super 8 devotees.


We would like to receive feedback from our readers in order to make future issues of SoundTrack more interesting and valuable to you. Suggestions for new products, tips on Super 8 production techniques or equipment, letters describing

your production setup or recent films you've made — all are welcome and will be considered for inclusion in the final mix of an upcoming SoundTrack.

We expect to publish SoundTrack two to four times a year. However, we continue to have as our major commitment the development, manufacture, and sale of professional-quality Super 8 equipment, and the dissemination of accurate information about the latest products from other manufacturers. Our sales and marketing staff will continue to concentrate on these efforts, and will intermittently get news to you via SoundTrack as well.

Super8 Sound introduces this first issue of SoundTrack by offering extraordinary values on a variety of Super8 Sound products. Super8 Sound Recorders, Reel Extenders, and fullcoat are all being offered at exceptional discounts for a limited time. Now it's easier and less expensive than ever to get into sync Super 8!

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*Julie Mamolen, Super8 Sound's Vice President of Sales and Marketing, in our booth at the 118th SMPTE meeting in New York City last October. Besides our Super8 Sound Recorders and an Editing Bench, the booth featured a Kodak Videoplayer (the only one at the SMPTE), a Metal-arc conversion of the Elmo ST1200 projector, and a large collection of Super 8 literature, including the Mikolas-Hoos **Handbook of Super 8 Production**, Lenny Lipton's **Super 8 Book**, the **American Cinematographer Professional Super 8** issue, and free copies of **Super 8 Filmmaker** magazine.*

Double Feature

Mixers' Special— Sale on Super8 Sound Recorders

Many customers have asked about the possibility of quantity discounts on Super8 Sound Recorders, and so, for a limited time only (through August 15), Super8 Sound is offering several exceptional reasons to purchase Super8 Sound Recorders now, and the reasons become more exceptional the more Recorders you buy!

When you order 3 Super8 Sound Recorders (S8SRI or S8SRII), the third Recorder is *half-price*, (or a 17% discount on the total package

if you mix S8SRI and S8SRII). When four Recorders are ordered, the fourth Recorder is $\frac{2}{3}$ off (again 17% off the total package price). Order 5 Super8 Sound Recorders and the fifth Recorder is absolutely free (a 20% discount from the normal list price for 5 Recorders)!

In real dollars and cents, this means you pay only \$397.50 for an S8SRI when you buy the first two S8SRI's at \$795, or only \$647.50 for the third S8SRII. When you buy 4 S8SRIs, the fourth costs only \$265, and the fourth S8SRII costs just \$430.

An additional bonus is that on these multiple Recorder orders, Super8 Sound will supply a *free*

Super8 Sound Recorder I Reel Extender with the first S8SRI purchased in each group.

This extraordinary opportunity to buy multiple Super8 Sound Recorders at large savings provides the moment for which many schools and film clubs have been waiting. You can now afford the multiple-track mixing and dubbing you've previously been unable to incorporate into your system.

Those of you who already own Super8 Sound Recorders can also add a second and third machine now at substantial savings. Buy one Recorder at \$795 or \$1295, and the second one is yours for \$530 or \$865. Just send us the serial numbers from the Recorder you now have so we can verify ownership.

For your convenience, you may take advantage of this offer by ordering Recorders through your Super8 Sound Dealer, and Super8 Sound will ship the Recorders directly to you, thus avoiding delay. And of course, our normal additional discounts for cash payment with order and full systems purchases still apply when you order direct.

Super8 Sound Reel Extender



With the Super8 Sound Reel Extender, Super8 Sound Recorder I can be used to record and play back up to 75 minutes of sound on Super 8 fullcoat magnetic film. The Reel Extender is a belt-driven accessory to the recorder, and may be used with the Super8 Sound Recorder I, as well as older models of the Super8 Sound Recorder. No special tools or modifications of the recorder are required for installation. The Reel Extender is intended for use in the sound studio or lab, and is not a portable unit for use in the field.

The Reel Extender eliminates the previous 20-minute limit for mixes and sound transfers imposed by the 5" maximum reel size of the Super8 Sound Recorders.

The Reel Extender is easily assembled from the supplied parts, which consist of one wooden platform, two nylon platter assemblies, two 10-32 machine screws, two film-retaining guard wires, two 2 1/2" groove pulleys with screw, two 1" groove pulley adapters, and two 0-ring belts.

Super8 Sound Reel Extender (REELEX) \$95.00

Reel Extender Giveaway

Through September 30, 1977, Super8 Sound will provide a free Reel Extender to each new purchaser of an S8SRI. A product flyer reproduced on the left of this page provides complete details of this new Recorder accessory, which is a \$95 value. If you already own an S8SRI, we'll help you justify buying a Reel Extender now, by giving you a 25% discount on up to 10 1200 reels of Super 8 fullcoat when you order a Reel Extender at the same time.

Super8 Sound Crystal Controls



New XSD-II Recorder



We have introduced a new version of our popular XSD crystal cassette recorder with Dolby. The XSD-II is based on the SONY TC158SD, a significantly improved version of the earlier TC153SD. The earlier version will no longer be manufactured by Super8 Sound, but we will continue to produce Resolvers for units already in the field.

The XSD-II allows you to record up to two hours of sync sound on inexpensive cassette tape, and then transfer to fullcoat magnetic film only those parts needed in the edited film. The improved fidelity, and Dolby noise reduction capability make it virtually impossible to tell a fullcoat original from a cassette tape transfer.

