

TEMPLE U GOES TV

By Martin Zipin

(Continued from page 19)

During the shooting of the film on etching, while I was working extremely close-up with a telephoto to show the action of nitric acid on a copper plate, a stage-struck fly decided he wanted to be a movie star. He tripped his way lightly and wandered directly across the copper plate in perfect alignment with the lens. All our frantic efforts could not scare him away, and as we could not repeat the footage, the fly is now a permanent part of the film on etching. However, the ham gets no film credit.

In the filming of the movie on clay

modeling, Dean Blai made a portrait bust of Dr. Robert L. Johnson, President of Temple University and former head of the Voice of America. I hesitated to direct Dr. Johnson as to where and how to sit and move. He must have sensed my reluctance for he immediately put me at ease with, "Well, you are the director of the film. I'm no Clark Gable, but I'm willing to learn. What do you want me to do?" After that Dr. Johnson turned out to be a "natural" as a film performer.

After the films were completed, and the time approached for the TV series to begin, two problems suddenly appeared: first, the creation of titles, and second, the question of a sound track.

Problem number one was settled with dispatch with the purchase of a Bolex Titler. This masterpiece of engineering used in conjunction with the Prismatic Focuser made the titling a very simple matter. I set up a ceramic bas relief (the head of Russell Conwell, founder of Temple University) as background, and used white plaster letters glued on glass plates a few feet in front of the plaque. Opening on the bas relief, I moved from total darkness to the proper exposure via a dimmer setup on my lighting. Then, after a few feet on the Conwell head (four feet from the camera), I gradually changed focus on the lens to two feet. Stopping the filming, I set up the glass plate with the title, with the bas relief slightly out of focus in the background. A similar setup was used for the end title.

The second problem was a bit more complex. The creation of an optical track for each film would be prohibitive in cost for our budget and we had no facilities to project magnetic sound. Finally it was decided that I would narrate the films on a monitor. This came easily to me, for as a graduate of the Tyler School, I was familiar with the media employed, and, as the photographer, I was very familiar with the pace and action of each film.

Finally the day came for our first telecast. We had scheduled four minutes of "round table" talk, fourteen minutes of film, and then ten minutes of discussion and analysis of finished works of art we would have in the studio. Everything went off as planned and the entire series was so well received that we were invited back to do another similar series for next year.

The highest praise I got for my film work came from a TV engineer who came into the control room during a performance, watched the monitor for awhile, and then called the show's director and suggested that he ask the artist to move a little to the left. When the director told him he was watching a film, the flabbergasted engineer said he was so used to watching twenty-year-old films and bad newsreels that he was not prepared for good film quality.

In addition to our success with the TV medium, our films have gone out on loan to many clubs, discussion groups, and have already been used many times in classrooms. We feel on all counts that our Fine Arts Series is an unqualified success.

TIPS:

Plan your sequences for strong coordination throughout, making the film look as though it was *created*.

Remember, the camera is an eye without a brain. Your brain guiding and directing that eye can create an exciting, engrossing cinematic experience.

Bolexpressions

"A ROSE IS A ROSE"

EDITOR:

We appreciate very much receiving a copy of the *Bolex Reporter* each time it's printed and want to compliment you on the very fine job you're doing in getting useful information to your customers.

I notice in the Summer 1953 Issue, page 4, refers to British coated Kodachrome being different from American Kodachrome and about the processing of it.

This information was possibly generally true a year or two ago; however, there have been some changes made in the last year so that the situation is slightly different.

Because of the general increase in the amount of travelers' films processed abroad, and because of Kodak's interest in standardizing processing in our laboratories all over the world, changes have been made during the past year so that the processing in our European Laboratories is now the same as here in the United States.

We thought that if you were going to publish anything more about traveling abroad, or about the processing of films while people are traveling abroad, you might like to have this information so that it can be as up to date as possible.

Eastman Kodak Company
Sales Service Division
Rochester, N. Y.

A MAN READS MANUAL!

GENTLEMEN:

I wish to express my sincere appreciation and complete satisfaction of your product, the Bolex H-16. Many miles of film have been taken for myself and the United States Government.

