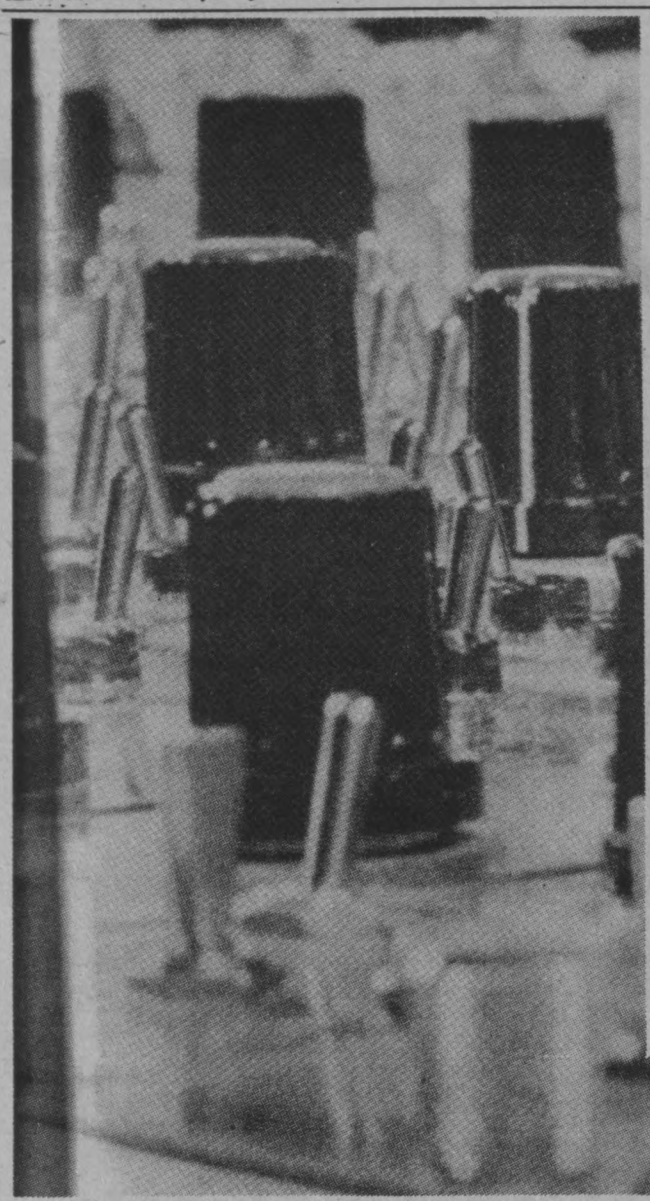
Transient Spirit

A VIEW OF SIGHTS AND SOUNDS ON CAMPUS

A supplement to the Daily Nexus—April 1981



Images: In This Issue...

Images of the sights and sounds around us seem to come more and more frequently in electronic forms, whether from stereos or cameras, computers or video tape machines. Without a doubt, the world is quickly moving into a never-before dreamt realm of technology. Technology can build computers that handle household budgets and can also design a space shuttle that amazed even the most cynical among us. And in the end all electronics and technology come down to the transmission of sight and sound. The practical side of this image technology is what this advertising supplement is all about.

Tips on Taking Quality Photographs ..... page 3

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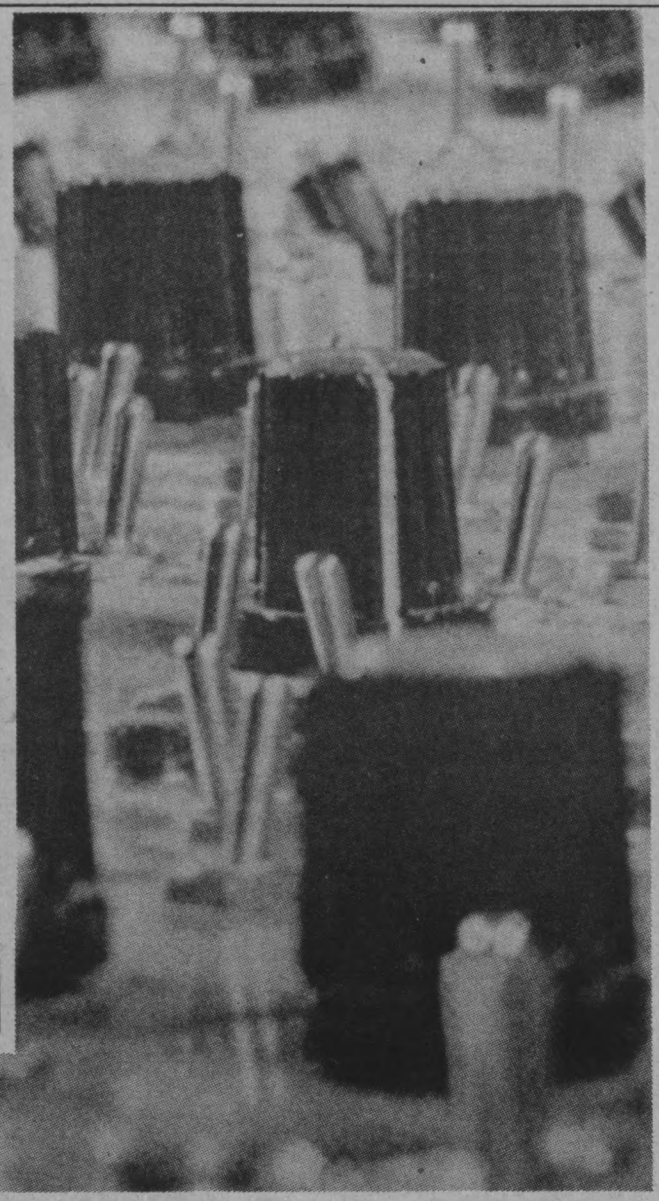


The quickest way to get emergency money.

An emergency stop for repairs can wipe out even the best-heeled traveler. Luckily, all you need is the price of a phone call to get you the money before your car gets off the lift. Here's what to do when you need money in a hurry.

1. Call home. Report the situation, and tell the folks they can get emergency cash to you fast by phone.

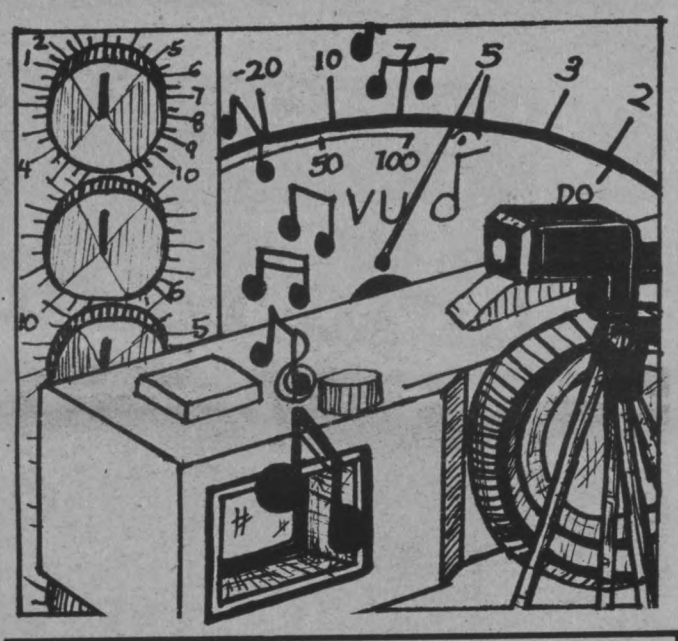
2. Ask them to call Western Union's toll-free number, 800-325-6000 (in Missouri, 800-342-6700), anytime, day or night. They charge the money and the service fee to their MasterCard* or VISA† card. A Western Union Charge Card Money Order, up to $1,000, will be flashed to the Western Union office or agent nearest your emergency.