The XSD-I1 is smaller and lighter (10 lbs., 9 oz. with batteries) than the original XSD, has improved frequency response (30-15,000Hz) and signal/noise ratio (59dB with Dolby off; 64dB with Dolby on). The new Recorder also has more effective separate bias and equalization switches offering nine possible combination settings. Improved wow and flutter (0.2%), full automatic shut-off in all modes, LED peak-level indicators in record mode, and timed lights on VU meters are additional features which the original XSD did not have. All these improvements increased the price of the basic SONY recorder but Super8 Sound's price for the XSD-II remains the same as for the XSD.

XSD-II (XSDII) \$650.00
 XSD-I1 Resolver (XSDIIR) ... \$300.00

Super8 Sound Universal Resolver

The Super8 Sound Universal Resolver is designed to control the speed of sync tape recorders when transferring sound to fullcoat magnetic film. Changing a plug-in circuit board permits the use of the Resolver with various tape recorders. At present, there are boards available for the Super8 Sound XSD and for the Super8 Sound XSD-II. When ordering the Resolver it is essential that you specify which model XSD you own.

Additional resolving circuit boards, which will become available at a later date, will allow transfers of sync sound tracks from the Uher CR134 and CR210 cassette recorders, the Uher 42001C stereo quarter-inch recorder (when used to record a 60Hz signal on one stereo channel), the Nakamichi 550 cassette recorder, and others. Modification of the recorder will be necessary to allow the speed-controlling necessary for sync resolving. Exact availability of these additional boards will not be for several months.



The Super8 Sound BeepLight

Super8 Sound BeepLight

Ever since the introduction of the first Super8 Sound Recorder over four years ago, filmmakers have been asking us to design an automatic or semi-automatic slating system. Since virtually no Super 8 cameras have a built-in capability to fog a few frames of film while simultaneously sending an audio signal to the tape recorder, we decided to develop a system which would conform to our major design goal of requiring as few equipment modifications as possible.

We now have available the Super8 Sound BeepLight, a small (10cm x 5cm x 4cm), lightweight (200 grams) accessory for all sync recorders which will simultaneously put a 1000Hz tone burst on the audio track and produce a 40 millisecond (approximately 1 frame length) flash of light which can easily be filmed by the Super 8 cameraperson. The flash of light on the film and the tone burst on the sound track are later lined up on the Super8 Sound Editing Bench to provide a precise sync reference point for the take. Additional identification information (scene number, take number, etc.) can be recorded on the audio track.

The BeepLight requires no modification to your tape recorder, since it plugs directly into the MIC input on all standard sync recorders. Your microphone plugs into a connector integrally attached to the BeepLight. It is essential that you specify your recorder when ordering a BeepLight, so that we can attach the appropriate microphone connectors. If you wish to use the BeepLight with more than one sync recorder, you'll need simple mic input adapters for the second recorder.

A clip is provided so that the BeepLight can easily be attached to the recorder carrying strap or a piece of clothing.

The Super8 Sound BeepLight costs \$75 and is available immediately.

Coming Attractions

Single-System Sound Super 8 (Will Braun/Nizo Arrive Soon?)

1977 is the year of the single-system sound Super 8 movie camera. Camera manufacturers have collectively invested an estimated 100 million dollars in the research and development of new sound camera sophistications such as fades, dissolves, single framing, and intervalometers for the sound cartridge. Sound camera accessories include FM receivers and electret condenser microphone transmitters. Probably the biggest improvement is that most new sound cameras are quieter than the average "silent" camera.

Whereas Beaulieu was the very first Super 8 manufacturer to build a professional quality single-system sound camera, the other Super 8 manufacturers with the best reputations for high quality cameras (Nizo, Canon, Nikon) have actually been the slowest to engineer their sound cameras, presumably waiting to take advantage of how the market evaluates various important features.

By the 1977 PMA show in March, every Japanese Super 8 manufacturer except Nikon had finally introduced a sound camera. New machines were shown at PMA by Yashica, Cosina, Rollei, Carena, and even Fuji with a "single-8" sound camera.

The Braun/Nizo 2056 sound camera was shown at the 1976 Photokina, and it is available in limited quantities in Europe. It offers Nizo's pioneering intervalometer system, 6 running speeds, and is a double-system sync camera as well as single-system. It has four *separate* motors to handle different functions, and is electronically one of the most sophisticated consumer devices ever built, with seven IC's, thirty transistors, and three hybrid circuits.

The exposure control allows fine tuning the ASA setting by ± 1 stop in $\sqrt[3]{3}$ stop increments; it has a quick action + stop backlight control, and a quick switch to freeze the aperture at its current automatic

setting, without going through f/1.8 as most other cameras do.

The quoted sound fidelity characteristics for stripe recording are: Frequency response 80-20,000Hz ± 3 dB, Signal/noise ratio 46dB, Wow & flutter 0.4%. The sound can be switched on immediately at the start of a shot, or delayed one second to provide a clear edit of sound and accompanying picture.

The Nizo 2056 has a slide switch for filter in/out, rather than a removable (and loseable) key like Beaulieu, Chinon, and recent Japanese sound cameras.

The only major drawback to the Nizo appears to be the lens. While it has macro capability, it has a limited zoom range (8 to 1, 7-56mm) when compared to Chinon's 1206 or Beaulieu's 5008. But for those filmmakers who have had the pleasure of years of relatively trouble-free operation of Nizo's double-system cameras, even in tough situations like film schools (the original MIT/Leacock Nizo S56 cameras built in 1972 are still running and in daily use), the new Braun/Nizo sound cameras will be well worth waiting for. Hopefully they will come to the U.S. in the fall of 1977.



The Nizo 2056 sound camera should be available in the U.S. this fall. If you would like to receive literature as soon as it arrives, send your name to Patti Maine at Super8 Sound.

