

### Pan Cinor

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Zooming gives a special feeling to candid movies, in sequences such as those represented here. While the unwary subjects continue their action, the audience moves in on them.

camera from a distant point. The cameraman extends his Pan Cinor to one of its telephoto positions—just enough, if desired, to include the entire subject in the viewfinder. Then, as the subject starts moving, he pulls back on the lever, shortening the focal length of the lens in a sweep action, and maintaining the subject's size in the viewfinder. Interestingly enough, as the subject gets closer and more of the background is visible, more of it falls into sharp focus because the reduction of the lens' focal length gives it a steadily increasing depth of field.

On the other hand, if the subject is moving across the scene, perpendicular to the camera position, the cameraman can, while panning, also operate his Pan Cinor lens and control the size of the moving subject.

Zooming in and out of a scene can work to the advantage of a section of movie in which there is not much action. By the gradual manipulation of this Pan Cinor control the movie-maker keeps a scene from becoming static, simply by varying the size of the image on the screen. This method must be used with extreme restraint, but it is quite effective.

Here are some tips on using your Pan Cinor lens:

The camera should be kept as steady as possible. The use of a tripod is preferred, but in an emergency the camera can be set on any solid surface. It is quite possible to use a trigger release device such as the new Declic handle (See Page 22), which permits one-hand camera operation and allows the other hand to operate the zoom control.

Don't jolt when you zoom. Using the Pan Cinor in a smooth and gentle manner will show its amazing effectiveness for adding interest to movies.

Focusing is accomplished when the lens is at its longest focal length. Widening the angle increases the depth of field. ■

by Ernst Wildi

## How to Make and Use Fades

Among the "Scene Control" aspects, probably the most important and useful are fade-in and fade-out. These effects are frequently used in professional films and add a professional touch to 8mm amateur films. Fade-in can be used, first of all, at the beginning of each film. Instead of the first scene's suddenly jumping onto the screen, it appears gradually; it fades in. Again, at the end of a film, you gradually darken, fade-out, the last scene.

Fades also are used throughout the film, but as with all other special effects, there are right and wrong ways of using them. When, then, do we use a fade?

A fade is, ordinarily, the end of one sequence and the beginning of another. It is ideal, therefore, to connect two scenes which take part in two different places. In a travel film, for example, you would fade-out the last view of Manhattan and fade-in the first long shot of Niagara Falls. In a film of the family picnic, we fade-out the last scene of the car being loaded at home and fade-in the scene of the car entering the picnic grounds.

Fades also are perfect to denote an elapse of time. For example, you would fade out the last scene of a summer view and fade in the first scene of the golden trees in autumn.

Fades are ideal to connect the various stages of a baby's growth, between various family events.

A fade may be used to connect scenes taken during day and the lighted neon signs at night, or between the title and the first scene of the film.

Summarizing, the place for a fade can be whenever something new in the film starts. A fade is not recommended for instance between a long shot and a close-up of the same flower, or in general between two scenes taken in the same place at the same time.

Keep in mind that *whenever one scene fades-out, the next scene should fade-in*. If one scene fades out and the next one jumps in, the effect is not quite professional, though often still better than a straight act.

Fades have been accomplished in various ways. You might try closing the diaphragm of the lens. This is not

entirely satisfactory because the diaphragm in a lens does not close completely and if pictures are taken at F:5.6 or F:8, the scene will not fade out completely. Besides, most lenses have click stops which do not allow smooth fades. A second method is with fading attachments whereby either masks slide in front of the lens or one of two polarizing filters in front of the lens is turned. The former gives wipes rather than fade effects, the latter makes it necessary to open the lens diaphragm two or three stops to compensate for the light-loss in the filter. Also, the filters do change the color renditions in many cases. Too, both accessories are rather bulky, and can block the view through the viewfinder.

The Variable Shutter, on the other hand, is built into the camera and is the only way of producing fades of professional quality under all conditions. A fade-in is accomplished easily. Set the shutter dial of the B-8 VS at S which means stop. Then press down the release button and lock in position by turning the knurled wheel upward. The camera will not run as long as the shutter is at S. When ready for filming, slowly move the shutter from S to the fully opened position. When the scene has been filmed for the proper length of time, turn the knurled wheel downward, thereby stopping the camera. To fade-out, simply turn the shutter dial toward S at which point the camera will stop automatically.

The speed of a fade depends how fast the shutter dial is turned. An average time in professional films is two seconds. Faster fades are not effective. Longer fades might be appropriate to denote a *long* elapse of time or between day and night scenes simulating the effect of the gradual approach of night. I have seen fades taking as much as 10 seconds.

Should you be using running speeds of film, remember that normal 16FPS keep in mind that the length of the fade has to be changed accordingly. For example, if you are filming at 8FPS, the fade has to be made over a period of four seconds in order to have it on the screen for one second; when filming at 32FPS, the fade has to be one second.