3. Pick up your money—usually within two hours—at the local Western Union office or agent. There are 8,500 nationally, except in Alaska. Conveniently, about 900 locations are open 24 hours. It's that easy.

Be sure to remind your parents about our toll-free number. It's all they need to call Western Union to the rescue.

*The MasterCard name is owned by Interbank Card Association.
†The VISA name is owned by VISA International.

Western Union Charge Card Money Order.



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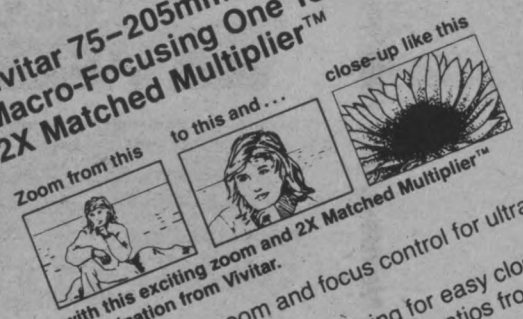

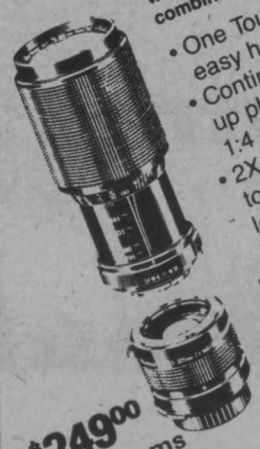

- One Touch zoom and focus control for ultra-easy handling
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Simple Guidelines For Taking Better Photos

Baffled by f-stops and shutter speeds? Most people haven't the vaguest idea what the differences are, but this lack of knowledge doesn't hve to keep the amateur photographer from taking excellent photographs.

The following is a series of helpful hints for both the beginning and advanced photographer:

Movement is the number one cause of bad photos; blurred photographs are caused by either movement of the camera or movement of the subject. Blurring can be stopped by making certain that you keep the camera still, using a fast shutter speed (125sec.), and using a high-speed film like Kodacolor 400 or Tri-X. If you must shoot a subject indoors without a flash, it is best to use a tripod or support your camera on a stationary object.

Out of focus shots are caused by not focusing the camera, or by shooting too close to your subject with instamatics or polaroids. The only way to improve your focusing is through practice. Slowly focus your camera each and every time that you take a photo. If you are shooting a moving subject like a bicycle rider, focus on the ground ahead of him. As he rides over the spot you have focused on, you can snap the picture and the subject will be in focus. The same trick works at concerts: you can focus on the microphone and the performer will be in focus when he is singing.

Nexus Photo by Jeff Barnhart

Poor exposure generally accounts for the remainder of bad photos. If you are inexperienced, then don't try to out guess your lightmeter. If your camera doesn't have a lightmeter, then try always to use a flash indoors, and try not to shoot into the sun while outdoors.

Keep your lens clean of fingerprints and dust. Dust on your lens will decrease photo quality, making your prints look "soft" or fuzzy.

Always check your batteries. A dead battery will turn an automatic camera into a useless piece of junk. So, turn off the meter whenever possible and remove the batteries from the camera if you don't plan to use it for an extended period of time.

If you shoot scenics, try a new perspective. Look around for an unusual angle,like kneeling on the

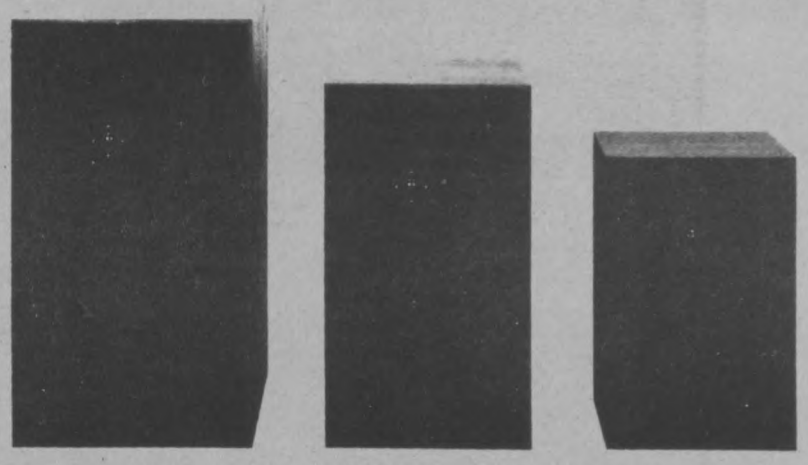
(Please turn to pg.12, col.1)

Nexus Photo by Jeff Barnhart

ADS

Loudspeakers - You can hear the good sound, and with 10% off you know the price is right.

Possibly the best of all though, is the exclusive Audio Vision 100% speaker trade-up policy. These ADS loudspeakers are an excellent value, and at any time within 2 years they can be traded to us for **100% credit** against our other fine loudspeakers.* And if they don't sound right in your system, return them within 7 days for a **full refund.**

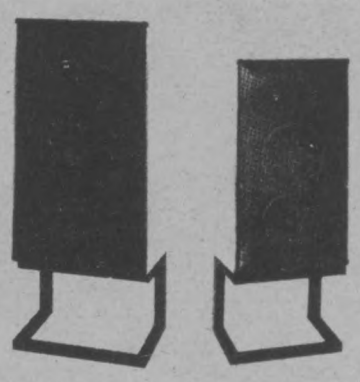


The ADS 2-Way Loudspeaker Systems, L620, L520, L420

L-620	L-520	L-420
reg. $498/pr.	reg. $398/pr.	reg. $318/pr.
$448	**$358**	**$286**

The ADS 2-Way Bookshelf Loudspeakers

Since their introduction in 1978, the ADS L620, L520 and L420 have become three of the most popular 2-way bookshelf loudspeakers in the country. Their amazing accuracy, efficiency and dynamic range made them natural choices for system buyers looking to get the most for their investment. These three outstanding systems have undergone improvement to produce three new 1980 versions which should make their popularity even more widespread. The improved L620, L520, and L420 are richer-looking, even more lavishly constructed, more efficient, and, incredibly enough, sonically more accurate than their predecessors. More than ever before, they are the clear choice for the budget-minded yet discriminating buyer.



L810, L710 Speakers on Optional Stands

The ADS L810 and L710 3-Way Loudspeaker Systems

It is difficult to think of a popular speaker system that has endured as long as the ADS L810 and L710 have. It is also difficult to imagine that these two 3-way systems, already refined to the highest degree, can be further improved. But for 1980, the new ADS L810 and L710 boast several improvements from the inside out. Now in their third generation of refinement, the L810 and L710 continue to uphold the same standards of sonic performance which have made them two of the most popular bookshelf speaker systems ever produced.

L-810	L-710
reg. $898/pr.	reg. $698/pr.
$808	**$628**

The ADS L1230 Professional Monitor

Although the smallest of ADS' floor-standing professional monitor speakers, the L1230 is an awesome performer with sonic qualities unmatched by other loudspeakers in its price range. The famed ADS dual-woofer system delivers extraordinarily deep bass considering the modest cabinet size. Above all, the L1230 is a superbly accurate transducer, worthy of "professional monitor" classification. As with its larger versions, the L1230 is characterized by smooth, wide frequency response, detailed yet neutral reproduction, pinpoint-accurate stereo imaging, high efficiency and wide dynamic range.

