

## NEW PRODUCTS

A liquid crystal display capable of replacing the cathode ray tube for oscilloscope applications has been announced by EEV Inc., 7 Westchester Plaza, Elmsford, NY 10523. The display uses dye phase-change technology which eliminates viewing-angle problems since no polarizers are required. A driving system, developed by the Royal Signals Research Establishment, a UK government agency, overcomes the need to use high-level LCD multiplexing for oscilloscope applications. The display can be driven using a 15-V supply and can be used in hazardous environments where high voltage supplies are unsuitable.



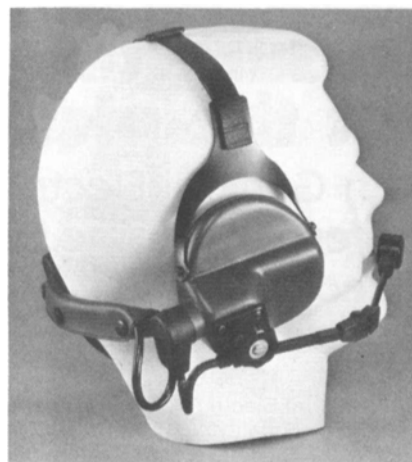
Liquid crystal display, EEV, Inc.



Arriflex 16SR camera.

A special environmental housing for use with the Arriflex 16SR camera has been announced by Optical & Textile Ltd., 22-26 Victoria Rd., New Barnet, Herts EN4 9PF, England. Made of perspex, it provides effective protection against dust, sand, snow, and rain — almost anything that can penetrate and cause damage to the camera body, lens components, and camera internals. Essential functions such as zoom, focus, and iris are available from the outside. The unit weighs 3 lb 6 oz.

The Slimgard, a TV cameraman's headset for high noise applications, has been developed by Racal Acoustics and is distributed by Television Equipment Associates, Box 393, South Salem, NY 10590. The independently wired earphones have foam liners and provide 35 dB of noise attenuation, making the headset suitable for communication in high noise situations such as basketball and hockey remotes and



Slimgard headset.

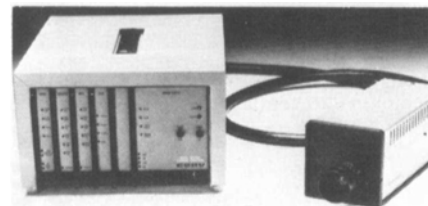
studio musical productions. A noise-cancelling dynamic microphone is supplied with a passive dynamic/carbon amplifier for carbon intercom systems.

The headset weighs 13 oz and has an adjustable headband, located around the back of the neck, and a positioning strap over the top of the head.



Reverberations system, BX-15.

A portable two-channel reverberation system, the BX-15E, has been announced by AKG Acoustics, Inc., 77 Selleck St., Stamford, CT 06902. It is based on the firm's Torsional Transmission Line principle. The BX-15E is fundamentally a torsional spring system with a high degree of diffusion in the transmission line resulting in a natural reverberation quality. The torsion elements consist of several parts with micro and macro variations of the line parameters. Controlled damping and supporting elements are placed at determined distances along the spring system. Additional electronic damping utilizing motion feedback permits variation of the decay time. Either of the two channels can be used and controlled separately. The BX-15E weighs about 47 lb and can be used in vans or mobile studio vehicles.



Closed circuit TV system, Cohu, Inc.

