



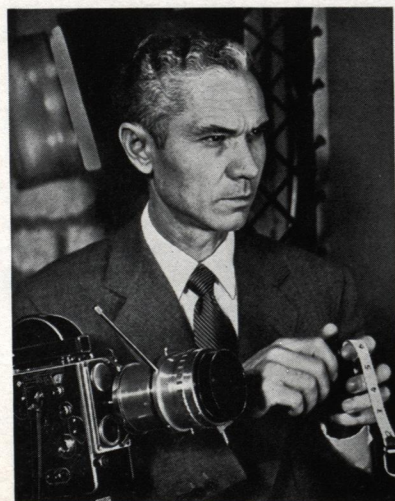
Members of the Long Beach Cinema Club are shown making a scene for a 400 foot 16mm sound on film picture for the Long Beach, (Calif.) Community Chest. While making this film an 8mm Bolex Camera was used beside the 16mm camera to make an 8mm work print. The Club found that making an 8mm picture is a worthwhile practice as it saves cutting the 16mm film until continuity of the film is established. The Bolex H-8 was handled by Nellie Lloyd. The 16mm picture was photographed by George Cushman. John J. Lloyd directed the cast.

Shown at "work" are (l. to r.) Phyllis Weethee, A. W. Weethee, Gladys Niver, Tommy Niver, Nancy Niver, Oscar Shafer, Mrs. M. Shafer, Nellie Lloyd, Geo. Cushman and John J. Lloyd.

THE PAN CINOR LENS

by Harry Pennington, Jr.
San Antonio, Texas

One of the major problems confronting the small producer of motion pic-



ture films is adequate facilities for camera movements. Panning the camera can be done with most any reasonably good tripod, but a dolly shot becomes extremely difficult except under the most exacting conditions. Dolly shots in the field can just about be written off as impossible and even in the small studio many "takes" must usually be made to get a good smooth dolly shot. We have tried every method of dollying we could think of including: big casters, little casters, roller skates, rails, beams, wood and metal tracks. We even tried a swing one time. We were able to take some dolly shots by stop motion, provided the camera movement was small for each frame, but this usually meant hours of work for a scene that should be relatively easy to take. The Pan Cinor lens completely solves this entire problem. The zoom action is smooth, either fast or slow. We find in practice the pictures with the Pan Cinor are consistently as sharp as those with the best available

fixed focal length lenses. Also the pictures are uniform in exposure and sharp over the entire area of the screen, all the way out to the corners and at any distance.

Another problem often encountered in the field is to find a position for the camera exactly where you want it. A river, street, fence, runway, or people may be in the way. With the Pan Cinor the camera can be placed almost any reasonable distance from the subject so long as it is the angle wanted and the focal length of the lens changed to take in the exact picture wanted. After all you don't have to zoom the lens.

At first the Pan Cinor seemed tremendous but we soon found it is not heavy or awkward in any way nor does it require any unusual care. We are using this lens almost exclusively for our work in television, industrial and promotion films, both black and white and color. The only difficulty we have found is resisting the temptation to zoom every shot. •

ONE HORSE, ONE RABBIT

...of Cadillac and me with a Ford! What happened to the good old H-16 Bolex that took just one picture per frame? I've got mine but I can't find a magazine that will talk it or about it. The Christmas issue of the *Bolex Reporter* has some real fine technical stuff but four pages to satisfy us old timers who afford cardboard mounted glasses. How about a 50-50 split in the next issue—in memory of the glorious past. Send yours to:

Owen G. Parsons
Johnstown, N. Y.

DANGER - LIVE WIRE!

I was shocked and horrified to see on page nine of the Christmas Issue of the *Bolex Reporter*, one of our precision snap-action switches referred to as a micro-switch. The switches manufactured by our Switch Division are very sensitive! They don't like to be referred to by a competitor's trade name.

Benjamin Ellison
Product Engineer,
W. L. Maxson, Corp.

WE BLUSH

I am very sorry that the *Bolex Reporter* containing the first part of Mr. Dewhurst's article apparently was misdirected. I did not receive it. I should greatly appreciate it if you would be so kind as to send that number so that I can complete my file. You are to be complimented, not only on the highly attractive format but also—and even more important—on the extremely interesting and useful content of each issue.