ADS L1230 Professional Monitor

L-1230 reg. $1350/pr. **$1215**

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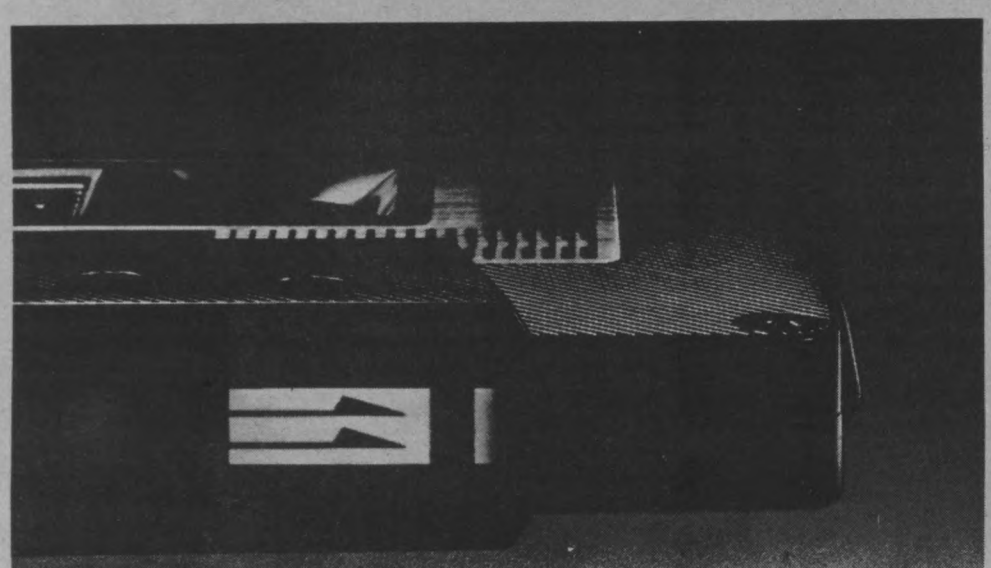

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Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074

Lighting: What to Get, Knowing How to Use It

Quick! Think of a professional photographer in action and what image comes to mind? Often, it's a person rapidly firing a camera while large strobe lights illuminate a model in the background.

The image in not far from accurate, for one talent which distinguishes the professional photographer from the amateur is his or her ability to use light to achieve interesting, natural and even surprising effects.

In may cases, the professional's lighting equipment is not too much different from what you may own now. It can be as simple as one or two electronic flash units and a white wall or peice of cardboard. With just a few pieces of equipment and some basic tips, you can improve the quality of your pictures and greatly increase your creative options.

If you plan to purchase a new flash unit, look for one with features that will provide you with the most flexibility, one that you can grow with as you advance in skill. There are several elements to consider in purchasing your flash: power, recycle time, size and weight of the unit, and the potential economy, convenience and versatality of the unit.

Modern electronic flashunits (EFU's) are remarkably powerful light sources and their light quality and color temperature are very similar to that of daylight, enabling the photographer to use standard daylight film. Power output does vary among models, so for maximum flexibility, select one with power enough to meet your future needs.

For example, while a low power unit may be adequate for portraits, a strobe capable of reaching 40 feet or more will provide adequate light the day you want to photograph a budding actor on stage or to "bounce" light off a ceiling to catch every member of the family around a holiday dinner table.

Fast recycle time helps eliminate film and missed shots caused by taking a picture before the EFU has time to recharge. Flash units with Thyristor circuitry patented electronic design recycle unused energy back into the unit so that they have very fast recycle time (Vivitar's Model 2500 is ready to fire again in as little as one-half second) and they are energy misers, meaning less frequent replacement of batteries.

High power, fast-recycling units come in a wide range of sizes, from ungainly wheelabouts to small units that barely add extra weight to your equipment bag. The latter are, of course, recommended for use by anyone — newspaper and magazine photographers included — who is looking for a versatile, portable system. With such a variety of flashes available select one that is comfortable for your needs.

Finally, look for a number of convenience features that don't add much to the price of the unit but add dramatically to its versatility. Buying a rechargeable unit and one with Thryistor circuitry will cut down greatly on battery expenses. Many advanced models are available that more or less think for you, eliminating possible failure from your miscalculations by emiting only as much light as is needed in the situation.

An EFU with a head that tilts to various angles will help eliminate flash "red eye" and greatly improve your portraits. And one with wide angle/zoom capability will adjust the light to cover the broad or specific scene being captured by your lens.

Some flashes have a variety of add-on accessories that will allow you to be much more creative in your pictures. Vivitar, for example, pioneered the total creative light system approach so that a photographer can increase his or her options gradually as needs change. Colored flash filter kits; sensors that

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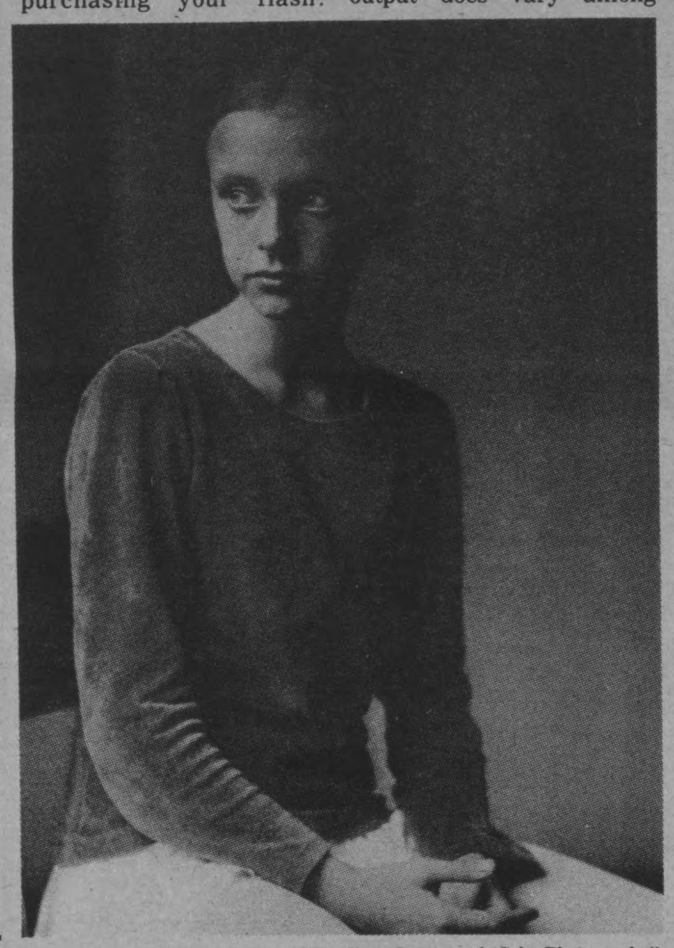

Photo by David Hamilton, Courtesy of "Color Photography"

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Innovative Audio Equipment Manufacturers Active In S.B.

Few people know it, but Santa Barbara is quite an active town in audio, especially for its size. There are no fewer than four audio equipment manufacturers in our town — one in Montecito, two in Goleta and one in Santa Barbara.

The four companies were formed between the late '60s and the late '70s, and specialize in high quality, limited quantity audio products. Their founders have a background of technical expertise combined with a love of music; some are accomplished musicians. They shared a desire to build equipment that would recreate the presence of live music as accurately as possible. Not surprisingly, they have all concentrated on the parts of the stereo system which create the widest gap between live and recorded music — the muscial input (the record, cartridge, and turntable) and the music output (the speakers).

Sheffield Lab is located in Montecito — you may have noticed Sheffield Drive as you were heading out of town. In 1968 Doug Sax, a record mastering engineer, and Lincoln Mayorga, a pianist and composer, produced the first modern direct-disc recording, ushering is an era of the phonograph record as an intergral part of the stereo system.

Unlike conventional recordings which are first recorded on tape and then mixed down before going into the record, direct-disc recordings are cut live onto the record during the actual performance. The difference in sound quality is impressive, and playing a Sheffield disc on a system proves just how important a part of the stereo system the record really is. There are now a number of other companies which produce direct-disc, digital, and half speed mastered records, but Sheffield records are still considered by most to be the ultimate audiophile recordings.

Sheffield Lab so far has released 15 records. They sell for about $17 each, and are destined to become collectors items. Their first several releases are no longer in print, and are now worth up to $1,000 each if in mint condition.

