

## Do Stereo Glasses Cause Eyestrain?

Those who have had a chance to see BWANA DEVIL, the first stereo feature film made in Hollywood, may be inclined to say "yes." This film, while being a good first attempt, contains a great number of scenes which are stereoscopically poor and not taken according to the rules of good stereo explained in the article, "How to Shoot a Prize Winning Stereo Movie" (see page four of this issue).

For example, it is explained in this article that objects that physically cannot move through the window should never appear to be in front of it. Unfortunately, in almost every scene in BWANA DEVIL a foreground object, a fence, tree, a native's spear, a rope of the tent, hands of people, or even an entire person, is placed out in the room, which obviously will cause a strain on the eye, especially since this fault is repeated in almost every scene. These objects, often-times being out of focus, make the situation still worse. With the Bolex system, it is easy to make completely eyestrain-free scenes by simply keeping the window at ten feet in mind when setting up the camera. Out of focus pictures are avoided automatically because everything from 5 feet to infinity is sharp without the need for focusing.

Close-ups of faces or animals in BWANA DEVIL are good except for the fact that the background is disturbing. The reason for this is the background not being within the stereoscopic depth of field. With the basic Bolex Stereo lens, stereoscopic depth of field need not concern you. When using the Close-up Lens remember to have no disturbing object further than 5 feet with Close-up Lens I, and 30 inches with Close-up Lens II. The disturbing effect in BWANA DEVIL could have been avoided either by filling almost the entire frame with the close-up object, by eliminating the distracting background with a backdrop, or using a completely plain background. Apparently in a great number of BWANA DEVIL scenes the backgrounds are created by flat paintings or normal backprojection, which naturally does not look right in a stereo film; and as

a result the scenes lose practically all three-dimensional effect and are hardly any different from a normal flat movie scene.

The answer then to our title question is: *Polaroid glasses do not cause eyestrain. If you feel such strain, it is not because you wear glasses but because there is something wrong with the way the stereo movie was taken or the way it is being projected.*

And the suggestion to you for making your Bolex Stereo Movie a success is: Follow the rules in the article, "How to shoot a Prize Winning Stereo Movie," and if anything is not clear, write to Paillard Products.

Everybody can enjoy a Bolex Stereo Movie, when properly taken, without the least bit of eyestrain and that holds true regardless whether the feature is five minutes, thirty minutes, or two hours long.

BWANA DEVIL is the first such film made in Hollywood. We understand that Warner Brothers are now using the Natural Vision Stereo System and we are confident that future films will be better.

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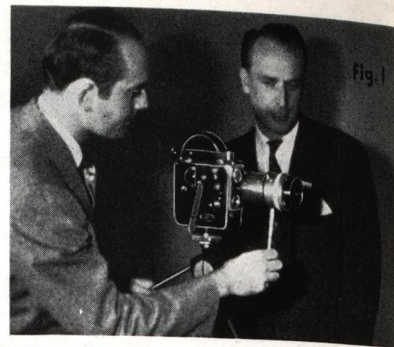


Fig. 1



Fig. 2

### "... and Just ZOOOOOOOM!"

by Sid O'Berry, Nashville, Tenn.

I was introduced to the new Pan Cinor Zoom lens by Paillard Products' Regional Manager, Vladimir J. Wolf, who suggested that since I am a newsreel cameraman and film editor for WSM-Television, I would be interested in a zoom lens. Well of course I was—I had heard of the new lens and was eager to learn more about its features.

We decided to try it out for some scenes we were making for our news-cast. When the film was developed a few hours later, I could hardly believe my eyes! There it was! From 20mm wide angle to 60mm telephoto, in one sweep! One of the scenes I took was used in WSM-TV's news telecast. During the time Ralph Christian, TV announcer, was talking about the lens, I shot a short scene of him with the Zoom lens under studio conditions—and the pictures came out fine. The two pictures shown here are actual enlargements from 16mm motion picture frames, by Ken Spain, local photographer, from the scenes I took.

Fig. 1 shows me looking at the Pan Cinor lens while Mr. Wolf tells me of its outstanding features. Mr. Christian is shown in Fig. 2 which was taken during the actual telecast.

I had the chance to use the Zoom lens outside and inside and the results were the same—very good. My opinion of the lens? Well, I'm going to buy one as soon as possible, for look at the many advantages it offers the newsreel cameraman where quick lens changing is a necessity, and also the studio use that it can be put in smooth dollying. For adverse conditions there is the reliable F:2.8 lens opening. And it's very easy to use; determine the distance, your "F" opening, and just ZOOOOOOOM! •

## BEHIND THE SALES COUNTER

(Continued from page 10)

Break the cap off the bottle the next time you have to use the cement. No matter how careful one may be in using the brush or rod in applying the cement, some of it drips around the mouth of the bottle. Then when you replace the cap on the bottle, it will naturally adhere to the cement, and when you try to reopen the bottle the plastic tops used on most cement bottles will invariably crack. In seeking a solution to this problem, I've taken a small preserve jar with a metal screw cap and placed the not so tightly closed cement bottle within this preserve jar and lo! behold! if stored in a not too warm place, the cement has held up remarkably well. I now find that my splices really hold, providing I also keep the splicer clean. This can be done by applying a dab of cement over the dried up cement on the splicer and quickly wiping it off. Of course, the important thing is, don't apply too much cement on the splice to begin with. After making my splice, I have a little lintless cloth which I use to wipe off the excess cement, and with a little rubbing action which produces a small amount of heat, I end up with a neat little splice and no belly on the splice. As a matter of fact, some of my customers have acted on these recommendations and they have noticed the improvement in both the preservation of the cement as well as the permanency of splice which should really be considered a method of welding the film. •

### LOST, STRAYED or STOLEN

Bolex Franchised Dealers and registered Bolex owners have recently reported thefts of the following Bolex H-16 cameras:

- #72535, #55743, #50461, #64345,
- #15249, #34832, #16843.

Also the following lenses:

- Lytar 25mm #2666
- Yvar 15mm #43797
- Yvar 15mm #99124
- Yvar 16mm #135643
- Yvar 75mm #69801
- Yvar 150mm #129143
- Switar 25mm #88732
- Switar F:1.4 #54216

If any reader has information regarding this equipment please notify Paillard Products New York office, 265 Madison Avenue, New York, N. Y.

## MORE BOLEX TALKS

With the coming of Spring our Regional Sales Managers continue to sprout forth their Bolex words of wisdom at various stores and movie clubs throughout the country. The dates and locations of these talks follows:

Bill Berger:

February 19 8 p.m.  
The 8-16 Movie Club of Philadelphia  
"B" Street and Wyoming Avenue  
Philadelphia, Pa.

March 18 8 p.m.  
Niagara Cinema League  
North Jefferson Branch of Buffalo  
Public Library  
332 East Utica Street  
Buffalo, N. Y.

George Schectman:

March 10  
Color Camera Club  
Waterloo, Iowa  
April 22  
South Side Cinema Club  
Hamilton Park Field House  
Chicago, Ill.

Jack Spratt:

February 27  
Sunny Schick (Store demonstration)  
407 West Washington Blvd.  
Fort Wayne, Ind.

March 18  
South Park Camera Club  
South Park Photo Shop  
1021 Brown Street  
Dayton, Ohio



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