The Professional Make-Up Artist is a bimonthly bulletin published by The Research Council of Make-Up Artists, Inc., 52 New Spaulding St., Lowell, MA 01851. Bulletin #19 lists new products, including the Gena line of skin care products which, according to the bulletin, does not contain "miracle" creams or "gimmick oils" but only the "finest and most proven" ingredients. "Do not expect to find oil of mink, turtle, kangeroo or ... other doubtfully valuble ingredients," the bulletin states.

Included with Bulletin #19 are reprints, "Revised Make-Up Recommendations for New Color Films and Television Systems" by Vincent J-R Kehoe (*Journal*, pp. 342–343, Apr. 1970) and "Make-Up for Dark Skin Types" by Vincent J-R Kehoe (*The Rangefinder*, pp. 42–43, Apr. 1970).

An earlier bulletin (#16) contains make-up recommendations for use with new Eastman Kodak films. The films discussed are Ektachrome Commercial Film 7252 and Ektachrome R Print Film 7388 (*Journal*, p. 1028, Nov. 1969). According to the bulletin, the 7252 shows an increase in latitude and clarity over the earlier 7255, but does not necessitate an extensive change in make-up.

Other topics discussed in Bulletin #16 include cosmetic surgery. "... the woman should be over 40 years old to start any type of face lift ..."; and on male perfume allergy — "The incidence of perfume dermatitis in men is likely to increase ..." Bulletin #16 also notes FDA condemnations of certain types of lotions.

Filming for Television is the title of a special issue of *The Bolex Reporter* (32 pp., illustrated in color and black-and-white) available upon request from Paillard Inc., 1900 Lower Road, Linden, NJ 07036. Brief articles by professional photographers discuss TV filming for news reports, documentaries, tilting and animation, and commercials. Leo Fasselt, manager of the color laboratories for WFLA-TV, an NBC affiliate in Tampa, Fla., discusses color laboratory work, film production techniques, processing, editing, sound application and filming equipment. An especially interesting article on "Animation Techniques" by John A. Korty is directed to beginners in the art. Mr. Korty, who says that he first became interested in animation during his second year in Antioch College, notes that there are "a variety of techniques for the 'one-man-plus-camera' situation." He discusses various "simple ideas" some of them involving the use of "yarn, string, stones, sand, cloth, foil, flowers, scissors, kitchen utensils, tools, and any other object, ad infinitum."

101 Experiments in Photography by Richard D. Zakia and Hollis N. Todd (116 pp. paperbound) is published by Morgan and Morgan, 400 Warburton Ave., Hastings-on-Hudson, N.Y. 10706. It is mainly concerned with still photography and it is intended for students and amateurs. The subject matter is arranged under the following sections: Light and Optics; Measurements; Sensitometry; Photographic Chemistry; Optics and Image Quality; Filters; Unusual Light Sources; Color; Pictorial Experiments; and Vision and Illusions. A number of illustrations and diagrams are included and the book also includes a conversion table, equipment list, references and a glossary. The 101 photographic experiments are based on physical and psychological laws including Gestalt laws of spatial organization, contrast measurement, color blindness, perception of motion and space.

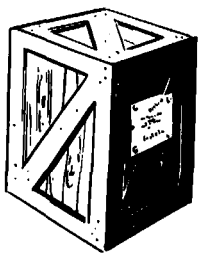
The Spring 1970 catalog of photographic books is available upon request from Morgan & Morgan, Inc., 400 Warburton Ave., Hastings-on-Hudson, NY 10706. The firm specializes in the publication of books on all levels of interest for motion-picture producers and engineers as well as still photographers. The firm also handles Fountain Press books which are listed in the catalog. Among the new Morgan & Morgan books are *Photographic Lenses* (revised ed.) by C. B. Neblette, *History and Practice of the Art of Photography* by Henry H. Snelling (facsimile reprint of the original first edition printed in 1849), the *Photo-Lab-Index* (29th ed.) Ed. Ernest M. Pittaro, and other books for professionals and amateurs.

