

slight noise of the Bolex is not picked up by on-the-air microphones. At the same time any part of the studio or any individual is within easy reach with very little if any movement of the camera position.

Where conditions warrant, the use of a tripod is advisable when using the Pan Cinor lens. This statement could be broadened further by saying that in any type of photography, with any type of camera, always use a tripod when possible. Nothing will detract more from otherwise good film than will the obvious unsteadiness of a "nervous" camera. In the illustration, note the different approximate fields of view afforded by the Pan Cinor lens from the same camera position. To open this interesting bit of news film we might show an overall scene provided by the 20mm setting of the lens. Next, at the 40mm setting we might get a great action shot at the top of the fire ladder where victims are being taken from the burning building. Now, away from the action for a moment, in the 30mm position to a human interest scene of the tremendous crowd that has gathered to witness the overpowering destruction of a fire which cost two human lives and thousands of dollars worth of property damage. Suddenly, from out of the smoke staggers a fireman carrying the lifeless body of a four year old child. A good tight close-up of the body being loaded into the ambulance is provided by the 50mm setting. Next, an extreme zoom, 60mm shot of hard-working firemen, doing a great job under conditions which are not particularly appealing to the average citizen. We might close out the film with another over-all shot, 20mm position, and head for the studio with



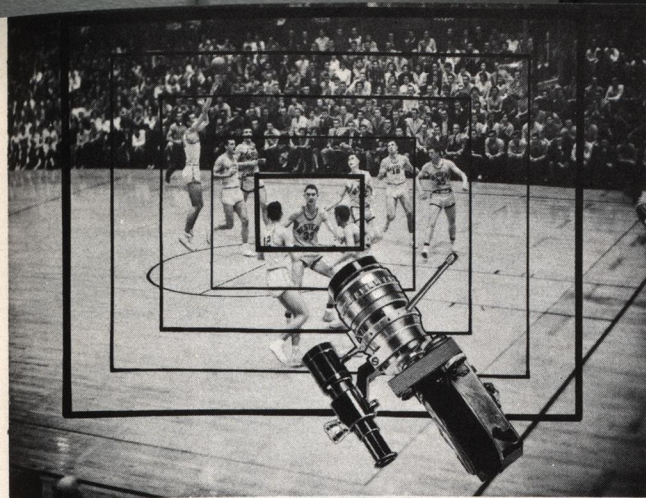
the knowledge that very shortly the TV public will have in their homes the graphic pictorial evidence of what can happen when faulty electrical wiring is not corrected. All this from one lens, at one camera position.

A beautiful fur, a good looking gal, a Pan Cinor lens, a setting in the park . . . there you have the basic ingredients of an interesting TV commercial which is easy on the eye and will in all probability sell some furs for a client who realizes that TV, like the automobile, is here to stay. The possibilities for TV commercials, using the Bolex and Pan Cinor lens combination are limited only by the extent of one's imagination. As illustrated, a large reflector, about 20 x 30 inches, is a very handy gadget to have around on these occasions. The reflector base is a piece of thin plywood,

coated with lacquer and covered with crumpled aluminum foil which has been partially flattened out again. The foil must be pressed tightly to the board while the lacquer is still partly wet in order to form good adhesion. The reflector serves the purpose of filling in shadow areas and decreasing contrast, thereby producing an image of more pleasing quality which is considerably easier to transmit engineering wise, than one of greater contrast.

The "zoom" quality of the Pan Cinor lens is a wonderful advantage in shooting TV commercials. The ability to bring important small parts of an object to larger than life-size proportions on the TV screen is amazing. It enhances the chance of TV viewers becoming more interested in the subject and thereby increasing sales where it is most important . . . in the client's retail outlet. The zoom characteristic of the lens is not used all the time. In commercial use the possibility of enlarging and decreasing the field of view without moving the camera is just as important an asset. Of great concern is the fact that a film commercial possibly will be shown hundreds of times. Great care must be taken to see that the commercial contains all the interest, unusual technique and good quality which will enable a viewer to see it over and over again without feeling that the advertised product is being forced upon him. Good sensible photography at the outset serves to prolong the selling life of TV commercials more than any single factor.

Monotony in filmed sports coverage can easily be avoided when the camera is equipped with the Pan Cinor. As shown, from one camera position there are many and varied opportunities to capture the dramatic moments in any



sports event, indoors and out. The maximum F2.8 opening allows shooting under lighting conditions that are far from ideal. With prolonged development of film shot under even the worst lighting, the results are very often amazing. Modern films, with their increased emulsion speeds and their susceptibility to forced development, are producing acceptable movies from places which a few years ago were thought to be impossible. Remember the hand-held possibilities of the Pan Cinor lens in filming sports events. The tripod is fine for those long zooms and hard-to-get-to shots but for that intimate, human interest touch, take the Bolex in hand and wander down into the crowd. A shot of the players' bench, a worried coach, leaping cheer leaders, the frenzy of the crowd . . . mix these with game action and you are sure to come up with something more than a run-of-the-mill film. These human interest scenes can be shot at any time during the game or event and edited into the film later. They make the difference between an ordinary film and an outstanding one.

The enlargement of photographic images to increase viewer interest is common throughout the photographic industry and certainly is most important in television. Until the appearance of the Pan Cinor lens it was quite difficult, with readily available equipment, to produce extreme close-ups, not to mention the combinations of a close-up and a zoom in the same take. Previously it required mountains of art drawings and oceans of patience to arrive at an acceptable illusion of zooming into a tight closeup which would fill a TV screen. Not the least important consideration was the monetary outlay for such a venture. Today it is possible, as illustrated, to produce such film with practically no additional outlay of cash. Two close-up lenses are made for the Pan Cinor . . . one permitting focusing at between five and one-half and three feet and the other between three feet and twenty-five inches. Using the latter, it is possible to fill the screen with a label, trademark, or almost any part of an object regardless of original size. In working at such close distances, it is recommended that the Bolex Prismatic

Focuser or ground-glass focusing, be used to eliminate the parallax problem. In order to focus, the side of the camera and the pressure plate are removed, as shown. If a piece of translucent paper is taped over the shutter opening, the image appears upside down, but with the Prismatic Focuser, it will be the image 'as viewed'. Needless to say this type of filming must, of necessity, be done on a steady tripod. The most accurate focusing is done through the lens, although you can use the focusing table provided in the instruction booklet which accompanies the lens. Parallax adjustment in this case is made in the same manner as in normal shooting. The lens is focused at the extreme focal length to be used in the shot, then returned to the shortest focal length to be used.

In closing—remember, too much of a good thing is worse than none at all. When a Pan Cinor-60 lens arrives on the scene, there is a tendency to "zoom" everything in sight until the newsness wears off. Used properly, and at the opportune time, nothing can effectively take its place.