Beveridge Loudspeakers was founded in 1974 by Harold Beveridge, an electrical engineer who had previously retired from work at General Research and Raytheon. Beveridge specializes in electrostatic speaker systems with dynamic sub-woofers.

The first Beveridge loudspeaker, the 2SW stood 6-foot-6 weighed 360 pounds, was internally amplified, and had a list price of $7,000. It rapidly rose to the position of one of the world's finest loudspeakers, and remains there today (with a current price of $9,500). Beveridge also offers a non-internally amplified system, the System 3 for $5,500.

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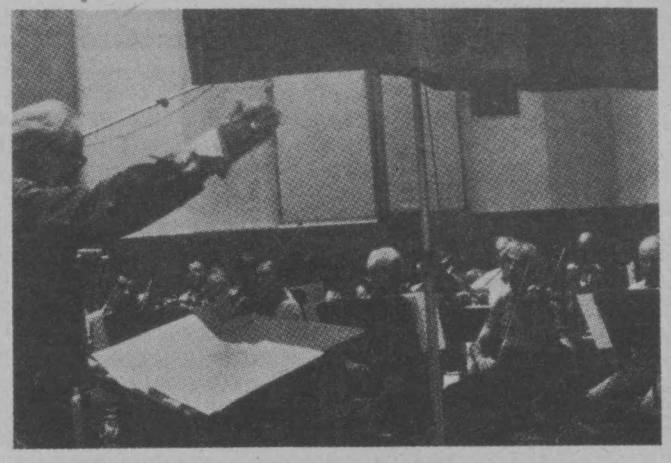

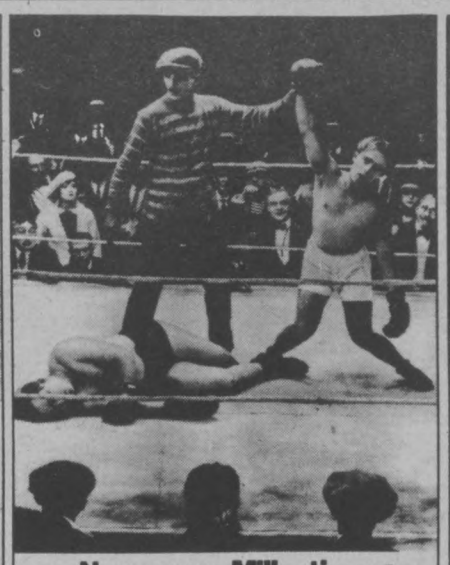

We showed you ours. Now show us yours.

The "Now comes Miller Time" Photo Contest. Where one picture is worth a thousand dollars.

Above are a few examples of our college ad campaign. You may have seen them before.

Do you have a photo that would make a great "Now comes Miller Time" ad?

If you do, why not enter the "Now comes Miller Time" Photo Contest?

Your photo can be ironic, absurd, offbeat, even ridiculous. If we think it's great, we'll make an ad out of it and you'll be a winner.

5 winners receive a grand prize that is really a *grand* prize: A Nikon FE camera, a 135 mm telephoto lens and accessories. Altogether, it's worth $1000.

Also, anyone who includes $1.00 for postage and handling along with their photo will be sent a roll of Kodak 5247 35 mm film.

Below are the rules. Read them carefully because there will be a short quiz afterwards.

Miller High Life Beer

©1981 Beer Brewed by Miller Brewing Co., Milwaukee, Wis.

OFFICIAL ENTRY BLANK:

Code No. 496

— *Photos must be taken with 35mm film.*
— *Photos may be any size; black-and-white or color.*
— *Negative must be included.*
— *All photos become the property of the Miller Brewing Company.*
— *We reserve the right to alter photos.*
— *Entries must be accompanied by a signed release from the photographer granting permission to Miller Brewing Company to reproduce the photograph in publications of their choice.*
— *Upon request, entrants must furnish all applicable signed releases from individuals depicted in the photos. All appropriate releases acceptable to Miller must be furnished prior to the awarding of any prizes.*
— *Entrants must be of legal drinking age to qualify.*
— *Entries must be postmarked by July 1, 1981.*
— *Employees, agents (and their families) of Miller Brewing Company are not eligible.*
— *No purchase necessary. Void where prohibited by law.*
— *Winners responsible for all applicable taxes.*
— *Entries will be judged on the basis of humor, originality, and compatibility with the current campaign.*

Name _____

Address _____
Please give your permanent home address

_____

By entering the contest, photographer recognizes that all negatives and copies of the photographs and all copyrights therein and thereto upon submission to Miller shall become the sole property of Miller, and photographer warrants that the photographs are entirely original and not adapted from any pre-existing work.

Signature _____

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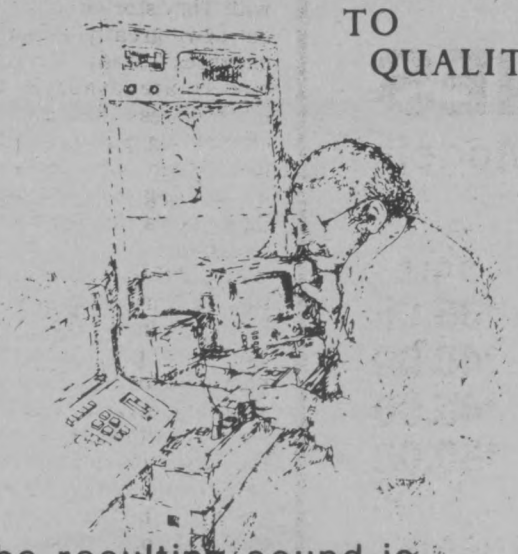

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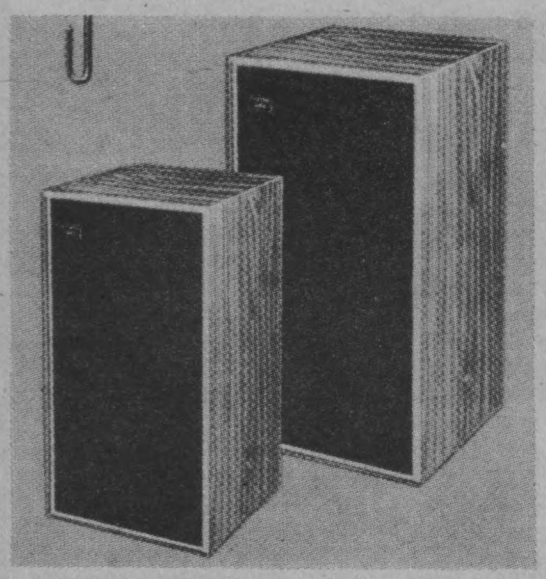
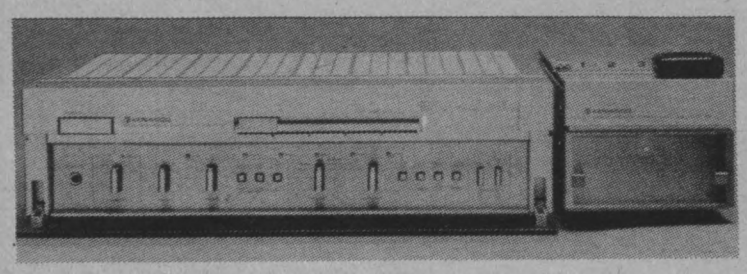


