



You start with your Pan Cinor zoom lens fully extended...



... and pull back the control gradually, maintaining the subject's size in the viewfinder...



... panning, carefully, whenever necessary in order to sustain the realism of the action...



... and as your lens' focal length grows shorter, and your depth of field gets longer, you've accomplished a very professional-like dolly effect.

Your Pan Cinor Zoom Lens Is Multi-Valuable

by J. M. Stern

The value of a zoom lens is, by and large, immeasurable, and would depend on its relative value to the individual cameraman using it, but these advantages do fall into two general categories. Because of its variable focal length—from wide angle through normal and telephoto, with all intermittent degrees—the zoom lens can, for one thing be considered an entire battery of lenses all in one.

But its most popular aspect is in its sweep action ability to change focal length during a continuous run of movie film, and while action is taking place.

When would the home movie-maker use this latter? He would use it for the Hollywood *dolly* effect of zooming in on a specific part of a scene while it is in progress—or the reverse, starting with a small section of the overall action and zooming back to include an entire scene. And all this would take place without his having to move the camera from its fixed tripod position.

Equally valuable to the cameraman is the ability, through the use of Pan Cinor zoom lenses, to follow a moving subject and maintain its size in the movie screen without having to move the camera. For instance, a subject might be walking toward the

(Continued on Page 20)



You set the scene (top photo) and then zoom in for the action—without interrupting the sequence.

