

THE SAMUELSON STORY

A tribute to an outstanding company which functions as world-wide provider and manufacturer of equipment to the film and TV industries

By SCOTT HENDERSON

(EDITOR'S NOTE: Over a period of several years, it has been the continuing policy of AMERICAN CINEMATOGRAPHER to, from time to time, focus the spotlight of attention on various companies which have made outstanding contributions to the motion picture industry. Organizations so honored in the past have included Arnold & Richter, Eclair, Cinema Products Corporation and Panavision, Inc., among others. The article which follows continues the tradition by paying tribute to an establishment, Samuelson Film Service Ltd., which has carved out a unique niche for itself, not simply as a world-wide equipment rental facility, but perhaps more importantly, as a manufacturer and innovator of special equipment precisely tailored to the needs of film technicians.)

In the world of professional motion picture production, when film makers talk about camera, lighting or sound recording equipment, Samuelsons, together with Panavision, whom they represent in Europe and Australia, sets the standards by which others are judged.

It all started about 20 years ago when Sydney Samuelson, a freelance cameraman, bought his own camera in order to be able to take on work, there being no established rental house in Britain at that time as there was in the United States.

When Sydney was unemployed himself he loaned his camera to fellow freelance cameramen, for a rental fee, rather than it lie idle on the shelves.

Inevitably the time came when Sydney was offered a job but could not accept because someone else was using his camera. When this became a habit Sydney suggested to his brothers that they each chip in £100 as a deposit on a second camera. At that moment Samuelson Film Service Limited was born.

Two of Sydney's brothers, David and Michael, were also cameramen, employed on a full-time basis by British Movietone News. The fourth brother, Tony, was trained as a lawyer but at that time was employed by a firm of stock-brokers in the City.

The need for equipment grew and between the brothers they ploughed back all their income into the business, buying one of the first Arriflex 2A cameras to be imported into Britain, equipping it with Cooke Series II and III lenses when these became available and generally striving to provide the latest and the best, as is necessary for a rental company (no one likes renting dog-eared, obsolescent equipment) all packaged together in a manner that Sydney, and later David and

Michael when they joined him full-time, would require to have it for their own use.

The first feature film they serviced was TOM JONES, a turning-point film for both the British film industry and Samuelsons. It started a vogue for film-making on location independently of a studio base, which the brothers were happy to supply.

In the middle of the '60s Sydney, making his first trip to Los Angeles, knocked on the door of Panavision and met Robert Gottschalk for the first time.

As Panavision became the accepted standard for anamorphic lenses, 70mm cameras, etc., supplying such European-based pictures as LAWRENCE OF ARABIA and DOCTOR ZHIVAGO it became necessary for the Panavision organization to have a London representative. Robert Gottschalk took the advice of Freddie Young, the Director of Photography, and Academy Award winner for those two films, and appointed Samuelsons as Panavision's



The deceptively unimposing facade and main entrance of Samuelson Film Service Limited, located in Cricklewood Broadway, London, four miles northwest of Marble Arch. Here a staff of 300 services film companies all over the world. (BELOW) The "nerve center" of Samuelson's, where incoming and outgoing orders on a global scale are coordinated. The company prides itself on servicing emergencies of film-makers anywhere at any hour of day or night.



European Managing Associates.

This was the start of a long and fruitful relationship which has enabled Panavision to have their equipment made available internationally and for European film makers to have the best equipment in the world available on their doorstep.

Other aspects of Samuelson's operation grew in parallel with the supply of equipment for feature film production. They also provided regular 16mm and 35mm equipment to makers of TV commercials and TV program makers, together with sound recorders, lights, generators and, where necessary, crews also. For many of the early years David continued to work as a cameraman, using the company gear, shooting such TV programs as *CANDID CAMERA* and *WORLD IN ACTION*.

Throughout the early '60s, the company continued to grow until it could be claimed to be the most complete, and perhaps the largest, film facility company in the world.

The international aspect has always been an important one, indigenous British financed, produced and scripted film-making industry being somewhat limited for no other reason but that Britain accounts for only 4% of the world box-office gross. However, as they share a common language with the United States, it became more and more convenient for American-generated pictures being made in Europe to take their equipment out of London.

The stories of servicing pictures overseas from Britain are many like the case of the crew who phoned from Malta late one afternoon to say they had just dropped their Mitchell Mark II camera in the sea and "could they have another". Samuelsons prepared a replacement, compiled and typed shipping lists, got the replacement to the airport in time to catch a night freighter and the crew was shooting with a fresh camera early the next morning.