George Chernowitz
Hudson Heights, N. J.

WILL DO HOW TO

Have read your editorial in Volume 3, No. 1 and should like to state that I want more "How to do it," articles; however, I cannot afford Pan Cinor lenses nor cameras for a movie camera: I want to learn how to use a movie camera well without the necessity of buying a lot of expensive accessories, so, how about some interesting articles for us amateurs?

Norman J. Cantley, Major MSC, USA
Fort Ord, Calif.

FIVE ALARMER

Great Gobs of Fire, Gosh! Have just received the Christmas issue of the *Bolex Reporter* and it is surely THE TOPS in Movie Magazines!! I am really surrounded, and offer you my heartiest congratulations for putting out a magazine that all amateur movie makers should enjoy reading, and profit thereby. Quite a contrast to another much, much older publication and all in your favor.

Ralph E. Gray
Blanco, Texas

BOLEXPRESSIONS

H-8=11 TROPHIES

EDITOR:

I have just found out about the *Bolex Reporter*, although I have used the Bolex in my amateur work since 1947.

I am thrilled beyond words that could express my thoughts about the Bolex H-8. Really, there is no other camera its equal!

Being the photographer in the family, my husband purchased it for my birthday. At the time, I was using another famous brand, however, it didn't meet my needs as I wanted to make lap dissolves, trick shots, etc.

Having had two other famous models, well known the world over, I might say, "I would use no other camera! Bolex for me!"

I have won eleven trophies with my amateur films. Many movie clubs throughout the United States have borrowed my films. One is in Miami, Florida at the present time, being used for "class demonstration" in the University there, for amateur photographers.

With several international contest trophies to my credit, I can praise my Bolex for my rewards!

A strong "booster" for Bolex, I remain.
Mrs. Merle Williams
Los Angeles, Calif.

WELCOME BOLEX STEREO

EDITOR:

This is in reply to your recent query as to whether the Amateur Cinema League would accept 16mm films produced in conjunction with the Bolex Stereo System as entries in our Ten Best contest of 1953 and thereafter.

In line with ACL's long-standing policy of accepting all amateur motion pictures—8mm or 16mm black and white or color, sound or silent—in direct competition with each other, I am happy to tell you that we will not only accept, but welcome, entries produced with the Bolex stereo unit.

Further, I shall be pleased to have you give this statement as widespread publicity as you feel will be helpful to your good-selves and to ACL.

James W. Moore, Managing Director
Amateur Cinema League, Inc.
New York, N. Y.

HAVE YOU HEARD?...

EDITOR:

Pardon the heresy, but your Christmas issue of *Bolex Reporter* was most interesting and enjoyable.

L. T. Heard, Editor
Photo Developments,
Jackson, Mich.

ECLAT, ELAN, ELATION!!

EDITOR:

It was with great elation that I noted the article by John Contney and Donald Smith, "Portable Recording System for Synchronized Sound Movies" in the Christmas 1952 issue. Planning a three months filming expedition in and off the shores of Mexico, it has been my intention to develop just such a system—but here it was—all worked out for me! All, that is, except for a few thoughts that occur to me after studying

the article.

From the excellent illustrations it appears that the installation of the micro-switch on the camera interferes with normal winding of same. True?*

Also, for my particular purposes, I would like to use a recorder having twin input with a separate volume control for each microphone. Do you have information of any standard medium priced recorder having such features, or would it be practical to have one of the single input jobs so altered?*

Please accept this humble novice's thanks for the clearly written and illustrated technical articles appearing in increasing number in *Bolex Reporter* and my appeal that you continue this editorial policy. A thorough understanding of technique is essential to consistently fine results such as are possible with the precision-packed Bolex and nowhere else can one obtain this cream of experience, this essence of knowledge, without long hours of research or expensive study.

Stillman J. C. Brown
Toledo, Ohio

* A micro-switch does not interfere with the normal winding of the camera since the winding handle can be folded and will clear the switch.

** We do not know any twin input recorder which also has the instant stop switch that is essential in the synchronizing system.

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