Nizo Cameras are Available from Super8 Sound

Braun, A. G. of Germany is in the process of selecting a new U.S. distributor for the Braun Nizo cameras. Until a new distributor is named, Nizo cameras are not available from most photo stores. Super8 Sound has purchased a quantity of Nizo 801, 561, and 481 cameras, to keep them available in the U.S. through us and our Professional Super 8 Dealer network.

See the Super8 Sound Catalog for prices.

Super 8/ Betamax Transfers

Super8 Sound will shortly add SONY Betamax transfers to its list of video services. Send your name to Michael Maine, Manager of our Services and Rentals program, for the latest copy of Super8 Sound's Rentals and Services Catalog.

Super8 Sound FM Microphone

Super8 Sound will shortly be offering an FM microphone system with an electret condenser microphone that operates on a special FM band for portable communications systems. It will have a much wider range than the units designed for the broadcast FM band, and is consequently less likely to suffer from interference.

It will transmit both sound and a signal from the microphone that will start and stop the Super8 Sound Recorder or other recorders equipped with remote start capability.

USED EQUIPMENT AND DEMONSTRATOR BARGAINS

- Limited Quantities
- Overstock and Demonstrator Equipment
- Most with Full Warranty
- At or Below Our Own Cost

Super8 Sound is selling some of its showroom demonstrators, and would also like to sell from its inventory some relatively expensive items. We're passing on some great savings to you by selling these products at or below our own cost, so move fast. There is only one of most items, and such low prices are unlikely to be available again.

New Equipment - All Warranted

	List	Sale
Uher 4200IC 1/4" stereo Recorder	\$ 705.00	\$ 430.00
Kodak TVM100A telecine projector w/Ektanar 2" f/1.6 lens and bifocal converter	2110.00	1688.00
Kodak M100A projector w/22mm f/1.0 lens	650.00	400.00
Super8 Sound Recorder (original model, 5 available)	695.00	600.00
Gitzo Cremaillere 3 (Studex type) tripod, 23"-72", 6.5 lbs., geared column	140.00	100.00
Gitzo Pro Studex Compact tripod, 0"-62", 7.5 lbs., sliding center column	190.00	150.00
Gitzo Studex Performance tripod, 0"-90", 6.75 lbs., rapid sliding column	130.00	90.00
Gitzo Studex tripod, 23"-72", 5.75 lbs.	100.00	80.00
SONY NR115 Dolby noise reduction adapter	120.00	90.00
Lowell Tota-Light w/16' cable & switch ...	65.00	50.00
Lowel Tota-Mount (supports Tota-Light on top of door or can be gaffer- taped to walls)	16.50	12.50
Lowel Tota-Clamp (2 available)	12.50	9.00
Lowel Tota-Brella	18.50	13.50
Lowel Flexi-Shafts (2 available, 16")	8.00	6.00
Lowel Tota-Flector	12.50	9.00
Lowel Tota-Flag	8.50	6.50
Lowel assorted Tota-Gels, 1 pkg. (6 day blue, 2 frost, 1 neutral density)	16.00	12.00
FHM 10000W lamps for Tota-Light (4 available)	21.00	15.00
Lowel Softlight w/4-way barndoor set	206.50	175.00
EJG 750W lamp for Softlight	17.00	12.75
Lowel Link Stand (3'-9", 5/8" top stud, 3-section wide base)	62.00	45.00
Lowel! Ceiling Link (converts Lowel poles into floor-to-ceiling poles)	11.00	8.00
Lowel Water Weight (2 available)	7.50	6.00
Lowel Grip (3 available)	20.00	15.00
Lowel Interlink (2 available)	13.00	9.50
Lowel Lampak	6.50	4.75
Lowel Quartz D Snoot	18.50	13.75
Lowel Quartz D Specular Reflector	9.00	6.75
Lowel Quartz D Cookaloris	8.50	6.50
Lowel Quartz D Half Scrim	8.50	6.50
Lowel Clips, 1 pkg. (40)	5.50	4.00
Ikelite underwater housing for Canon 814E	99.95	40.00
Rosco Cine 85 gel sheet (4' x 25')	50.00	30.00
SONY MX8 passive mixer	70.00	50.00

Demo Equipment with Warranty

	List	Sale
Beaulieu 5008S w/Angenieux 6-80 mm lens (2 available)	2395.00	1400.00
Beaulieu 4008ZM2 w/Schneider 6-66mm lens	1295.00	650.00
Uher CR134 stereo sync cassette recorder w/case	378.00	250.00
Kodak VP-1 w/double-system sync	2295.00	1200.00
SONY TC277-4 1/4" 4-track recorder	470.00	300.00
Super8 Sound Recorder II	1295.00	900.00
Super8 Sound XTALB (3 available)	250.00	150.00
Super8 Sound XTALB5	300.00	200.00
Super8 Sound XSD Recorder (TC152SD) ...	650.00	500.00
Super8 Sound XSD Resolver (2 available) ..	300.00	200.00
Bolex SM80 projector w/sync switch	650.00	350.00
Super8 Sound DoubleBand Projector (2 Eumig S807)	900.00	700.00
Kodak Supermatic 200 camera	465.00	200.00
Super8 Sound S8SEB2	850.00	600.00
Elmo 912 single-system viewer	158.00	100.00
Ediquip Super 8 footage counter w/shaft extension	110.00	85.00
Moviola 3-gang sync block w/shaft extension	175.00	135.00
Super8 Sound Recorder	695.00	450.00
Super8 Sound XG24U	150.00	75.00
Super8 Sound XG24S	150.00	75.00
Ediquip 4-channel amplifier (2 available) ...	150.00	110.00