Today, in continuing to satisfy these needs, every outfit and item of equipment which they supply is programmed into a computer which can type out shipping lists and prepare carnet documents instantly at the press of a button and have their own London Airport freight company, Samfreight Limited, to ship equipment quickly and efficiently all over the world.

Meanwhile they expanded abroad and now have operations in Paris, Sydney, Melbourne and Johannesburg.

At their Cricklewood Headquarters, just 4½ miles north of London's Marble Arch, Samuelsons have almost 300 staff taking orders from clients—mostly on the telephone—preparing them with the



The Brothers Samuelson. (LEFT) Sydney, who founded the company more than 20 years ago when, as a working newsreel cameraman, he began renting out his own camera between jobs. (RIGHT) David, who is responsible for many of the innovative pieces of equipment designed and manufactured by Samuelson's. (BELOW LEFT) Michael, who likes to lead crews in the filming of Olympic Games and World Cup matches. (RIGHT) Tony, a lawyer by training, who races airplanes and horses (though not at the same time) for relaxation.

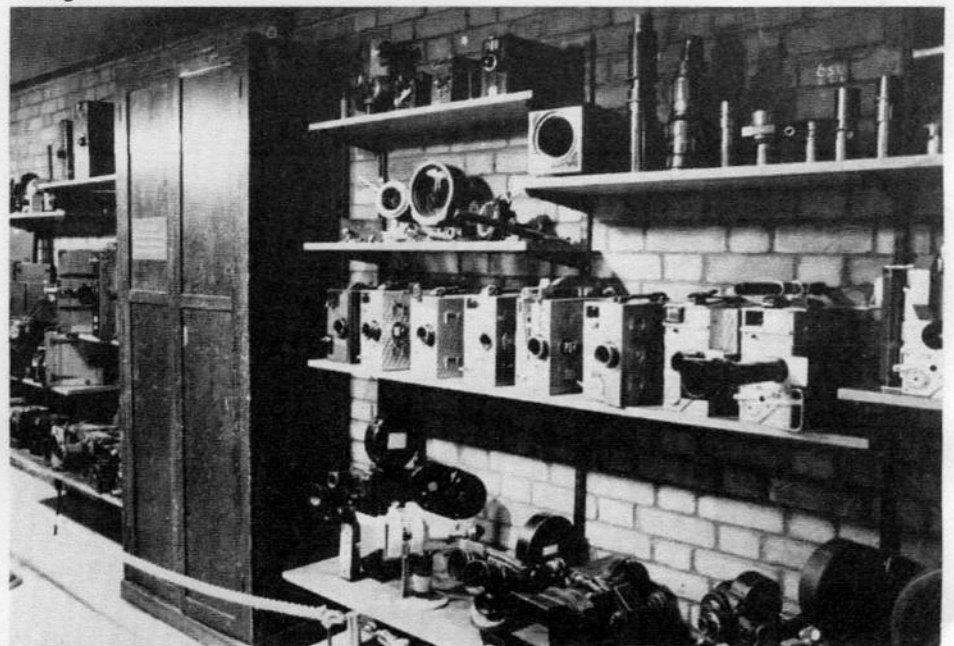


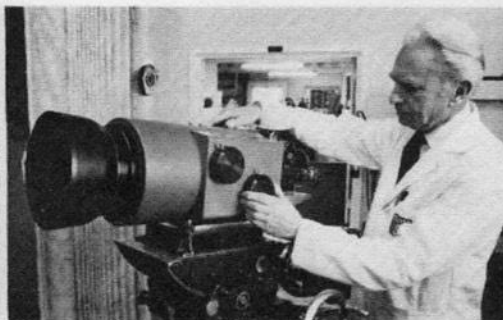
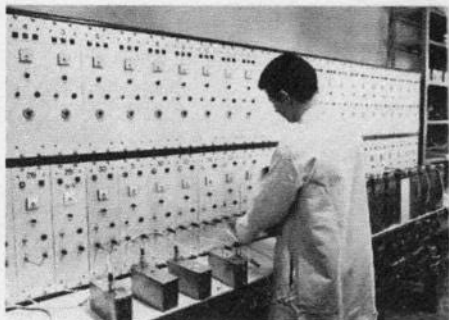
same philosophy as when Sydney did it himself, designing and manufacturing items which they cannot go out and buy, supplying audio-visual and television equipment, operating a large fleet of specialized vehicles and now building a studio complex especially orientated to TV commercial makers.