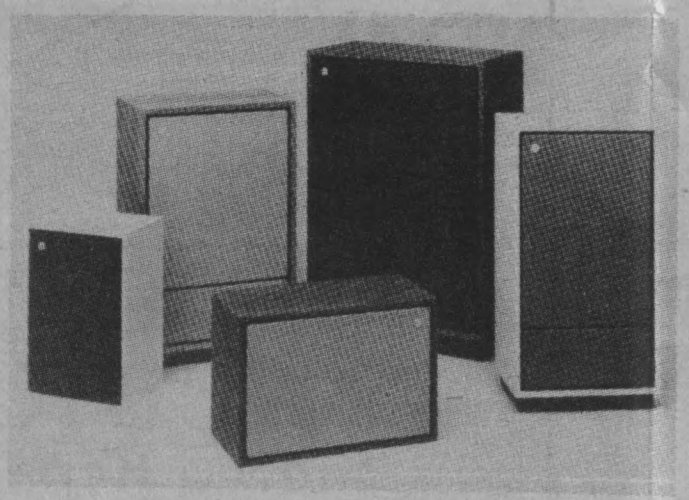


Buying the Advice For

Buying a stereo. The words alone are enough to strike chords of fear and confusion in most people's minds. Almost everyone wants a high quality stereo that adequately meets their individual needs. But very few people know much about stereo equipment technology, the woofers and twitters, and all the other bits of stereo sales jargon. A recent ad for a stereo receiver in the *Los Angeles Times* reads "200 watts RMS per channel, doubles to 400 watts per channel during musical peaks. 20-20kHz with no more than 0.08 percent THD, power protection circuitry, up to capacity for up to 3 sets of speakers..." Now take an ad like that, and try to go out and buy the kind of stereo system you want. Actually, buying a stereo, and getting just what you want, isn't all that complicated or difficult.

Any good system will be a large investment, so it's important to have some guidelines to follow on your way to listening satisfaction. The first step is to narrow the field. One look around any stereo store will prove the necessity for this. Today there is an amazing variety of components — in every shape and size and color and quality and price. You can buy a purple and gold stereo receiver and matching speakers that fill most of the average Isla Vista apartment's living room — believe it or not, I really have seen a purple and gold stereo set, and it was expensive — or a small portable receiver that can easily be moved from room to room. The choices are endless. So where do you begin?

Decide on the kind of equipment you need and the price range you can afford. Don't give up hope because you only have a few hundred dollars to spend. With the variety of equipment offered today, a good system can be purchased



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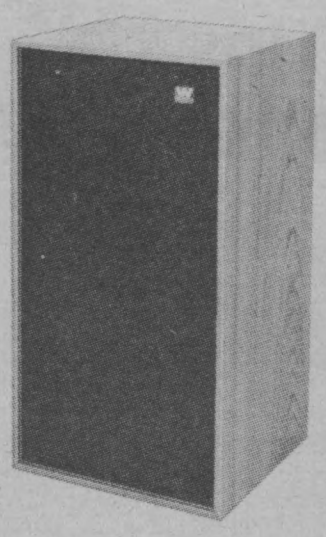
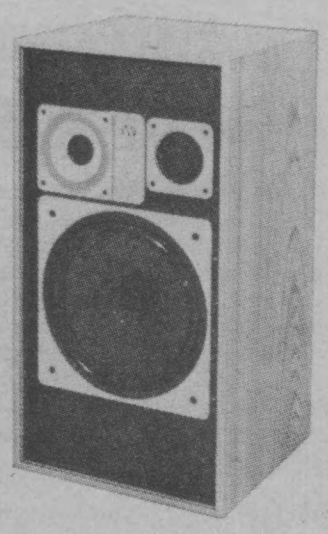
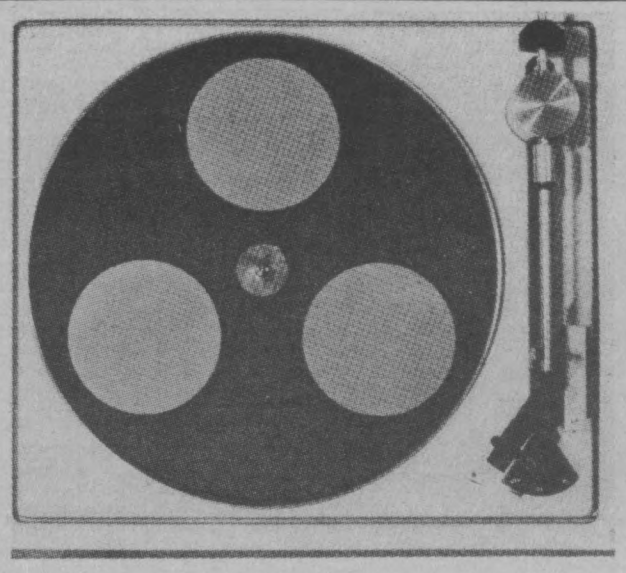

ne Stereo System You Want: r Meeting Your Sound Needs

without thousands. In fact, limited funds may actually be helpful when you are shopping. The more expensive equipment gets, it seems the more complicated, sometimes unnecessarily complicated, it gets. Big bucks may get you more features, but they won't necessarily get you a better system that produces better sound.

A component system with seperate speakers, receiver and turntable is the most popular stereo deal. However the compact, or all-in-one systems have come a long way in the last couple of years, according to Bernard Golden in *Nutshell* magazine. Some of these smaller systems now offer high fidelity in a compact package, sometimes with a tape deck included.

In deciding what kind of equipment you want, it is important to consider how you will use the system. If you want to turn your living room and patio (and maybe even the street in front of your house) into one big vibtrating B-52s concert, then a low-power system won't fill your needs. On the other hand, if you want a system that can provide soft background music while you study biology or practice your yoga positions, disco monitor speakers probably won't offer exactly the right atmosphere.

Where you'll be using your stereo equipment makes an important difference in the kind of system you should buy. Smaller rooms, like prison cells, dorm rooms and tiny apartments, obviously will require a less powerful system.

So make definite choices about your specific needs and about your price range before you go out shopping. That way you can avoid buying a system or component that isn't really suitable for your needs and you can also avoid being persuaded to buy more equipment, or more expensive equipment, than you can realistically afford.

Okay, folks, hold on. Here comes the slightly tougher part. Your next step is to decide on specific equipment, and research is essential to a wise choice. With the purchase of a consumers' guide to buying or a trip to the library, you can get a detailed explanation of equipment functions and comparative ratings of different models.

One book that can be extremely useful in stereo purchasing as well as shopping for other goods is the *Consumer Reports Buying Guide Issue*. The report tests and rates many products, including many different brands and models of stereo equipment.

The Consumer Guide to Stereo Equipment, from the publishers of *Consumer Guide*, can also be extremely helpful. This book explains each component's function, translates technical specifications and jargon for the layman and provides test results. *Consumers Guide* also publishes the *Stereo Buying Guide*, which lists 30 recommended systems, graded according to price.

A comparison of the technical specifications and ratings posted in the various buying guides can provide the guidelines necessary for choosing a turntable and receiver. In this decision you'll want to take special features into consideration because so many receivers produce pretty much the same sound, and having a different turntable probably will not make a great deal of difference in what you hear.

Purchase of the speakers, however, is more difficult because different brands can often produce very different sound quality. Visit several retailers' listening rooms with

(Please turn to pg.11, col.3)

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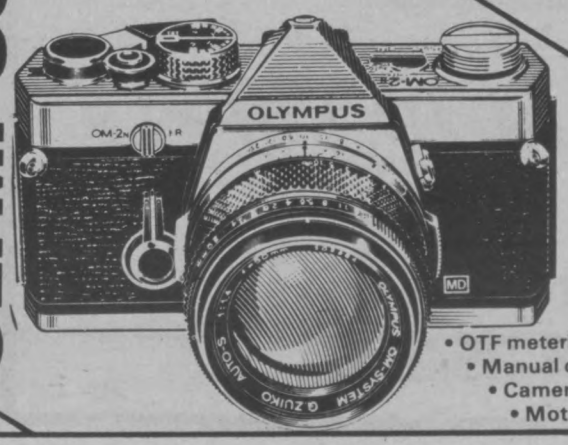

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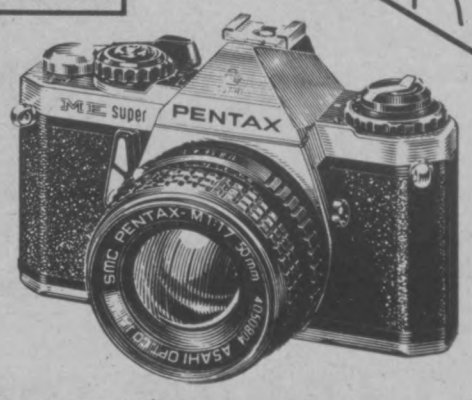

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Buying Tips For A 35mm

Tips for Buying a 35mm Camera:
Advantages of an SLR Camera
—Larger negative meaning sharper images capable of enlargement (up to poster size and larger);
—Interchangeable lenses (for infinite variety in wide angle, telephoto and close-up capabilities);
—More creative options (made possible with ability to control focus and light, to add on filters, to combine flash and other light sources, etc.)
—Ease of use — today's SLR's cameras are usually automatic.