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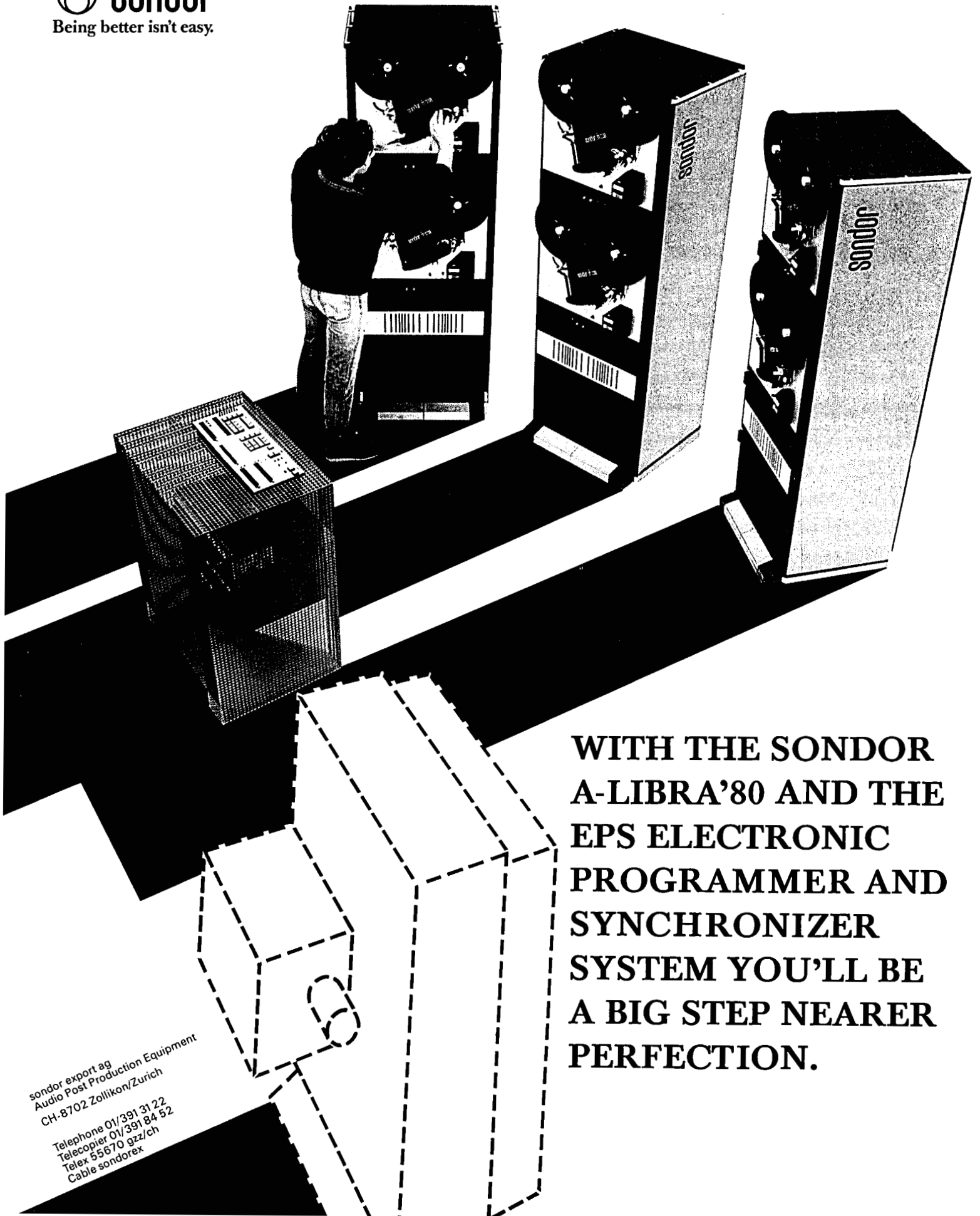
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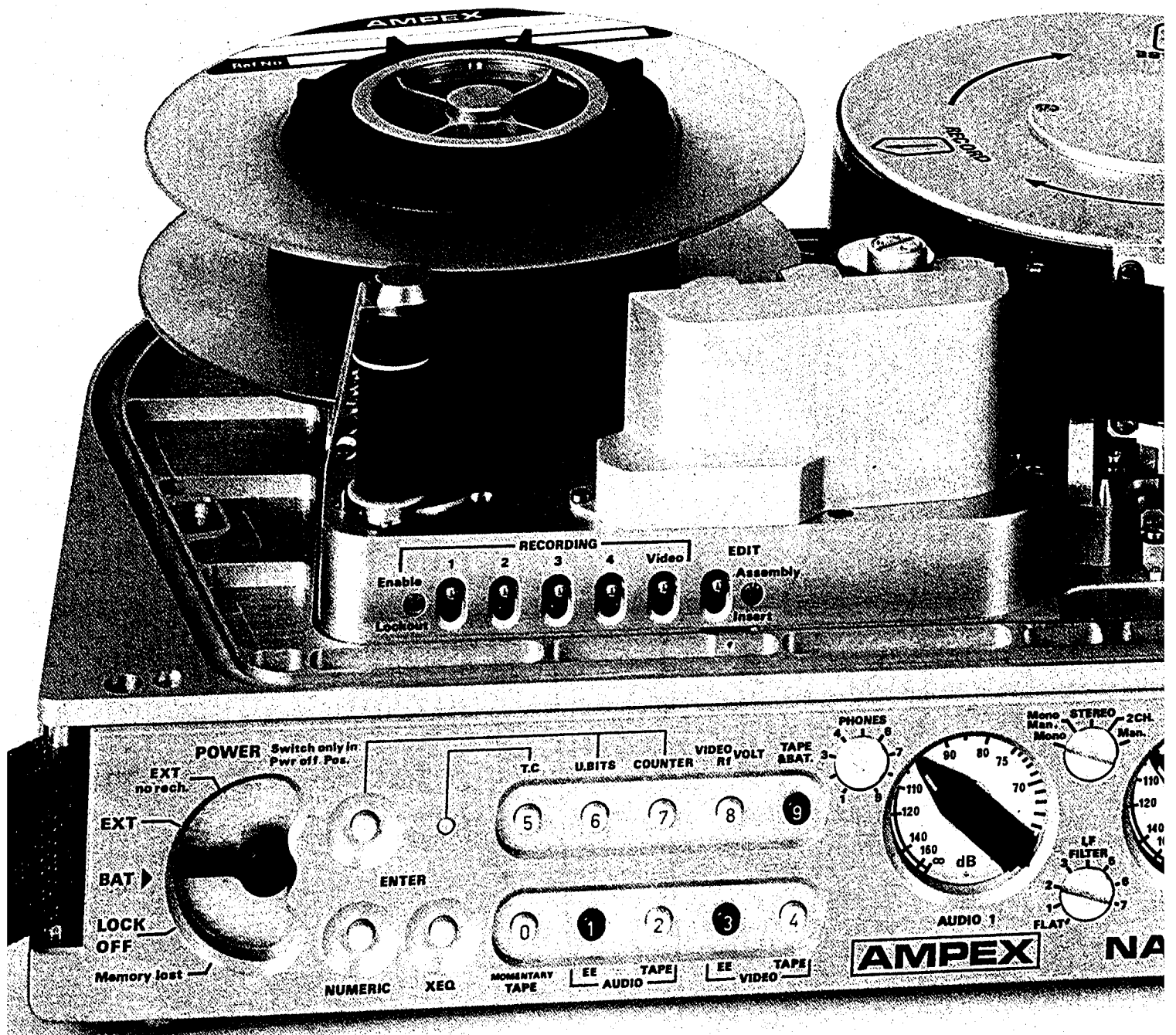
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