Used Equipment - As Is

	List	Sale
SONY V01800 3/4" U-Matic cassette recorder	2000.00	1350.00
Bolex SM8 projector w/sync switch (2 available, need some servicing)	650.00	100.00
Bell & Howell Filmosound 450 projector (great for editing room, inching knob, variable speed, no sprockets to tear your film)	250.00	125.00
Beaulieu 4008ZM2 1/F switch to S8SR	133.50	85.00
Moviemate preamp/mixer, 4 channels (needs work)	200.00	50.00
Guillotine metal tape splicer	30.00	25.00
SONY MX8 passive mixer	70.00	35.00
Lowel! Quartz D Scrim	8.50	4.50
Lowel Tota-Frame	16.50	9.00
Lowel Tota-Flag	8.50	4.50

Dealer List

Domestic

NY: F & B CECO/SOS 315 West 43rd St. New York, NY 10036 (212) 586-1420	IN: H. LIEBER CO., INC. 440 N. Capitol Ave. Indianapolis, IN 46206 (317) 635-4373	CA: VALLEY PROJECTION 2227 West Olive Ave. Burbank, CA 91506 (213) 842-3576
HAHN GRAPHIC 308 Driving Park Avenue Rochpster, NY 14613 (716) 254-5705	SCHMITT PHOTO SERVICE, INC. 516 W. Franklin St. Evansville, IN 47730 (812) 424-8203	F & B CECO/SOS 7051 Santa Monica Blvd. Hollywood, CA 90038 (213) 466-9361
PA: OSCAR HIRT, INC. 41 North Eleventh St. Philadelphia, PA 19107 (215) 629-8560	IL: VICTOR DUNCAN, INC. 200 E. Ontario Chicago, IL 60611 (312) 321-9406	SKINNER STUDIOS 345 Sutter Street San Francisco, CA 94105 (415) 986-5040
MD: ROBERT S. TRACEY CO. 3206 East Joppa Road Baltimore, MD 21234 (301) 744-7922	LA: LIGHT-HOUSE MEDIA CENTER 1022 Lowerline St. New Orleans, LA 70175 (504) 861-1700	ADOLPH GASSER FILM ENTERPRISES 5733 Geary Blvd. San Francisco, CA 94121 (415) 751-0145
VA: SERA Atrium Unit 22, Roger Bacon Drive Reston, VA 22090 (703) 437-4242	TX: VICTOR DUNCAN, INC. 2659 Fondren Dallas, TX 75206 (214) 369.1165	ADOLPH GASSER FILM ENTERPRISES 181 Second Street San Francisco, CA 94105 (415) 495-3852
GA: SOUTHEASTERN FILMS 22 Seventh St., N.E. Atlanta, GA 30308 (404) 873-5353	SKYLARK CAMERA CO. 1724 So. Richey Pasadena, TX 77502 (713) 477-4461	CAMERA MART 625 B Street San Diego, CA 92101 (714) 235-6564
MI: VICTOR DUNCAN, INC. 11043 Gratiot Detroit, MI 48213 (313) 371-4920	UT: SUPER 8 CONCEPT FILMS Div. of Linton Productions 1550 Beneficial Life Tower Salt Lake City, UT 84111 (801) 531-8331	

International

International CINECRAFT INTERNATIONAL INC. Agent: 11 Caesar Place Moonachie, NJ 07076 (201) 939-0875	India: KATONIX C-15 Greater Kailash-1 New Delhi 110048 630215
Australia: FILMTRONICS (AUSTRALIA) PTY. LTD. 33 Higginbotham Road Gladesville 2111, Sydney 807-1444	South Africa: AUDIOVISUAL SOUTH AFRICA (PTY.) LTD. 65, 3rd St., Booyens Reserve Johannesburg 2000 834-5768/833-1570
Benelux: ADVISBUREAU VOOR AUDIOVISUAL TEKNIK VondelStraat 17 The Hague, Holland 070 33 39 32	Sweden: SUPER 8 CENTER AB Vastmannagatan 3 111 24 Stockholm 08/11 24 14
Canada: CANADIAN SUPER 8 CENTRE 205 Richmond Street West Toronto M5V 1V5 (416) 363-2075	Switzerland: KOCHOPTIK AG Bahnhofstrasse 11 8001 Zurich 01 25 53 50
T.V. ADAMS AND ASSOCIATES 218 Cunningham Avenue Ottawa K1 H 6A8 (613) 731-6416	United Kingdom: KEM ELECTRONIC MECHANISMS, LTD. 24 Vivian Avenue, Hendon London NW4 3XP 01-202-0244
France: CINESYNC, S.A. 2, rue Lecomte 75017 Paris 1-229-58-42	Venezuela: ELECTRONICA GRAMCKO Av. Sanz, Edificio Escar Local B, El Marques Caracas 35.43.78/35.14.19

Questionnaire

Super8 Sound receives a steady stream of new product suggestions from its customers and other interested filmmakers, and we have our own long list of potential R & D projects which we have begun work on or which we may work on in the future. Since we have a small engineering staff, we can work on only one or two projects at a time. We must carefully evaluate each project in advance to determine length of time needed to get into production, actual cost of development, reasonable sales expectations over the first year or two, and a reasonable selling price considering our cost of development and customer demand.

You can help us systematize this evaluation process by answering the following questions about your own filmmaking needs. If many of you respond, this will provide a large base of opinion with which we can direct our R & D efforts to most reasonably serve Super 8 filmmaking needs. Please add any comments or suggestions not covered in the questionnaire, and relate your answers to *your own* production needs and equipment budget.

Please indicate your interest in *purchasing* each of the following products.