What to look for in purchasing an SLR camera:
—Manufacturer's camera's realiability (Nikon, Pentax, Minolta, Canon, Olympus ¾ major brands; all reliable);
—Quality of parts/durability;

—Automatic, manual, or combination automatic/manual light metering;
—Camera body weight;
—Price (note: special savings are available through kit purchases);
—Comfort (how does it feel to you);
—Ease of using features, seeing gauges, etc.;
—Type of focusing mechanism;
—Special built-in features (motor drive/auto winder, waterproofness);
—Features that offer additional creativity; an SLR that "grows" as your skill increases.

Basic Accesories for a 35mm Camera:
—Lenses — wide angle and telephoto (a zoom lens in one

of those ranges or a wide-to-telephoto zoom offers optimum flexibility);
—Electronic Flash Unit;
—Protective filter for lens (Skylight or Ultraviolet);
—Equipment case;
—Lens brush/blower and cleaner;
—Protective lens case;
—Lens teleconverter (instantly doubles or triples the focal length of your lens);
—Tripod (especially important in low-light situations).

Recommendations — selecting a camera:
—Obtain literature at a camera store;
—Talk to dealers. Each has personal bias so see more

(Please turn to pg.10, col.5)

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Less Posing Adds More Life To People Pictures

"Say cheese." And snap, there's one more "stand-at-attention-and-smile-at-the-camera" photograph to add to the family album.

With just a little more patience and attention to detail, that picture could have been a natural, frameable portrait of one or more members of your family.

You probably already have the basic equipment you need — a 35mm single lens flex (SLR) camera. And with equipment getting lighter, more compact and simpler to use, learning how to use your camera is probably the easy part. With a few pointers, you'll be able to use it to its best advantage in taking professional quality photographs of your family and friends.

Camera equipment has come a long way since the first box-type models were introduced. By incorporating the latest in electronic gadgetry, camera manufacturers have nearly eliminated the equipment gap between professionals and consumers. By simply adding a few accessories to your 35mm camera, you will have the equipment necessary to capture the perfect picture and achieve the special effects characteristic of the professional picture.

Portraits and photographs of children at play are best taken with a telephoto or zoom lens with a focal length of at lest 85mm. A telephoto lens achieves a more natural perspective, avoiding the "big nose" look often found with shorter focal length lenses.

Also, you can be a comfortble distance from your subject and still achieve the effect of being very close. In fact, with a very long lens — 150mm or more — you may be able to photograph your subjects from such a distance that they are not even aware of your presence. And finally, you can emphasize your subject by throwing the background out of focus by using a longer lens and opening up the aperture.

Since you probably purchased your 35mm camera with a standard lens with a focal length of 50mm, you may want to purchase another lens. For economy, flexibility and convenience, consider a zoom lens. One zoom lens, such as Vivitar's 28-85mm or 70-150mm lenses, can be used as your standard lens, so you need to buy and carry only one lens while enjoying the flexlibility of a range of focal lengths.

With a longer zoom lens, such as the 70-150mm you can take pleasing portraits as well as scenes and objects farther away without moving or changing equipment. With a shorter lens, such as the 28-85mm, panorama scenes as well as family photographs can be taken with a single piece of equipment.

There are several other advantages to a zoom lens. Without moving yourself, you can follow a target as it gets closer or farther. You can change the cropping instantly so that it appears that you have moved closer to, or farther from, your subject. And zoom lenses are easier to focus; on many lenses, the zoom and focus is an easy one-touch operation giving you more freedom to concentrate on the subject you're photographing.

By sticking with major reputable brands of photo equipment, you can enjoy this flexibility without loss of sharpness. And, by selecting one lens carefully, you can avoid purchasing additional equipment later on. For example, the Vivitar 70-150mm zoom lens offers the convenience of several focal

(Please turn to pg.12, col.1)

Photos by Jim Kalett/Photo Researchers

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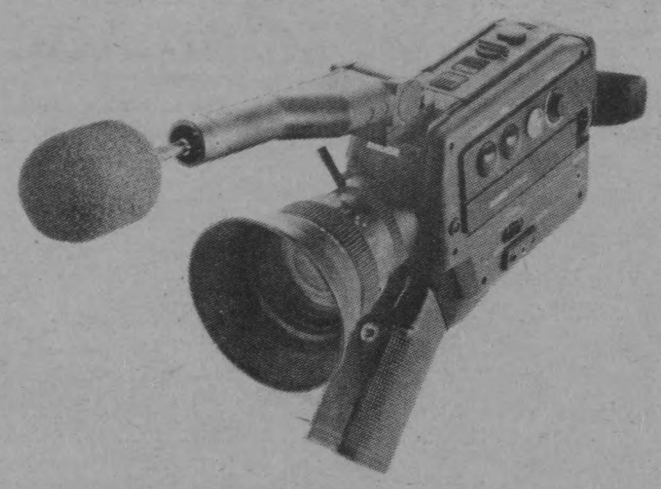

Since you think you have an eye for composition and you've finally decided to express those latent creative urges, why not buy a super-8 movie camera and give Hollywood a run for its money? With a meager investment of a couple bills, you can be well on your way toward becoming the next Stanley Kubrick or Martin Scorcese (et al, to your preference).

Today's modern photographic equipment is particularly appealing because you can obtain the best in technology at the slightest of cost — well, almost! I'm not going to lie: photo hobbies are not inexpensive, especially motion picture photography, which can just about put you on welfare. But, what the hell, that surging drive to do something most people only dream about can really come true. And there's nothing like seeing your finished masterpiece being projected up on that glorious silver screen.

Below, you will find some truly helpful information which should enable you to make the right purchase of a super-8 camera.

The **BAUER S-715 XL** is a regular microcomputer, featuring an f1.4, 6—90mm Angenieux lens, manual and 2-speed power macro zoom, split-image range-finder, automatic adjustable frame exposure and multiple frames per second selection mode. The Bauer has an automatic and manual exposure system, fade and lap dissolve capacity, and advanced LED sound monitoring with automanual level control.

BELL & HOWELL presents its SoundStar movie camera, which has a fast 8.5—24mm power zoom, along with the usual buttons, knobs, and attachments. Good family camera at a good $.

BOLEX offers its new 680 Macro Zoom silent camera. Featuring dual speed power zooming with an f1.8 multicoated zoom lens and an optical attachment that yields the working equivalent of a 4mm lens, the 680 includes a pre-select option that sets shooting times between 2 and 10 seconds with a fade-infade-out mode for quick escapes and appearances.

CANON AF514XL-S Autofocus: This new autofocus sound camera brings state-of-the-art electronics to super-8 with "solid state triangulation," a micro-electronic technique that measured the light reflected from a subject, fixes camera disstance, and commands a motor to focus the lens. And to top it off, this model has no moving parts. It includes a 9—45 mm powermaual zom with macro focusing, a 220-degree wide-angle shutter for dimly lighted subjects, plus 18 and 24 fps.