Samuelson's manufacturing facility became necessary, in the first place, in order to be able to interface all the different items they supply. Panavision, Mitchell, Arriflex, Eclair, Aaton, Photosonics,

Beaulieu, Bolex, Cinema Products and Auricon cameras on the one hand, must be able to be fitted, where possible and practical, with Panavision, Cooke, Angenieux, Zeiss, Killfitt and Canon lenses and with support for the heavier lenses. Filter holders and matte boxes to fit everything must be supplied, all manner of camera supports must take all manner of cameras, and so on. Additionally Samuelson's innovates much specialized equipment. Among the many items is the first 20:1 zoom lens for 35mm

Part of the Samuelson collection of early and exotic motion picture equipment. The cupboard to the left is a constant reminder of humble beginnings. A plaque on its door reads: "In 1956 this cupboard contained Samuelson's entire stock of equipment." Today that stock consists of many thousands of items of equipment in several divisions throughout the world.





(LEFT) Samuelson's battery charging department. (CENTER) Always on the lookout for interesting lenses, Bill Woodhouse, Chief of Optics, checks a Canon zoom lens with a range of 20mm-500mm and a maximum aperture of T/1.8. (RIGHT) Doris Irving, Manageress of the filter department, checks out a set of Samcine nets. (BELOW LEFT) Samcine case fabrication department. (CENTER) Checking out a 16mm projector in Samuelson's Sight & Sound division. (RIGHT) Part of the camera equipment rental store. The section shown here is only for specialized lenses, and contains only those that are "in" at the moment.



usage; they were the first to modify a 28-280mm Cooke zoom lens made for TV cameras to 25:250mm, which Cooke now calls the Cine-Varotal. They have a 22-220mm T/2.5 wide-angle/wide-aperture zoom lens and have recently produced the widest-angle, lightest-weight hand-holdable zoom lens for 35mm shooting, which has a range of 18-100mm and weighs only 5 lbs. with a silent zoom motor, also of their own design.

They hold patents on an adjustable limpet camera mount (a method of at-

taching a camera to a vehicle which they pioneered), a depth of field calculator with separate scales for fixed focal length, zoom lenses, etc., a front projection rig with additive color light source (in co-operation with a leading British cameraman, Harry Waxman) and an inclining prism which can be used with any lens of 24mm focal length or longer (12mm with 16mm cameras), which enables a cameraman to shoot at zero camera height with correct image orientation and without loss of quality or effective aperture.

Since its very beginnings, Samuel-

son's has pursued a policy of providing unique and exclusive items of equipment, "even if they have to make them themselves".

In the earliest days the ideas for specialized items usually came from the brothers themselves, based upon their experiences as working cameramen. Some were quite simple devices, some have been quite major engineering undertakings.

For instance, to take a simple idea, when they bought their first Arriflex 35mm 2A cameras as cameramen they noticed that the "swan neck" adaptor that was supplied to fit the camera onto a flat-top tripod head, such as a Worrall or Moy geared head, had a circular shaped base, which meant that the cameraman had great difficulty in ensuring that the camera was correctly aligned on the tripod head in a fore-and-aft direction. One of the first Samcine products, therefore, was a support bracket with parallel sides, and with provision for attaching matte-box and lens support bars thrown in for good measure.

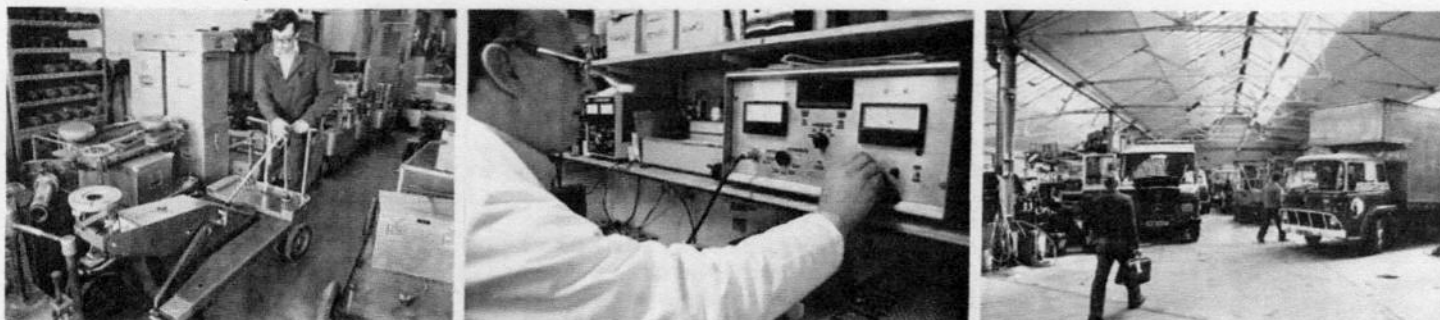
In the early '60s, when Eclair introduced the 16NPR it was noticed that the tripod head adaptor of that camera, which took the form of a shoe fitted to the underslung camera motor, was short at the front—meaning that when the camera was free-standing and fitted with a zoom lens, it would tip over onto its lens when