	Yes	No
1. A \$2000 Super 8 displacement recorder (Moser Development Corp. is not producing theirs)	<input type="checkbox"/>	<input type="checkbox"/>
2. A \$1000 Super 8 displacement recorder	<input type="checkbox"/>	<input type="checkbox"/>
3. A \$500 Super 8 displacement recorder .	<input type="checkbox"/>	<input type="checkbox"/>
4. A \$600 on-person crystal cassette recorder based on the SONY TC56 or similar recorder	<input type="checkbox"/>	<input type="checkbox"/>
5. A \$250 crystal control for the Canon DS8	<input type="checkbox"/>	<input type="checkbox"/>
• for the Canon 1014E	<input type="checkbox"/>	<input type="checkbox"/>
• for the Canon 814E	<input type="checkbox"/>	<input type="checkbox"/>
• for the Nikon R10, R8	<input type="checkbox"/>	<input type="checkbox"/>
• for the Fujica Z1000	<input type="checkbox"/>	<input type="checkbox"/>
• other camera _____		
6. A Super 8 fullcoat laboratory recorder:		
• with 2 channels	<input type="checkbox"/>	<input type="checkbox"/>
• with 4 channels	<input type="checkbox"/>	<input type="checkbox"/>
• with sync rollback capability	<input type="checkbox"/>	<input type="checkbox"/>
• with electronic interlock (forward only)	<input type="checkbox"/>	<input type="checkbox"/>
• costing \$2000-\$2500	<input type="checkbox"/>	<input type="checkbox"/>
7. Estimate your annual usage of split-sixteen fullcoat, in footage, if editing equipment were readily available (1200 feet of split-sixteen = approximately 32 minutes of sound)		

	feet/year	

Isn't it time your book and film libraries were in sync with the latest word on Super 8?

Order Form

Use this form to order the most valuable reference information on Super 8 production techniques available today, in print or on Super 8 film itself.

- Reference Book Super 8** \$15.00
(a compilation of manufacturer's literature, including Super8 Sound Catalog and User's Manual)
- The Handbook of Super 8 Production** \$14.95
by M. Mikolas and G. Hoos
- The Super 8 Book** \$ 6.95
by Lenny Lipton

- Super 8: The Modest Medium** \$ 3.50
by Jonathan F. Gunter
The special issue of AMERICAN CINEMATOGRAPHER
- "Professional Super 8"** \$ 1.00
- Super 8 Sound Editing — Single-System**, 9 min., Super 8 color sound film .. \$40.00
- Super 8 Sound Editing — Double-System**, 11 min., Super 8 color sound film .. \$47.00

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95 Harvey Street, Cambridge, Mass. 02140



Lenny Lipton Experimenting With 3-D Super 8!

At the recent New York meeting of The SMPTE, Lenny Lipton amazed a number of visitors to one of Super8 Sound's rooms where he screened his first experimental 3-D movies shot in Super 8.

Lipton is filming with two Nizo cameras, mounted at experimentally determined interocular separation, and synchronized by Super8 Sound's Crystal Camera Controls. Lenny is reviewing the entire subject of the binocular cinema, which he believes has valuable potential application in educational and industrial film.

Lipton has found that 3-D movies of the 1950's were flawed for many reasons that can be overcome today while working in Super 8. The principal problem in the 1950's was traced to projectionists, whose alignment and synchronization of the separate filmstrips was often faulty. Lipton uses a Super8 Sound DoubleBand Projector, with the usual polarizing filters carefully mounted, and adjusts the upper projector to overlap images on a Kodak Ektalite screen.

He edits the two films much as one would edit for double-system sound, with a mechanical synchronizer on a Super8 Sound Editing Bench. He hopes to finish a complete 3-D film for presentation at the fall meeting of the SMPTE in Los Angeles, and once he takes up his typewriter again we can expect an excellent technical monograph (to be published by the University of California Press) on how Super 8 can provide stereoscopic cinema on a shoestring budget.

Industrial or educational film producers with a potential need for stereoscopic cinema should contact Lipton through Super8 Sound, Inc. Lipton is available as a consultant to filmmakers working in 3-D and his stereo Super 8 production system is available exclusively through Super8 Sound.

U.N. Promotes Super 8 for the Third World

The UNESCO Press has recently published a monograph entitled "Super 8: The Modest Medium" by Jonathan F. Gunter. The 93-page, illustrated booklet proposes Super 8 as the logical communications medium for developing countries, and describes in detail the equipment and techniques used. The booklet is available from the UNESCO Press, 7 place de Fontenoy, 75700 Paris, France (for our overseas customers), or directly from Super8 Sound. Cost is \$3.50 postpaid in the U.S.



Lenny Lipton, author of the popular *Super 8 Book*, loading his special 3-D version of Super8 Sound's DoubleBand Projector.

Super8 Sound Editing Bench



Super8 Sound Consultants Program

Super8 Sound, Inc. is looking for individual film teachers or filmmakers to work as consultants, assisting our customers who need personal guidance in planning their film production system. Consultants will earn a substantial sales commission on equipment purchases from Super8 Sound. To apply, you must be knowledgeable about single-system sound, double-system sync methods, editing, mixing, transfers to stripe, and film transfers to video. You must own a working Super 8 production system, and be conversant with the major techniques described in Mikolas-Hoos' *Handbook of Super 8 Production*.

Successful applicants will be listed, by regional area and telephone number, in Super8 Sound's national advertising (*Super 8 Filmmaker*, *Filmmakers Newsletter*, *American Cinematographer*, *SMPTE Journal*, etc.), and in printed listings of our consultants published by Super8 Sound, and mailed with all Super8 Sound Catalogs.