CHINON 30AF XL Autofocus is lighter and cheaper. The Honeywell "Visitronic" twin-mirror system matches images and drives a focusing servo-motor. The 3:1 f1.2 reflex zoom has a 7—21mm range. Added goodies include a one-touch automatic 72-frame rewind device to create in-the-camera dissolves.

Elmo worked for two years to produce what they bill as the "smallest, lightest ever" 200 ft. sound camera. The **ELMO 260S-XL** is the byproduct of space-age miniaturization electronics, and offers a f1.4, 8—48mm zoom lens. Macro focusing, TTL metering with manual override and manual audio fade control are additional features.

The **EUMIG 128 XL** contains an array of sophisticated features, such as an 8:1 XL coated macro zoom, a 220-degree shutter opening for shooting in dim natural light, a special macro setting that permits close-ups right down to the surface of the lens, film speeds of 1-9-18-36 fps with a flash cnnection in the single-frame (animationtimelapse) mode plus a full range of TTL metering systems.

SANKYO EM-20XL has been called a "little wonder" because it is small enough to fit in your pocket and has a price just as convenient. The camera showcases, nonetheless, automatic focusing and exposure systems that take the hassle out of first-time filmmaking. The f1.2, 12—24mm lens with its 220-degree shutter is fast enough for existing room light filming, with a built-in filter for color filming under artificial lights.

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Audio Equipment

(Continued from page 5)

Recently they also introduced a lower priced speaker — the System 4 at $3,000.

Win Laboratories was formed in 1974 by Sao Win, a solid state physicist in the aerospace and defense industry. Win specializes in exotic turntables, tonearms, and phono cartridges. Their first product was the strain gauge phono cartridge — a completely different technology from the moving magnet and moving coil cartridges more commonly seen today. In 1979, Win produced their first turntable, a $3,000 audiophile turntable which competed with, and often won over, the several turntables in that price range. Last year, Win introduced a $1,000 tonearm to go with his elegant turntable. Recently, Win has been developing several lower priced products: a $650 turntable, a $350 tonearm, and $300 moving coil cartridge.

Acoustic Interface Speaker Systems was founded in 1978 by two graduate students in physics at U.C. Santa Barbara. Acoustic Interface specializes in high transient reponse, wide dynamic range speaker systems. The first speaker they developed was the Sound Portal, a $4,000, 500 pound system that is one of the highest dynamic range loudspeakers in the world. Local popularity boosted Acoustic Interface, the newest of the four companies, into nationwide sales in less than two years after its inception.

Since then, Acoustic Interface has added five additional speakers to their line.

More 35mm Tips

(Continued from page 8)

than one. (You're pretty safe with the well-known brand names);

—If interested, read a photo magazine or Consumer Reports on the cameras;

—Narrow choice to a few in your price range;

—Try them out in the store. Go through the steps of loading a camera, setting gauges, focusing, etc.;

—Ask the dealer about used cameras and check the photo magazines for mail-order camera outlets; you can often save money;

—Look into SLR outfits that include a complete "starter" system including such items as a camera, interchangeable lenses, automatic flash, and so on. This is a particularly economical way to get started in SLR photography. (For example, the Vivitar XV System 35 offers a precision quality automatic camera plus accessories and case for a modest investment);

—Consider buying a camera with a lens other than the "normal" 50 or 55mm lens. For example buy a camera body and 28-50mm lens, or 35-70 or 28-85 or 70-150 lens for long-term flexibility and economy;

—Look into lenses, flashes and other accessories made by other manufacturers (e.g. Vivitar and other companies specialize in marketing a wide selection of high-quality accessories that are made to be used with the major camera brands. Stick with major brands with a reputation for quality and you'll end up with a better system for less expense.)

Lighting

(Continued from page 4)

let you take properly exposed macro flash pictures as close as eight inches; soft light/bounce diffusers; sensor cords for remote flashes and multiple-unit flash arrangements — all these accessories are available to increase the flexibility of Vivitar's most popular electronic flash units.

So chose carefully when shopping for an electronic flash to obtain a unit — or two — with the best combination of features you can afford.

Now, with a portable light source, a whole new world of photography opens up. You can reach into the professional's realm by taking well-lighted portraits, close-ups, and night shots, indoors and out. You can stop the action at evening sporting events, catch interiors of dimly-lit sights on your travels, and achieve unusual special effects by adding color, capturing a series of movements, taking still-life photos and so on.

The most common way to take a photograph using a flash is by taking a direct shot using the flash mounted on the front of the camera. It is a simple, well-explained concept, so we'll look beyond that to more interesting uses for the light.

To practice and improve your flash photography skills, assign yourself some projects such as taking pictures of family holiday activities. With each assignment try to become familiar with one of the four major ways photographers use electronic flash: bounce flash, flash-fill, natural light combined with flash, and flash and filters for fanciful effects.

Bounced light softens the dark shadows often caused by direct flash and gives a natural and even lighting to a scene. Also, it is less likely to disturb your subject(s) and eliminates the red-eye syndrome caused by direct flash. To bounce the light of a flash off a surface and toward your subject, aim your electronic flash at a white ceiling or wall or at a white posterboard facing your subject.

If you are bouncing the flash off the ceiling, adjust the flash head so that the light is directed at the midpoint between the flash and the subject. If your light source does not automatically adjust to omit the correct amount of light, roughly guess the distance from flash-to-bounce-surface-to-model and adjust the flash output to allow enough light to reach that full distance.

Bounced light can be used not only to take portraits and group shots, but to spread illumination to more evenly light an entire room or a close-up study of coins, stamps or other collectables.

For a slightly more advanced technique that results in more even and rounded light, use two EFU's. Set up two white cards at 45 degrees to the subject and a few feet away and aim each flash unit at a different card. One unit should be attached to the camera with a shutter cord while the second is fired simultaneously and automatically with a remote flash trigger, sometimes called a "slave" unit.

Flash fill is useful outdoors, because under direct sunlight you frequently have a choice of positioning your subject in one of three uncomplimentary types of light. Posing your model so he or she looks directly into the sunlight usually causes squinty eyes and impatient facial expressions. Taking photographs with the sun behind the model or with the model in full shade can result in a properly exposed bakground with a dark and underexposed subject.

Flash fill can lighten the shadows on your subject's face, improve the overall color, help separate the subject from the background, if so desired, and give the photographer an opportunity to control the mood of the photograph.

To fill in shadows with electronic flash, meter the scene as you ordinarily would with the camera or accessory meter. Select the shutter speed corresponding to the flash-synchronization of your camera (usually 1/60 or 1/125 of a second), and determine the correct f-stop for the secene. Divide the guide number for the flash/-film combination by the selected f-stop and the result is the distance in feet the flash should be placed from the subject.

It is a good idea to place the flash slightly farther away than the indicated distance so that the shadows are not washed out completely, but do experiment to attain the combination you like best.

The third type of lighting is a combination of bounced light and flash fill. Situate your model indoors near a sun-filled window or door and then fill in the shadows using light bounced off a white card or ceiling. A pleasing lighting ratio is 2:1, natural light should be twice the value of your flash fill.

And now you're ready to try some of the more exotic effects of flash and filters. Try placing a colored filter of your flash for interesting results. Be innovative and try several flashes and filters and exposure combinations for unusual effects.

With electronic flash there's a whole new world to discover and create photographically.

Buying A Stereo System...

(Continued from page 7)

your favorite records to compare the speakers you are considering, if possible in conjunction with the receiver and turntable you want. Careful listening is the best and most practical test for any speakers.

Don't be afraid, throughout this selection process, to explain what you want and to ask questions of the stereo salespeople. They are generally qualified and knowledgeable individuals who can help you and offer needed advice. At the same time, they, like all other salespeople, are working to sell their product, so take what they say with that consideration in mind.