One Week of Educational Television by Don H. Coombs, reports on educational television station programing practices for the week of May 6 through 12, 1968. The report also surveys program activities of instructional television fixed service (2500 MHz) and closed-circuit facilities. The report divides programing into the categories of "general" and "instructional." It defines instructional television as programs "intended for in-class use or for-credit viewing." It describes a typical ETV station and considers the role of color and changes expected in educational television. Findings are based on information from 152 of the 153 stations existing in May 1968 and 24 instructional television fixed service and 44 closed-circuit systems. The report was sponsored by the National Instructional Television Center and National Educational Television. The survey and the tabulation of material and the preparation of the report were conducted for NET and NIT by the Institute for Communication Research at Stanford University. The report (75 pp. paperbound, tables, diagrams) is available from National Instructional Television Center, Box A, Bloomington, IN 47401. It is priced at $2.00.

Lighting equipments for motion picture and television are described and illustrated in a catalog available from Bardwell & McAlister Inc., 6757 Santa Monica Blvd., Hollywood, CA 90038. All types of lights and lighting accessories are included. Equipments recently announced include the Mini-Mac 650 and 1000 portable

flood lights; Super Intensity single and multicircuit Cyclorama strip lights; grip equipment; replacement tungsten-halogen quartz lamps; color gelatines and acetates; diffusion scrims and a wide range of mounting equipment. The catalog includes complete descriptions, specifications and price lists.

The Relamping Guide: Stage/Studio Lamps (SS-3) is intended to help users of stage and studio lighting equipment determine the proper General Electric light sources for their fixtures. The *Guide* contains tables listing both the old and new equipment of most of the manufacturers of stage and studio luminaires. It is intended to be used in conjunction with another GE booklet, *Quartzline and Incandescent List* (*SS-1*). Both booklets are available upon request from the Inquiry Bureau, General Electric Co., Nela Park, Cleveland, OH 44112. The equipment is grouped by manufacturer and subdivided into generic groups. Each listing consists of the manufacturer's catalog number or model, description of the unit, the manufacturer's recommendation of maximum watts allowed in the fixture and where the lamp or lamps that fit the fixture are found in booklet SS-1.



new products
(and developments)

Further information about these items can be obtained direct from the addresses given. As in the case of technical papers, the Society is not responsible for manufacturers' statements, and publication of these items does not constitute endorsement of the products or services.

The new Bauer C Royal Super-8 Camera, manufactured in Germany by Robert Bosch Elektronik und Photokino GmbH and marketed in the United States by Allied Impex Corp., a division of AIC Photo, Inc., 168 Glen Cove Rd., Carle Pl., L.I., NY 11514, has a number of advanced features, including the capability of making soft scene transitions in the form of lap dissolves. This and other features of the new camera are expected to make it useful to students of the motion picture at the university level, especially those engaged in the making of experimental films.

The camera uses an ingenious mechanical design to overcome one of the major limitations of the popular super-8 camera cartridge, that is, the inability of the cartridge camera to permit lap dissolves — the technique in which a scene slowly fades out, while another scene slowly fades in on top of the first one.

In order to produce this effect the film must be rewound a certain number of frames between the fade-out and the fade-in. This is easily done in cameras using rolls of film. The camera cartridge, which today largely determines the design of super-8 cameras, presents a seemingly insurmountable mechanical difficulty, however. It is not suitable for backwinding of the film between fades, because the supply roll in the feed chamber is not fitted on a core, and, on the other hand, the take-up core features a reverse action lock. The purpose of this lock is to prevent the already exposed film in the take-up chamber from coming loose because of its own springiness, in case the cartridge is removed from the camera between scenes. Loose film in the take-up chamber could cause transport trouble as well as picture unsteadiness, especially if the take-up chamber contained a relatively large amount of loose film.

The Bauer C Royal S8 camera overcomes the action of the reverse action lock in such a way that normal operation and film movement in the cartridge is always maintained. The cutaway diagram shows how the system works. While the camera is running, the variable bar knob, (1) on diagram, is rotated beyond a detent. This starts the fade-out by gradually closing the shutter. Simultaneously the take-up core drive is arrested, but the transport claw continues its movement and pushes the film loosely into the take-up chamber, for the length of the fade-out.

The length of film which can be pushed in this way into the take-up chamber depends, of course, on the amount of already exposed film previously accommodated in this chamber. The designers found that the maximum length of loose film which can thus be made available for lap dissolves is