Consultants will be free to earn extra income, such as per diem consulting fees and travel expenses, where necessary, and will be encouraged to offer support for Super 8 productions or complete production services, as required.

Consultants must maintain a minimum annual volume of activity to continue in our national advertising program. Personal purchases will earn commissions.

The community of Super 8 filmmakers is relatively small. You can help Super8 Sound get the word out to filmmakers who can't manage to visit our regular dealers or our own showroom in Cambridge. Share your knowledge of Super 8, and earn some extra income to expand your own production facility.

Submit resumes, preferably on a professional letterhead, in confidence to E.G. Dyett, Jr., Executive Vice President, Super8 Sound. A filmography, including a sample film, will be valuable, and a list of production equipment is essential.

Super8 Sound Matte Box

Super8 Sound recently announced the immediate availability of the first professional quality matte box for Super 8 cameras. We are the exclusive American importer of the EWA Matte Box, made by H. Goedecke & Co. in Munich.



The EWA Matte Box provides the Super 8 filmmaker with the capability to do titles, masks, sliding mattes, etc. The Matte Box costs \$150 and is more fully described below. It's available for immediate delivery and you can use it with your 35mm SLR as well.



Virtually every professional production camera is fitted with a matte box, but until now no quality matte box has existed as an accessory for Super 8 cameras. Matte boxes are used primarily as a sophisticated adjustable lens shade to minimize lens flare, since only an adjustable unit can shade a lens at all the focal lengths of the modern zoom lens.

Super8 Sound's EWA Matte Box now provides the Super 8 filmmaker with this very important tool of the professional cinematographer. The Super8 Sound Matte Box provides for Super 8 cameras all the capabilities of the professional matte box, including adjustability, ruggedness, and a wide range of special effects made possible by the supplied assortment of masks.

These special effects include:

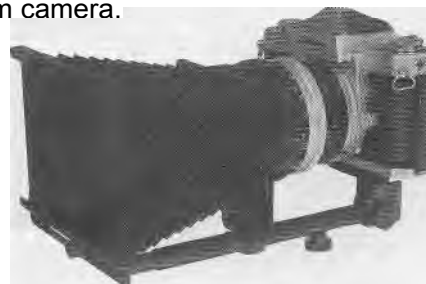
- Filming through keyhole, binocular, or window masks; controlled vignetting using custom cutout mattes; use of gelatin filters;
- Focus dissolve to titles on included glass slide; macro filming 2 x 2 slides;
- Wipes to black screen or to a second scene if camera has backwind capability;
- Deliberate image distortion through such methods as rubbing petroleum jelly on glass to achieve a smeared soft-focus look.

The Super8 Sound Matte Box comes with fully adjustable brace to fit the tripod socket of all popular Super 8 cameras. The bellows is quickly adjustable to any focal length. The Matte Box is supplied with 2 glass slides, one double-width for sliding wipe effects, and a set of 12 commonly used masks.

The Matte Box is ruggedly constructed according to the same standards as 16mm equipment, and will withstand the abuse of occasional bumps, thus offering additional protection to the camera's lens. It is fully and unconditionally guaranteed in accordance with Super8 Sound's standard policy as stated in the Super8 Sound Catalog.

Super8 Sound Matte Box (MATBOX).... \$150.00

P.S. You can also use the Matte Box on your 35mm camera.



The Super8 Sound EWA Matte Box is manufactured in Germany by H. Goedecke & Co., GMBH, and is imported exclusively into the United States by Super8 Sound, Inc.

Super 8 Polavision

Super 8 filmmakers will be able to look at their films within moments of filming, when Polaroid Corporation releases their new instant Super 8 movie system POLAVISION. Since Polavision brings to Super 8 all the immediacy of videotape, we expect it will be a great success in the marketplace.

Instant Super 8 movies have important applications beyond the immediate gratification that will make Polavision succeed with consumers. Probably the most important application is in teaching filmmaking. Now footage can be criticized by students and instructors immediately, and can even be on the editing bench during the same class as filming. The immediate feedback will reinforce good camera work and quickly eliminate jiggly shots, out-of-focus zooms, inadvertent swish-pans, etc. The class can actually be working on the footage within minutes.

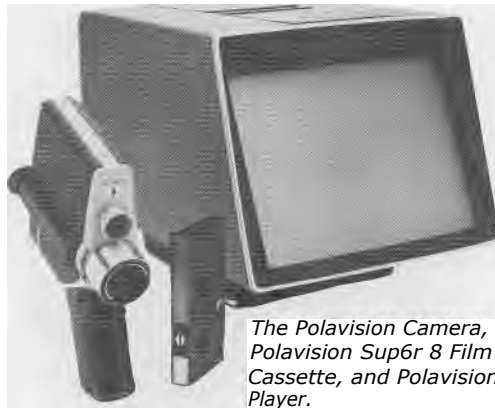
Many more applications will depend on the cost of the Polavision system, and the quality of the Polavision image. Bob Doyle, Julie Mamolen, Ted Dyett, and Patti Maine visited Polaroid to see the new system and made the following observations.

Image

As might be expected, the instant image is more grainy than even Ektachrome 160 despite its slow speed (Polavision is ASA 40 indoors, 25 outdoors). This could improve before production levels are reached late this year. The current film is very opaque. A 150W bulb is needed in the Polavision Player (the projector that develops the film in about 90 seconds, then projects it on a built-in rear screen) to provide a reasonably bright 12-inch diagonal picture.