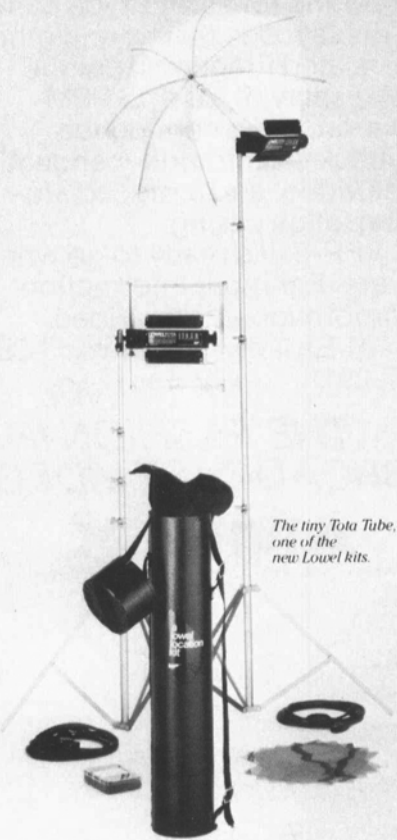
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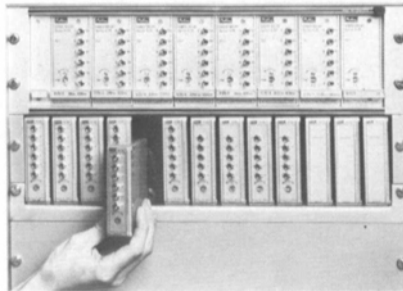
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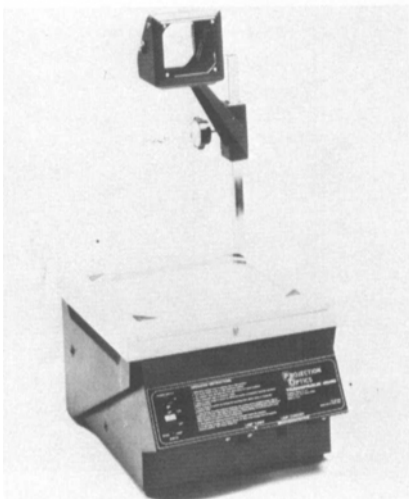