Now that you have your stereo system all picked out there is one more little step before you take it out the door — you have to pay for it.

While reading the buying guides when you were choosing your components you may have read statements saying you can save approximately 20 percent off of the list price by asking for a discount. But "asking for a discount," otherwise known as haggling, isn't easy and can be fruitless.

And what's the list price? Some salespeople may quote "system prices" and say they are offering great deals, Golden said in the *Nutshell*. But the only system they may actually be offering is the commission system, with salesclerks earning a paycheck by overcharging naive customers. Not all retail stores operate this way, but it is just about impossible to tell the difference at first.

To avoid the discount hassle, just don't take part in it. If you already know what components you want, don't even consider "system deals." And another helpful hint, all audio magaazines have a mail-order stereo store advertisement section. They generally only list a few prices and ask those interested to call for a more complete list of prices. If you already know what you want, these mail order companies can save you a lot of money.

Retail stereo stores, just like retail everything else stores, have all kinds of additional costs like overhead, commissions and advertising, above and beyond the cost of equipment. They simply cannot match mail-order prices. Markups on retail equipment may be as much as 35 percent to to 50 percent. Mail order margins can be as little as 6 to 12 percent. The potential for saving is obvious, but mail-order shopping has real drawbacks, too.

You have to wait for delivery of the equipment and you have to pay shipping costs. Ways to finance your purchase are limited, if not completely nonexistent. A mail order house offers no personalized service.

So if you are weighing your alternatives and still trying to make up your mind, if you have a number of questions that need answering, a retail stereo store is the way to go. You can still use the mail order phone quotes to check and compare the prices offered by retailers.

Stereo stores often have discounted selloffs or blowouts sales to lure in customers. Take advantage of this when you can. The sales prices offered are often even lower than those offered through the mail.

Clearly, the real key to choosing sound system is in doing the necessary research before you go out with your checkbook or credit card in hand. A few publications that may be helpful include:

The Complete Guide to Stereo Equipment, Consumer Guide Publications International Ltd.;
Stereo Buying Guide, Consumer Guide, Publications International Ltd.;
Guide to Discount Buying, Consumers Digest, Inc.;
Consumer Reports' Buying Guide Issue, Consumers Union;
All Sound and No Frills, by Clement Meadmore, Pantheon Books;

Several audio magazines that publish helpful buying guides include:
Stereo Review's 1981 Stereo Directory and Buying Guide, Ziff-Davis Publishing Company;
High Fidelity's Buying Guide to Stereo;
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Photography People...

(Continued from page 9)

lengths as well as the advantage of macro-focusing. With it, you can photograph flowers and other details close-up.

Also, at a fraction of the cost of a new lens you can add a Matched Multiplier, which instantly extends the lens range to 300mm. The Matched Multiplier also doubles the reproduction ratio, giving you an image one-half life-size.

Other accessories you might want to consider are filters. Low-cost and simple to add to the front of your lens, filters not only protect your lens but are valuable in achieving special effects. For example, a soft-focus filter will give you the soft look often found in portraits. Colored filters can completely change the look of a colored photograph or simply highlight details such as clouds and skin tone in a black-and-white photo.

Cross-star, multiple-image and split-field filters add a touch of the exotic to your pictures, while ultraviolet, skylight and polarizing filters remove haze and slightly clarify colors for everyday use. Your photography dealer probably has a free guide to filters which will expand the possibilities even further.

Now that you have the equipment, it's time to use it like a pro. First, take a tip from the professionals; be generous in using film. Even the most successful photographers do not rely on one snap of the shutter; to achieve the professional photographs you see in a magazine or studio, the photographer may have used several rolls of film.

This is because people are ever changing their expressions and posture, and the look you've been waiting for may last only a moment. Also, after hearing several clicks of the shutter, your family members will probably begin to relax. To stretch your film dollar, especially when you're experimenting, use color slide or B&W film; they are less expensive than color print film, and either can be used to make high quality print.

To achieve a natural and relaxed look, photograph your models — especially children — when they are involved in an activity. Opening presents during birthdays or holidays offers a perfect opportunity because your subject is usually excited and engrossed in the adventure and the environment is festive and colorful.

There are plenty of other opportunities for photographs, though, especially when you're photographing your own children. Catch them when they're playing with other children, as they are learning to ride a bike or when they are playing in a sandbox. You may want to set up a situation, position the children and then wait quietly for a few minutes while they get involved. Finger paints, projects with tissue paper, playing with clay or sand, playing with a pet or musical instrument — these offer fun and colorful activities to try.

Move in close to your subject so that the child or adult model is the most important feature in your picture. Eliminate all the distractions surrounding him or her and focus on the most important part of the picture, the model's face or upper body, or the close interaction of two or more people.

Once you have your model, camera and equipment ready, there is one more important element to note: light. Shooting outdoors, under slightly hazy or cloudy skies lets you achieve a natural look and helps your model avoid squinting. However, you're not limited to overcast days. Try to achieve the same look by placing your subjects in the shade or near a bright window. Available light streaming through a window near your subject can add a very pleasing effect.

Photographs taken outdoors in the bright sunlight can be attractive, but as a photographer, you have to be careful. If your subject is facing directly into the sun, you'll find the model impatient and the end product harsh and unattractive. However, if the light is behind the photographer and a bit to the side, light will reflect pleasingly off your subject's face and will eliminate model squint.

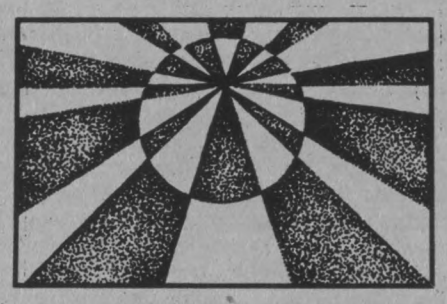
And, don't forget to use the camera on rainy days. Colorful rain slickers and bright faces really stand out from a grey background.

If you are taking indoor photographs in the evening, use a flash for best results. To avoid pink eyes and glare on faces, "bounce" the light from the flash off a nearby wall or ceiling. Modern electronic flash units like Vivitar's 2500 have enough power to carry easily from flash to ceiling to model.

If your walls are dark or ceiling is high, bounce the light off a white, posterboard or similar light surface. If you do decide to photograph indoors, using incandescent or florescent light instead of photographic flash, check your film; you will probably need to purchase a filter or special film to correct the color resulting from the artificial lights.

And today's flashes have added features that enhance portrait photography. For example, the Vivitar 2500 has an "eyelight panel" that captures sparkling highlights in the model's eyes.

And now,...lights, camera, action...you're ready to be the family's "professional" photographer. Snap away!



Better Photography...

(Continued from page 3)

ground shooting upward.

If you shoot action shots like sports, think about the game and what is happening. Concentrate on one player and try to anticipate what he will do next. If you wait for something to happen, you will probably miss the shot.

If you shoot groups of people, as a rule, someone will always have their eyes closed. Saying "cheese" may get people to smile, but they still may not be able to keep their eyes open. Instead, tell the group to close their eyes, then open them and smile when you count to three. This little trick works wonders, especially when people are squinting because the sun is in their eyes.

Like anything else, being a good photographer takes practice. With experience, you should be able to learn exactly how your camera works and how to take consistent photos. Buy a couple rolls of black and white film and shoot them all in one weekend. This will help you to see exactly what you are doing right or wrong. Don't be afraid to shoot lots of film. Virtually anything can make a good subject, so be attentive to what is around you.

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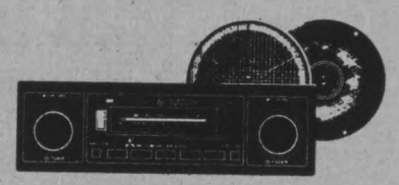

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