Camera/Film Cassette

The camera is comparable to low-cost Kodak equipment. The production lens will probably be f/1.2 with an XL shutter and a 2-to-1 zoom, although the models shown now have a slower f/1.8 lens and no XL capability. The camera is silent, but the film is magnetically striped, and next year's cameras and projectors will probably record sound. The



The Polavision Camera, Polavision Super 8 Film Cassette, and Polavision Player.

cassette is a coplanar reel-to-reel system similar to Fuji's Single-8, and thus has potential advantages over the Super 8 cartridge. The cartridge holds 42 feet of stock (2 min. 45 sec. at 18fps), which is Super 8 format on a polyester base. Polaroid calls it Super 8. It could be removed from the cassette for editing and recording on the edge stripe (although this would probably preclude replacing the film in the Polavision cassette), but Polaroid prefers that their average user avoid this and just select the best cassettes for viewing as one selects (edits) slide shows.

Sound

Dr. Land says that the sound system in Polavision equipment will be "superb", and seemed to imply that he would utilize the sophisticated techniques of modern audio equipment (Dolby, etc.?) to provide high-fidelity sound. He played music prerecorded on his stripe material and it was impressive. To shoot double-system the camera would have to be modified to include a 1/F sync contact.

Cost

The price of the Polavision cartridge will probably be around \$7-\$8, but no one at Polaroid was willing to confirm this. The eventual cost of the Polavision camera and player is estimated to be between \$500 and \$700.

Bob Doyle with the new Polavision Super 8 Camera.

New Kodak Films on Super 8 Sound Editing

Eastman Kodak's Motion Picture and Audiovisual Markets Division has recently produced two films entitled *Editing Super 8 Sound Films — Single-System* (9 min., color, sound, \$40, Kodak order # V7-120) and *Editing Super 8 Sound Films — Double-System* (11 min., color, sound, \$47, Kodak order # V7-122). These films cover point-by-point the shooting and editing techniques needed to produce a sound film in Super 8. The double-system film features Nizo and Beaulieu cameras, the Super8 Sound Recorder, and the Super8 Sound Editing Bench.

Careful explanations show how to splice picture and fullcoat, how to prepare your sequence of scenes, etc. These films are must screening for any filmmaking class, 16mm or Super 8, and would be worth repeated viewing by a beginning filmmaker who can't find any production experience. They can be purchased from Eastman Kodak Co., Advertising Distribution Dept., Rochester, NY 14650, or from Super8 Sound, Inc.

F & B CECO Starts a Super 8 Equipment Rental Program

F & B Ceco/SOS has now added Super 8 to their rental program. They are about to publish a special catalog of available Super 8 rental equipment. To receive a copy write or call Ron Groen at F & B Ceco, 315 West 43rd St., New York, NY 10036, (212) 586-1420.



Single-System and Double-System — A Happy Marriage *or*

How to Graduate From Single-System to Double-System Without Making Any of Your Equipment Obsolete

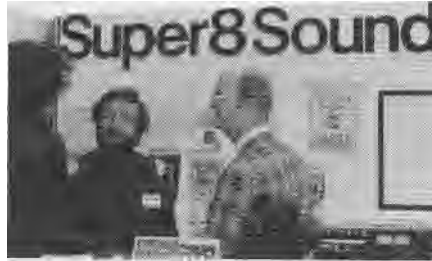
From 1977 on, more sound Super 8 cameras will probably be sold than silent cameras, and the average home movie will be a sound film. With all that sound footage being shot, many amateur filmmakers will want to polish up their films, to include more professional techniques such as titles, music background, narration, and sound effects.

A lot can be done with a sophisticated sound projector, adding music and narration directly on top of the original sound. (By all means, make a safe sync copy of all original sound before attempting to do this, since the chances are good a mistake will be made.) But most sophisticated sound techniques will require the transfer of the original sound from the magnetic edge stripe to fullcoat magnetic film.

After the purchase of a sound camera, a sound projector, and a sound editor (like the Minette S-5), the single-system filmmaker's next purchase should be a Super8 Sound Recorder. Every important single-system film should have its sound transferred to fullcoat magnetic film for protection against accidental erasure in a sound recording projector.

The last major purchase is a Super8 Sound Editing Bench. The sound editor can now be mounted on the editing bench, next to the synchronizer that holds picture film and fullcoat magnetic film in frame-for-frame interlock. Now either sound or picture can be cut without cutting the other. Reaction shots, cutaways to cover some unwanted footage, etc. can be inserted in the picture while the original sound continues uncut. This is the essence of double-system sound filmmaking, and it is available to the single-system filmmaker as well, by the simple addition of a Super8 Sound Recorder, and Super8

Sound Editing Bench to the basic single-system Super 8 equipment.



Ted Dyett (right), Super8 Sound Exec. V.P., talks with Lenny Lipton (center) and Jean-Pierre Beauviala in the Super8 Sound booth at the recent SMPTE show in New York.

Super 8 Seminars and a Summer Institute

The University Film Study Center Summer Institute on Film, Video, and Photography, an intensive three-week program, will be held June 18 to July 8, 1977 at Hampshire College in Amherst, Mass. The Institute offers 17 workshops and seminars. A production workshop on filmmaking with emphasis on double-system sync sound using recently developed Super 8 sync systems, will be taught by Richard Leacock. A second Super 8 production workshop using single-system Super 8 will be taught by Bestor Cram and Charles Meyer, formerly of the MIT Super 8 film teaching staff. Registration is limited and the closing date for registration is May 20, 1977, so if you are interested you should act now. For further information write to University Film Study Center, Box 275, Cambridge, MA 02138, or call (617) 253-7612.

Super8 Sound invites attendees to visit us in Cambridge (about 2 1/2 hours from Amherst) while you are in Massachusetts. Please call before dropping in so that we may arrange to spend some time talking with you.

