

ever made looked exactly like every other—in fact every foot of film I had exposed was the same old thing over and over again. Peering straight into the camera's lens and waving in front of the local scenery was "out." Subminiature people in enormous land, sea or snowscapes would be no more. People would be shown clearly in closeup so that they could be seen. Establishing shots through to the close-up of details would no longer dominate every sequence and squeeze the novelty out of seeing my films. Each sequence of shots would explore the scene in a manner appropriate to the type of scene and its place in the film's continuity. I realized that unless I did so, I couldn't expect that my material would be much different than last year's vacation, or my neighbor's trip to Florida. His films were dull and so were mine!!

The difference was going to show in my vacation movie because I was going to shoot it in a novel and refreshing

manner. My first "innovation" as director of my first "feature" vacation film was advance planning and forethought. The least important consideration was buying the film, while the most important thing was to think out the overall notion of what I intended the film to say and show. I knew that what we would do on this vacation would be what everyone does: sunbathing on the beach, visiting the local landmarks, buying fruit to ship back to the family in the North, boating, swimming, night-clubbing, etc. I wanted the film to express how we enjoyed doing these things and what they meant to us in terms of relaxation, exploration and just ordinary fun. But I also wanted to be sure this vacation was shown truthfully. I intended to and did actually shoot film which would show the frustrations and exasperating circumstances which happened in the course of our vacation: The taxi caught in traffic on the way to the airport, the forgotten bag in the hotel, and the beet-red sunburn which Vicky suffered for three days from overexposure the first morning in the sun. Filming our difficulties and problems made them more tolerable because we enjoyed capitalizing on them for touches of realism which I put into the finished film.

I always carried our Bolex wherever we went because I realized that every moment could provide interesting material to shoot. After spending an entire day on our feet touring the local "Seven Wonders," everything from an Indian reservation to a parrot jungle, we got back to our hotel, hot, tired and exhausted. While sitting in the cocktail lounge I realized that even a simple shot of a wine glass could be used to good advantage in the film. It is important to include plenty of details, no matter how insignificant in your shooting schedule. Details will work in either of two ways on your audience. They can interest and intrigue them due to their exotic nature or they can provide identification points which entice the viewer into the film by showing things and events of an ordinary type which the audience knows intimately themselves. Excitement can be generated in a vacation film without much difficulty. A battle with a giant 150 lb. tarpon off the Florida Coast over 100 yards of fishing line is an exciting adventure in real life which can enliven your film but if your trip is without such "high spots" and is of a more tranquil nature don't worry, because editing the film can provide the excitement visually, if you have been careful to film all the interesting things which you do while traveling.

Don't neglect to film connecting shots which will act as a bridge to carry the action logically from one place or time to another in the film. Your afternoon sightseeing shots at the parrot jungle should not be cut next to the evening shots at a supper club. You can use a shot of your wife getting into a taxi outside the parrot jungle followed by another of her arrival at your hotel. Be careful to keep screen direction consistent. If you shoot a departure scene with the cab moving from the right to the left, as it would appear on the screen, be certain that the arrival scene has the cab maintaining the same direction.

While on vacation shoot plenty of film; the more the better, but when you are back at home and it is time to cut the film down to size, carry an axe to the editing table. Chop away the superfluous and repeated shots with a heavy hand till you have your film down to size. What size? How long should a film be? There is no definite answer to this question other than to say that the inherent interest of the material will dictate how long the film should be. If you edit your footage so that every picture on the screen is something which your audience will want to see, and then put just a bit less than enough of it into the film to satisfy their interest completely; you will find that they will be so intrigued that you will be swamped with requests to project the film over and over again—a fine way to put your Bolex projector through its paces.

*When you go shopping for gifts to send back home, or to an exotic native marketplace, shoot some film there. Always record the details of your trip as they will add interest to the finished film.*



# BOLEX ZOOM REFLEX P-1



Feature for feature  
the most advanced  
quality 8mm camera



The new Bolex Zoom Reflex P-1 has almost every conceivable feature found on any high quality modern 8mm camera. Bolex has stood for many generations far above all competition. It has always meant the finest quality control inextricably coupled with the features which are necessary to produce films that will astound their audiences with their brilliance and clarity. The result is that Bolex enthusiasts have always been ahead of their fellow camera owners with respect to both the inherent quality and capabilities of their equipment, which has resulted in finer movies for them.

Now that Kodachrome II film has become available, we have a film which begins to approach established Bolex quality. It enables the movie-maker to produce 8mm films with an almost grain free image of subtle pastel beauty. The Bolex P-1 is a modern zoom camera incorporating every development which Swiss technology has pioneered and developed throughout its distinguished history of mechanical and optical technological excellence.

What is it that sets the Zoom Reflex P-1 off from other cameras of its type? What can it mean to you . . . the film-maker?

The P-1 camera is the result of Swiss ingenuity which has combined simplicity of construction with the absolute in durability, in the most highly featured modern dress. It offers:

1. A Pan Cinor 40R zoom lens which is incorporated into the camera body for compactness and portability. Yet this lens offers the greatest range (5:1) obtainable from any built-in zoom lens on any 8mm zoom camera. The lens has a continuous manual zoom from 8mm wide angle to 40mm telephoto combined with a large f/1.9 diaphragm opening and stops all the way down to f/16 for maximum depth of field. In the wide angle 8mm position, this zoom lens offers optimum sharpness all the way from seven inches to infinity at f/16. The lens mount can focus as close as 3½ feet (2 ft. with attachment). Manual zooming permits slow or fast zooms in accordance with the speed of a moving subject. Both short and long zoom levers are provided for greatest convenience.

The speed and range of this zoom lens are unsurpassed, but are merely attributes of the design and construction of the lens itself. *How does this superb optic perform?*

Only this remarkable lens is able to combine all its physical and mechanical features to deliver a superb combination of brilliance, contrast and sharpness which the sharpest of the new high resolution films, Kodachrome II, can reveal. This film, which is an outstanding achievement in its own technological field, reveals its talents best when combined with the P-1.

*The Zoom Reflex P-1, handle, and compact case (which holds film, camera, filters, and handle), are the perfect combination for the best in 8mm filming.*