A new, high resolution closed circuit television system has been announced by Cohu, Inc., Electronics Division, Box 623, San Diego, CA 92112. Known as the 8000 Series, it produces 1400 TV lines of resolution from a 1-in. image. It can scan up to 1749 lines/frame and is available in 8, 16, or 32 MHz bandwidths.



*Video delay lines, Matthey Printed Products.*

A new range of 75-ohm video delay lines packaged specially to fit into 19-in. racks has been announced by Matthey Printed Products Ltd., William Clowes St., Burslem, Stoke-on-Trent ST6 3AT, England. Delay times range from 10 ns to 700 ns (2 to 140 m of coax cable). Called the VU Series, the new delay lines are designed so as to greatly reduce the frontal area. Up to 13 VU delay units can be mounted side by side in one 19-in. rack space three units high (5.25 in.). Connection to each delay unit is made at the rear of the units by BNC connectors.



*Transpaque overhead projector.*

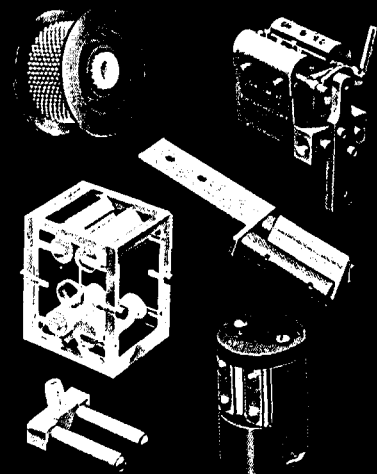
An overhead projector called Transpaque® 40/40 has been announced by Projection Optics Co., 8 Fernwood Rd., Florham Park, NJ 07932. Features include a 360-W quartz-halogen lamp with dichroic reflector. A Hi-Lo switch gives increased power to the lamps and provides more light on the screen. The dual-lamp design with lamp changer and spare lamp LED automatically indicates if the reserve lamp is in working order. Other features include 100-line Fresnel for sharper images without concentric rungs; self-locking focusing

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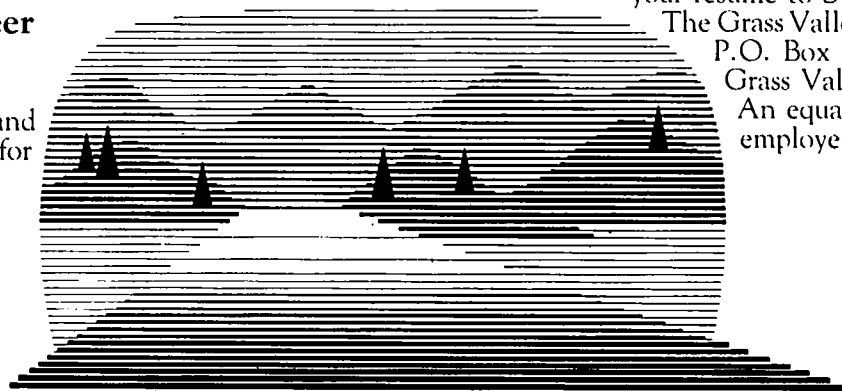
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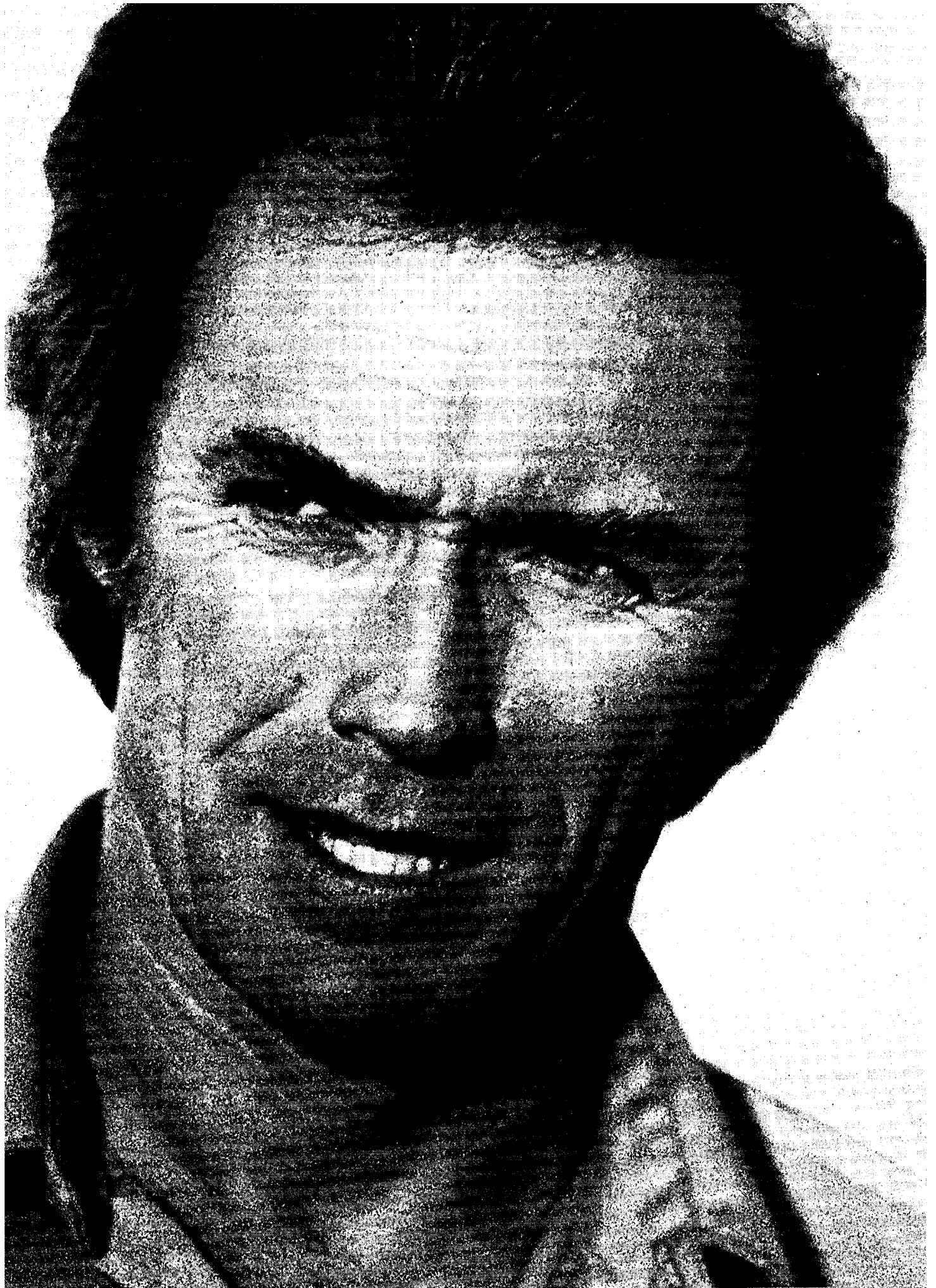
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*"Directing is knowing the concept you want and getting it."*

