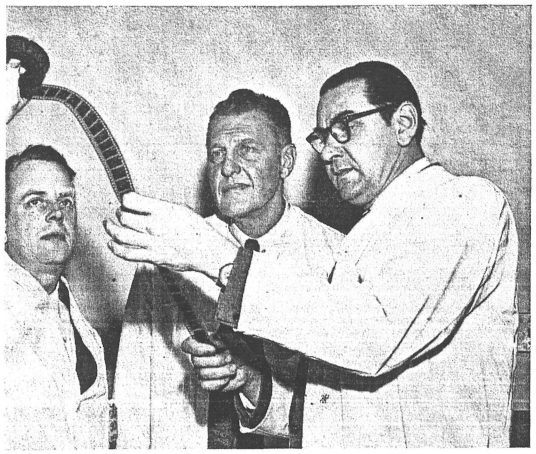


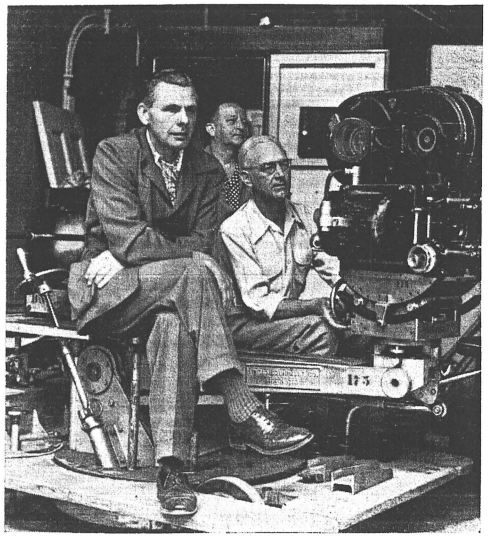
DON MALKAMES, ASC, (right), who shoots the Ralph Bellamy "Man Against Crime" CBS-TV film series in New York, was first cinematographer to use the new Type 927 DuPont film. Malkames, pictured here with Bellamy (center) and DuPont's Al Cushman, examines test roll of new stock which is on thinner base and reportedly is 2½ times faster than DuPont Type 2.

Who's Who In TV Film Photography...

WALTER STRENGE, ASC, (above, right) who directs photography of the "My Little Margie" TV film series for Roland Reed Productions, is seen here chatting between takes with Margie's screen father, Charlie Farrell (left), and actor Clarence Kolb. Strenge is one of TV film industry's veteran cinematographers.

VAN TREES, ACS, who shoots the "Groucho Marx Show" C-TV), gets in the act, too, during pre-shooting warmups with ence. It's all a gag when Groucho asks Jim to tell audience Groucho must don coat of special color when show starts, persists in interrupting as he tries to explain. Finally Jim card from pocket and reads prepared technical explanation, h confounds even Groucho.

JACK GREENHALGH, ASC, (below, left) is another of the growing number of veteran studio cameramen to cast their lot with TV film producers. Greenhalgh directs the photography of Family Films' "This Is Your Life" series of half-hour religious TV films. With him are operator Ernest Smith and assistant Bennie Coleman.



A New Camera Dolly For Films And Television

New Multidolly offers greater flexibility for the cameraman.

By KARL FREUND, A.S.C.

A NEW ITEM OF CAMERA equipment, the Multidolly, is a recent Hollywood development which offers to directors of photography a new flexibility of camera motion. Shown to the public for the first time last month at the National Convention of Radio and Television Broadcasters in Los Angeles, this new design has been planned for use by both motion picture directors of photography and television program directors.

Weighing slightly more than 500 pounds, and capable of carrying one or two men with the camera equipment, the Multidolly was designed to provide the maximum in convenience for everyone concerned with its use. From the director of photography who needs frequently to check the camera lineup, to the grip concerned with moving the dolly relative to the camera subject, the entire crew will find this equipment has been planned for efficiency.

From the early days of television the lack of spacious stages on which to work has created a new concept of camera motion for that medium. The first requirement was that the dramtic quality of the programs be held to a high level photographically, and that this be done under the combined handicap of small stage facilities and small camera supporting equipment.

In Hollywood and other film making centers of the world the limitless material appetite of television has had its effect, and the evidence of this is the increasing number of short-duration, low budget films being produced by both the major studios and small independent organizations. The mammoth camera cranes which have been a part of the Hollywood scene for so long are immediately ruled out by the term "low budget" because the expense involved in using such equipment increases in approximate proportion to its weight and bulk. So in such film production the transition to the use of small, extremely maneuverable camera supporting equipment has kept pace with the origin and development of television camera techniques using similar equipment.

The parallel that is evident in the camera technique of

(Continued on page 296)

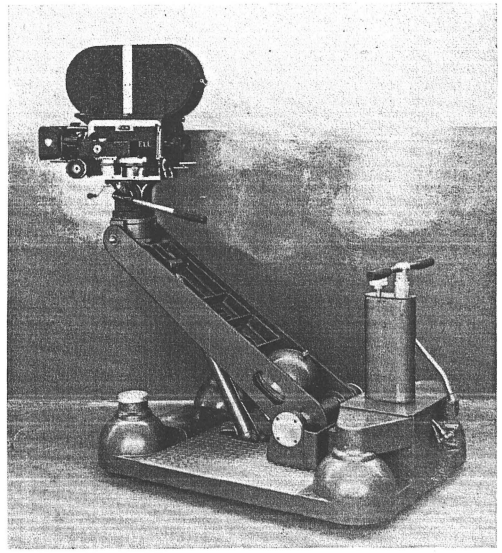


FIG. 1—Low-slung chassis is just one of many features of the Multidolly, newest baby mobile mount for film and TV cameras. Other features are differential circular steering and hydraulic boom control.

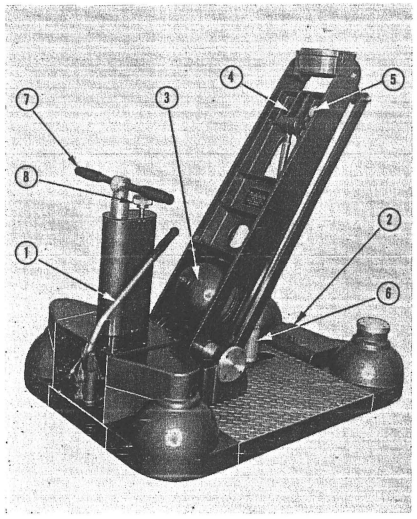


FIG 2—Basic hydraulic circuit of Multidolly: (1) hand pump; (2) fluid reservoir; (3) pressure accumulator; (4) pressure gauge; (5) valve; and (6) cylinder. Boom is lowered by releasing hydraulic pressure from cylinder.

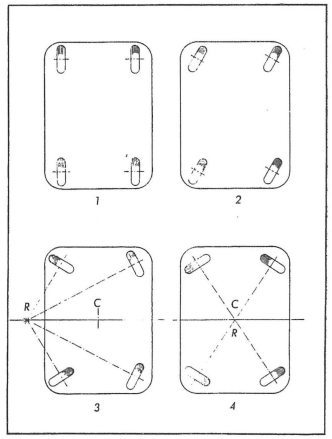


FIG. 3—Diagrams at right show wheel positions of Multidolly for the two optional steering methods afforded: Neutral position is shown at (1); position for parallel steering is shown at (2); No. 3 shows relative position of wheels for circular travel, while pivoting action requires wheels to be set as shown at (4).