During the two years I spent overseas, most of my time was in Korea. I was a ground and aerial photographer for the U.S.A.F. The superior quality of this camera showed over the many other types of motion picture cameras used. The ability of the H-16 to maintain a constant speed from beginning to end plus its ability to undergo torture in freezing temperatures, was indeed an asset to the U.S.A.F. I speak of these temperatures in places such as the Chosen Reservoir, Hung-nam (both near the Manchurian border) and Chun-chon, south of the 38° P., on the northwest sector of Korea.

I have had my Bolex for a period of almost five years (June 24, 1948, first purchased). During these five years, I have never had it oiled. As far as I can detect, this camera is in perfect operating condition. However, according to your manual, the Bolex should be oiled every three years by your company. Please advise me where I may be able to bring it here in Rochester for oiling plus complete checkup,

Michael Decoulos
Rochester, New York

"WHERE EVERY PROSPECT PLEASES"

GENTLEMEN:

I feel I must express my gratitude to your wonderful organization, and especially to Mr. C. Huettenmoser for the cordial reception given to a Bolex fan from Ceylon. A good camera implies good servicing and very often the promise of speedy servicing is only theoretical. But I have no doubt that Paillard Products gives the customer just what it promises, and that belonging to the "Bolex Family" is an asset.

Being the Director of Radio Ceylon's "Catholic Hour," I have had the experience of judging men who would make all the difference in Public Relations. It's easy to know an organization by men who come to the phone. And I must give a bouquet to Mr. Huettenmoser for that friendly approach, and especially for the ease with which he solves any Bolex problem.

Need I add that in distant Ceylon, the Bolex Camera is easily the leading item in this field. I was the only person to take a movie camera to a little isle, fifty miles off the north coast of Ceylon. The journey had to be done on an outrigger canoe, and with waves beating all round the boat, I threaded a spool of film, and captured the romance and charm of a perilous journey. I showed the film in London, and also spoke of the island and my 'Bolex venture' on the B. B. C.'s world-famous program: "In Town Tonight." I might mention that during my sea journey, the boat almost capsized, and my camera was tossed into the water. The miracle of Bolex is that it easily withstood that ordeal, and gives me excellent service.

Fr. Noel Cruz, O.M.I.

Director, Radio Ceylon's "Catholic Hour"

LOST, STRAYED or STOLEN

Bolex Franchised Dealers and registered Bolex owners have recently reported thefts of the following Bolex cameras:

H-16
#79632, #84224, #77231, #56314,
#72321, #82353, #70970, #73374,
#27900

H-8: #15757, #39273
L-8: #107475, #58047, #107582

Also the following lenses:

Yvar 16mm #173894
Yvar 75mm #170363
Yvar 16mm 2.8 #152646
Yvar 75mm 2.8 #158634
Yvar 13mm #168863
Yvar 75mm 2.8 #135167
Yvar 16mm 2.8 #174431
Switar 25mm 1.4 #186098
Switar 1.5 #149678
Switar 25 mm 1.5 #150378
Switar 1.5 #169373

If any reader has information regarding this equipment, please notify Paillard Products New York office: 100 Sixth Avenue, New York 13, New York.



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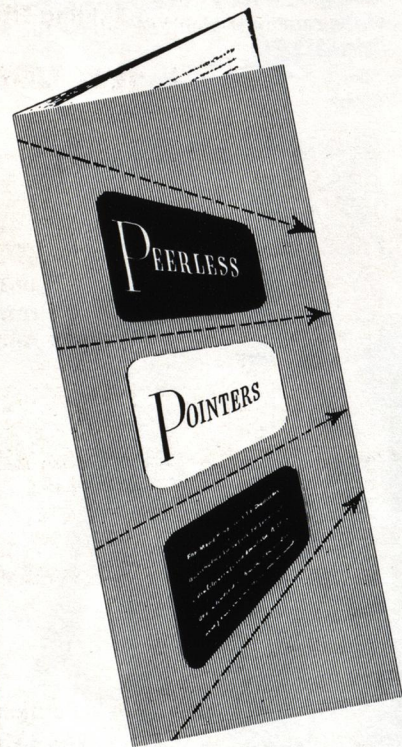
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