New Faces at Super8 Sound

Super8 Sound has recently created the new office of Executive Vice President and General Manager, and appointed Edmond G. Dyett, Jr., formerly of H. H. Scott, Inc. and Scott Instrument Laboratories, to the post. Ted Dyett brings a strong audio engineering background to the company. He has been active in the design of sound measuring equipment, and in the work of the Audio Engineering Society's standards committees. He is an Active Member of SMPTE and its engineering committees that deal with Super 8.

Ted will strengthen Super8 Sound's manufacturing capabilities as well as its R & D of new products, and will also oversee the general and financial management of Super8 Sound.

Patricia A. Maine is Super8 Sound's new Customer Sales Manager. Patti has been in our sales department since February, 1976, and she now has primary responsibility for answering all telephone and mail inquiries, orders processing, and organization of the vast amounts of product literature that keep Super8 Sound's staff and customers well informed.

Patti attended Grahm Junior College in Boston and majored in retailing and marketing.



Patti Maine, Super8 Sound's Customer Sales Manager, answers hundreds of Super 8 questions every week — by phone and letter —, oversees processing of all your orders, and sees that you get the product literature you need.

Sennheiser Microphones Available from Super8 Sound

The new Sennheiser microphone group is one of the finest available and at an attractive price. The modular concept adds versatility and saves money. There's a choice of power modules — an unbalanced medium-impedance version for direct camera or recorder use, and a balanced 200-ohm model for long lines and professional mixers. You then add your choice of omni, cardioid, or shotgun super-directional microphone head. All three are very wide range and high sensitivity, excellent for long distance pickup. The shotgun module is especially well-suited to pickup at substantial distance while discriminating against camera or recorder noise. Write for detailed data sheets, and information on additional Sennheiser products available from Super8 Sound.

- K1 Power Module (unbalanced) \$ 71.50
- MKE202 Omnidirectional Mic Head \$134.00
- MKE402 Super Cardioid Mic Head \$157.00
- MKE 802 Shotgun Mic Head \$187.00

Super8 Sound in the News

Del Hillgartner's "Super Serious 8" column in the April issue of Filmmakers Newsletter is devoted to a Product Report on the Super8 Sound Recorder II, and we expect Super 8 Filmmaker may be doing a report on our new fullcoat recorder in their May issue. Millimeter magazine ran a profile of the company as a whole in their July/August 1976 issue. American Cinematographer's Photokina '76 issue (December 1976) devoted a 3-page article to Super8 Sound Recorder II, one of fifteen articles on the major new cinema products introduced at the Photokina.

A Motorized Single-System Sound Editor

Although most of the better quality editor/viewers now can be outfitted with sound heads (Minette, Elmo, etc.) to read the magnetic edge stripe of single-system film, none is motorized to provide steady intelligible sound. Super8 Sound Editing Bench owners can add a sound head to their bench, and get motorized sound speed, but now there is a motorized editor available for single-system only.



The HKS TAG/800 is a unique film viewer, actually using front projection onto a small screen rather than a fresnel lens or a ground glass screen. The screen can be removed for projection onto a small wall screen, so many persons can view the editing process. The HKS has long been a popular viewer in Germany, where it is the highest quality Super 8 viewer on the market. Its popularity there also stems from its complete system of accessories and rugged metal construction, since German amateurs take their filmmaking and their film equipment very seriously.

Super8 Sound, Inc. is planning to import a new motorized sound version of the HKS editor shown by HKS at the recent Photokina.

If you are interested in such a product, send us your name and we'll send details on performance and prices as soon as available.

American Cinematographer Special Issue —

"Professional Super 8 State of the Art"

We still have a few hundred copies of this landmark publication by the A.S.C. on Super 8. It normally sells for \$2 in the Catalog, but we have a special price of \$1 if ordered with anything else on the enclosed order form.

New UPS Rates

Effective with the April 1, 1977 price list, Super8 Sound has raised most UPS shipping rates to reflect our own higher costs of packing materials, shipping labor, as well as the basic freight charges from UPS. This is the first time since the Catalog was published nearly two years ago that Super8 Sound has raised shipping charges, despite the fact the UPS' rates have gone up several times in this same period.

“It's the Super-8 buyer's bible!”

Glory, be! Here, at last, is the first magazine written just for you. SUPER-8 FILMMAKER. Everything about getting the most from your camera, film, equipment. Reports on new cameras, tripods, lenses, sound systems and much, much more. So, start reading every issue of the bible. Start with a free test-read. Subscribe. Read the current issue we send you. Write "cancel" across the bill if you don't shout "hallelujah" after reading just one issue. It's that simple. So, send in the coupons, brothers and sisters.

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SUPER-8 FILMMAKER

Super8 SoundTrack

New Super8 Sound Dealers

Super8 Sound is always looking for additional dealers who want to supply a complete line of Super 8 products and services, for membership in the exclusive Professional Super 8 dealer network.

Dealers must have at least one key person thoroughly trained in Super 8 techniques, from single-system and double-system sync sound to Super 8/video transfers. Customers' recommendations concerning capable firms in your area would be greatly appreciated. Write Julie Mamolen, V. P. Sales and Marketing.

Super8Sound



Who's Hoos? At the recent SMPTE meeting, (from the left) Bob Doyle, President of Super8 Sound, with the three foremost writers in Super 8: Mark Mikolas, Lenny Lipton, and Gunther Hoos.

Super8 Sound Recorder II



At Photokina '76 in Cologne, Germany, the Super8 Sound booth was visited by thousands of filmmakers. Super 8 Filmmaker magazine shared our booth, which was the largest in the professional motion picture halls devoted to Super 8.



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