As an actor, Clint Eastwood has proven to be the fastest draw in the Western box office. His films of the last ten years have grossed \$1.4 billion, and he has been named "Star of the Decade." But much of his energy goes into his own production company, Malpaso Productions. He is unique in turning scant budgets (\$3.5 million for *Every Which Way But Loose*) into extremely high returns (over \$87 million for that same picture). He has directed eight features, including *The Outlaw Josey Wales* and *Bronco Billy*.

"I shoot fast. The first feature I ever directed—*Play Misty for Me*—was wrapped in a little over five weeks. *Breezy* was completed in less than five weeks. It's not just a matter of money. I like to have momentum, to keep the spirit and energy going. To me, directing is knowing the concept you want and getting it.

"Shooting on location is easier, because a crew gets wrapped-up in the spirit of the film. I cast my crews as carefully as I cast my actors. That's why we have such happy, democratic crews. And we move—I try not to keep people on location too long.

"A director should change camera angles a lot. My theory is, when you're looking at a film, you're looking at a flat piece projected onto a flat surface. The only way you can approach a 3-D feeling is to cross over and get the camera right in there. So the audience can feel a part of a group rather

than just observers of a group. Camera work is a lot like penmanship. The way you film a film says as much as the way it's written.

"Casting is one of the most important aspects in making a film. A film can live or die on it. The cast has to bring those characters to life. If you miscast a character, or one stands out wrong, you can throw the whole picture out of whack. It's like having a pebble in your tire.

"People say I know just what the public wants. I don't think the people themselves know what they want until they see it or hear about it. One should judge a property simply by whether or not one would like to go see it. There's a lot of gut instinct going when buying or rejecting a property.

"A lot of critics thought *Dirty Harry* was sort of a right wing film. It wasn't at all. It portrayed the circumstances that one guy was put into, and showed the frustration with our courts and our judicial system. Which is all very timely even today. The film was just ahead of itself. I try to say something different in every film, and this one is about that frustration. *Play Misty for Me* was a little statement on commitment and misinterpreting commitment in men and women. There is no 'Clint Eastwood message.' There are lots of different messages.

"I also try to find a look for each of my films. In *High Plains Drifter* the Mono Lake location, the mirage effect, the telephoto lens work, and especially the scorched,

almost flaming look, all contributed to what I was trying to say. The last was achieved with an Eastman color negative film, which gave me the really black blacks I wanted without pushing the film at all.

"For my latest picture, *Firefox*, we used the new Eastman color high-speed negative film 5293. We must have been among the first to use it in a feature. We were doing a lot of front-screen projection versus live action. We were also getting a lot of deflection. We figured the new high-speed film would save time and lighting, and we were right. We used very little supplemental lighting and got great definition. The scenes also intercut very well with the rest of the footage. It was the right film for the problem."

*If you would like to receive our monthly publication about filmmakers, KODAK Professional Forum, write Eastman Kodak Company, Dept. 640, 343 State Street, Rochester, New York 14650.*

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system; front lens element that provides image elevation up to 30°; and a sealed head to protect the projection mirror against dust, grime, and fingermarks. The price is about \$383.

The Miller 30 and Miller 50 fluid heads for ENG/EFP cameras have been introduced by R. E. Miller, Pty. Ltd., 30 Hotham Parade, Artarmon, Sydney, Australia 2064. The heads, weighing 7 lb 2 oz, feature an advanced fluid drag system that provides consistently smooth, repeatable pan and tilt actions through a range of three preset drag positions. In addition, both pan and

tilt actions can be set in "free-wheeling" positions. The built-in counterbalance system provides perfect balancing of the camera thus eliminating nose- or tail-heavy camera configurations. The system can also be activated to reset neutral balance when the camera's center of gravity changes with the addition of accessories. The Miller 30 has been designed primarily for ENG cameras, while the Miller 50 is best suited for EFP applications.

Both heads provide a choice of either of two camera platforms, a quick release platform, and a sliding camera plate with built-in quick release. The sliding camera

plate allows 100 mm of movement to complement the counterbalancing systems. Handles may be used left- or right-hand and are vertically and horizontally adjustable.



TKP-47 portable camera.

The TKP-47, a portable, automatic camera designed to be completely compatible with the TK-47, has been announced by RCA Commercial Communications Systems Division, Cherry Hill, NJ 08358. The two cameras use the same camera processing unit, remote control units, and setup terminal. A single setup terminal can serve a system composed of TK-47 and TKP-47 cameras and RCA's automatic telecine camera, the TK-290. The TKP-47 weighs 17 lb. It can be operated on a tripod or it can be handheld. The processing unit stores more than 100 camera settings to facilitate camera setup. The TKP-47 uses 2/3-in pickup tubes.

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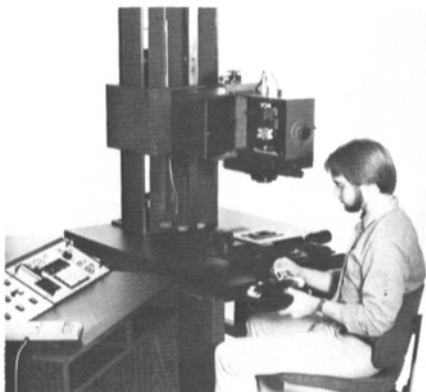
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MKIIC telecine.

The MKIIC telecine, an improved version of the Rank Cintel MKIII flying spot scanner, has been developed by Rank Cintel, Watton Rd., Ware, Herts SG12 OAE, England. Additional features of the MKIIC include a stepless shutter control and servo brake-release pedal to facilitate film lacing. The Varispeed variable-speed playback option enables film to be shown at speeds between 16 and 30 frames/sec without loss of picture quality. Principal operational feature of the MKIIC is that it can switch between 16-mm, Super 16, 35-mm and Super 8 film as well as 35-mm slide formats in a matter of seconds. Feature films shot for the wide screen present no problem, whatever the aspect ratio. Users may choose either analog or digital scanning. A number of options are available.



*Optical Animation Camera System II.*

**The Optical Animation Camera System II**, a new process designed to save up to 80% of camera time in the production of motion graphics and tilting photography by considerably reducing traveling time between exposures, has been announced by Optical Art Camera Corp., 150 Kent St., Ottawa, Ont., Canada K1P 5P4. According to André Proulx, corporation president, "The principle of motion graphics is to move artwork and camera during exposure; large, black-and-white intermediate negatives, usually 200-mm X 250-mm, have normally been used. After processing, the negatives have to be realigned for accurate registration. It occurred to us that by working with a much smaller-size camera, time could be considerably reduced. "A one-minute sequence of motion graphics on film using conventional methods would take about 12 hours of camera time; with System III camera time would be reduced to less than 2.5 hours," Proulx stated.

**Mikrofocus**, a computerized tracking focus device for use with motion-control, optical, animation, and live-action cameras, has been announced by Mikrolab, 21815 Providencia St., Woodland Hills, CA 91364. The system calculates, displays, and outputs positional servo information as necessary to allow continuous in-focus operation for any focal-length lens at any speed of movement. Special computer techniques allow the Mikrofocus to be installed on any number of camera setups with minimum mechanical alteration. All calibration is automatic and stored in non-volatile memory components. Each time the system is re-started all calibration data is recalled from the past job unless new data is desired. An external input connector allows the unit to be controlled from an external manual control or external master computer.

A high resolution 19-in. color picture monitor has been announced by Tektronix Europe B.V., P.O. Box 827, 1180 AV Amstelveen, The Netherlands. The 690SR is designed for camera control, production, and post-production applications, as well as for laboratory and systems applications requiring accurate display of images. Features include a high-resolution delta gun dot shadow mask picture tube, stabi-

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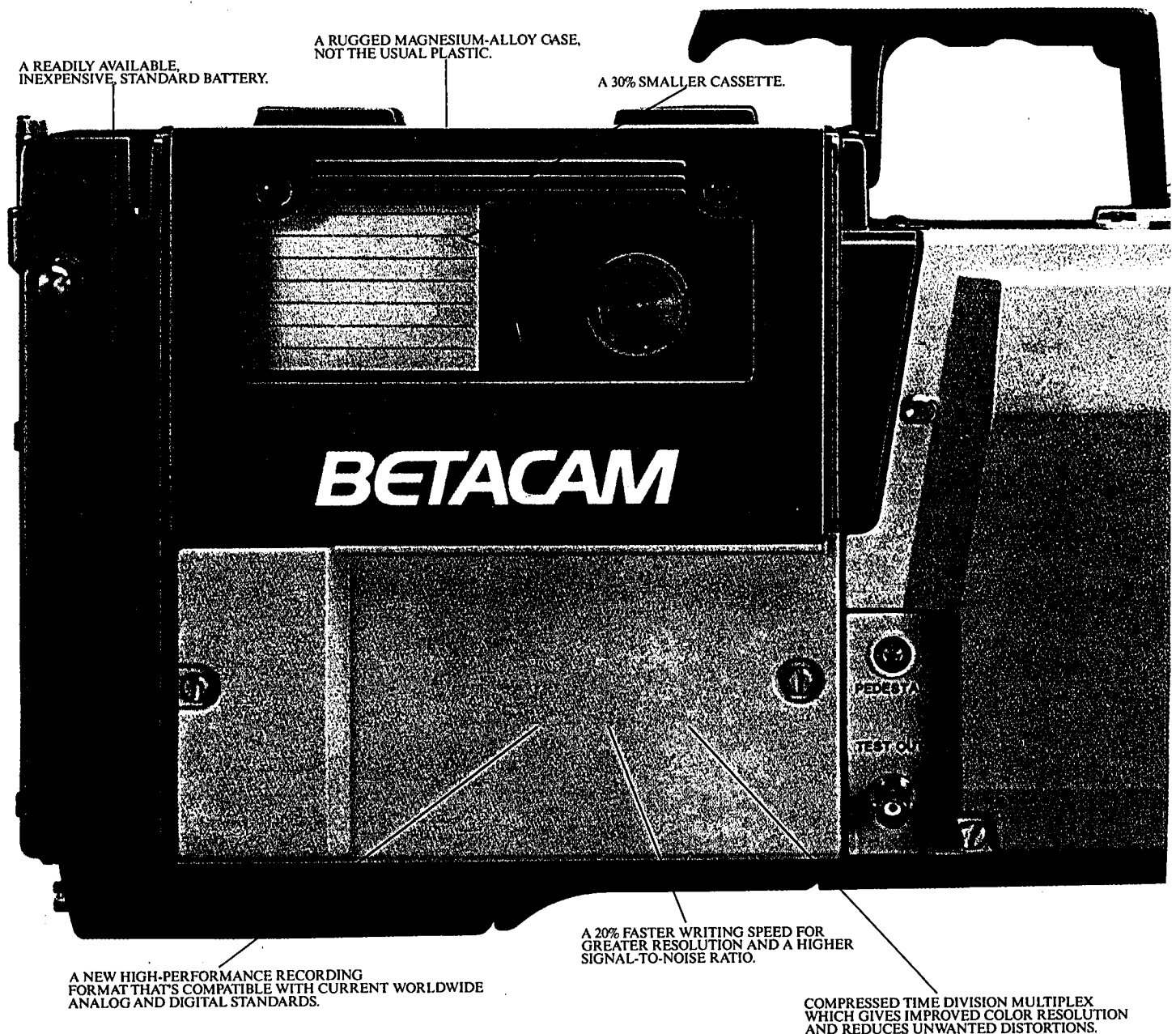
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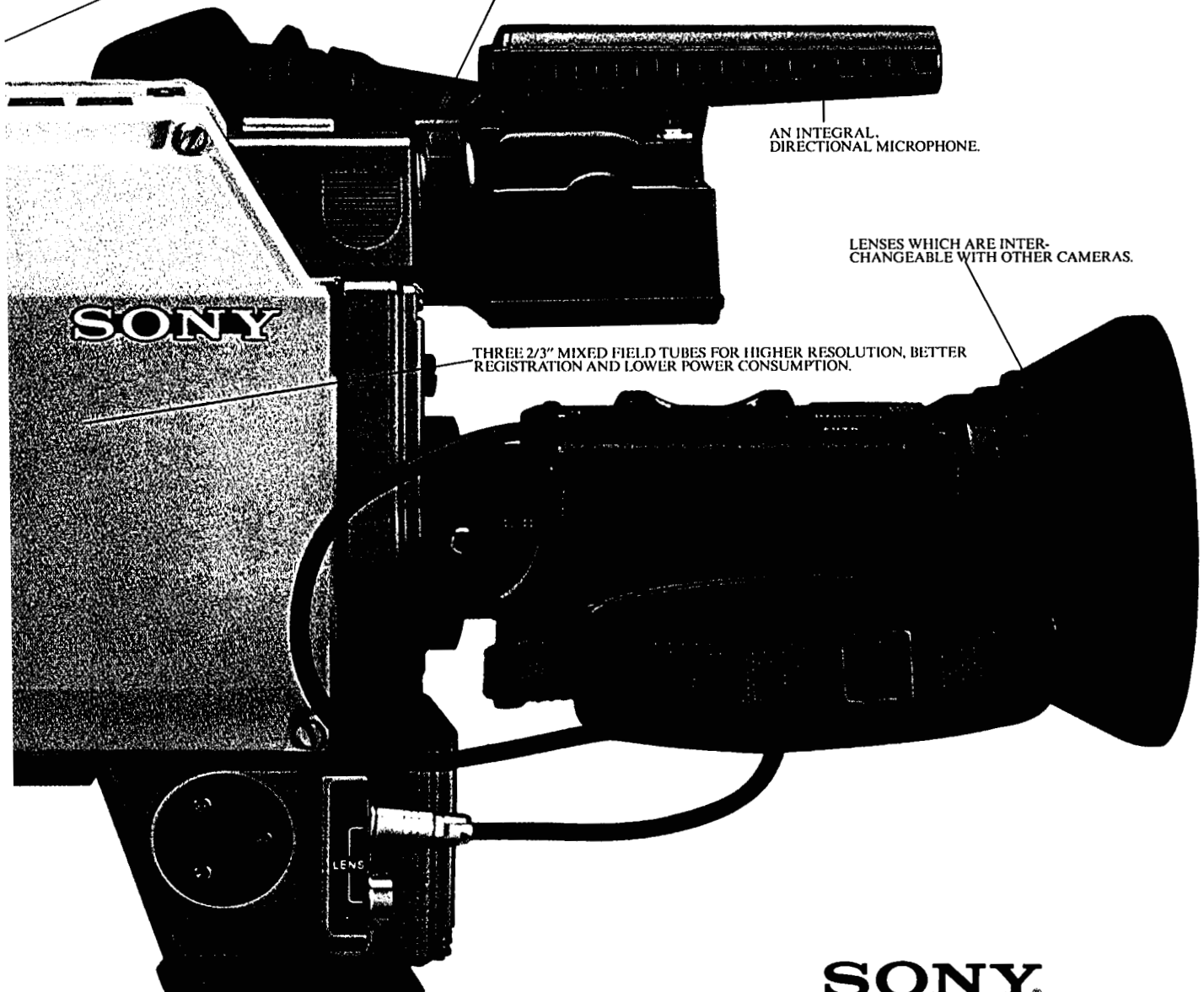
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# Camera Mart and Arriflex



Arriflex 35 III

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Arriflex 16SR

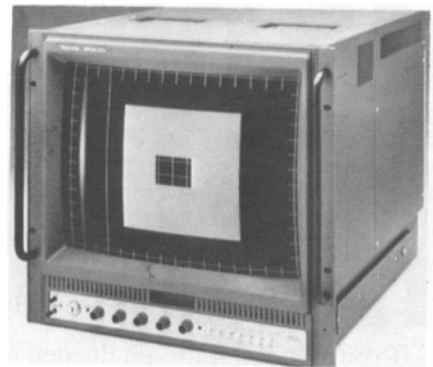


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