Work in progress at Samuelson's Production Village, conceived as a studio complex of stages of various sizes, and related equipment, principally adapted to the production of television commercials. Excavation for the "village pond", to be surrounded by lush landscaping, can be seen in the foreground. The Village is scheduled for completion the first week in July.





(LEFT) Tyler Helicopter Mount department. (CENTER) Camera equipment rental check-out department. Before any outfit leaves, every part is examined and the camera is run with the batteries that will be supplied with it. (RIGHT) Checking out Samuelson's new ICL 2903 computer. The computer has a 36,000-word main memory and a 140-megabyte on-line disk storage. (BELOW LEFT) The dolly department. (CENTER) Prototype of Samuelson's new battery testing device which actually measures a battery's ability to retain a charge. (RIGHT) Vehicle maintenance department.



the magazine was removed. Furthermore, the regular base was attached at the rear of the motor, so that it could not be used hand-held. Thus, when a camera was in the hand-held mode and put down on the ground it had to lie on its side, maybe with the lens in the mud. So a new motor shoe was designed for the NPR which would not tip over, which could be hand-held and was lightweight. It was a cameraman's base designed by a cameraman.

When the very first closed circuit TV cameras were introduced, also about 1960, it was realized that a TV viewfinder could be an important aid to film-making. For their prototype TV finder, which they called the "UC2" they fitted a beam-splitter in front of the camera taking lens so that the closed circuit TV camera (which was fitted with a zoom lens so that it could be matched to the film camera lens) could see the scene without any parallax errors. Shortly afterwards they

developed a system of taking a TV picture off the ground glass of a mirror-shutter reflex camera which they called "Samcinevision" and which was first used by Oswald Morris when he photographed OLIVER in 1967.

Samcinevision has been in constant development ever since. Nowadays they have models to fit almost any 35mm film camera and the system is available in color as well as black and white.

Currently they are working on an inexpensive TV frame store system to replay a scan or frame immediately after it is recorded during the period that the film camera shutter is closed to the ground glass and TV camera. This should improve the TV quality appreciably.

Another "first usage" with Oswald Morris as the Director of Photography was the Samcine "shimmering filter". When Samuelson bought their very first star filters, which were of a deeply grooved type, David noticed that if they

were rotated in an eccentric circle in front of the lens a point source of light would appear to shimmer or sparkle. As a result, the Samcine shimmering filter was devised, a motorized rotating filter holder which moved the filter in front of the camera lens in an eccentric circle. Ossie used it to great effect in the "Christmas Tree" scene of SCROOGE.

Many years later David, who collects early film equipment as a hobby, bought a set of early filters in Sweden, one of which was a deeply grooved star filter. He was told that this was used in the very first Garbo film and that the Swedish cameraman moved it about in a circular motion to make the point light reflections in her eyes appear to sparkle. There's nothing new.

The same motorized filter holder, which fits into a regular 6.6-inch matte box, is now used, without the eccentric action, for their special set of 16 different multi-image lenses and for a "dove" opti-

(LEFT) "Rentacamera", Samuelson's over-the-counter operation, situated in the heart of London's filmland. It rents still, as well as cine equipment and houses the "Book City" film bookshop. (CENTER) a corner of "Book City", which specializes in film technology books. Samuelson's sells 500 copies of AMERICAN CINEMATOGRAPHER each month. (RIGHT) Equipment store for Samuelson Lighting.



cal turnover prism.

Samuelson's Engineering Department is always dealing with oddball requests for special camera mountings. In recent times they have made a rig to place a camera next to a horse's hoofs for a Polo picture, on a Hovercraft-type lawnmower for a football picture, on a lance for a jousting picture, on crash helmets, on racing cars, on bikes and motorbikes, on all manner of vehicles, and so on. To do this they have developed a whole series of mounting systems. They were possibly the first people to use suction cups to attach a camera to the side of a motor car and the Samcine Limpet Mount is still the only one which hinges out to any angle and can take either an Arri Bowl-type pan and tilt head or a flat camera plate attached to an Arri Bowl, so that the camera can be levelled, pointed precisely in any direction and locked off in any position.

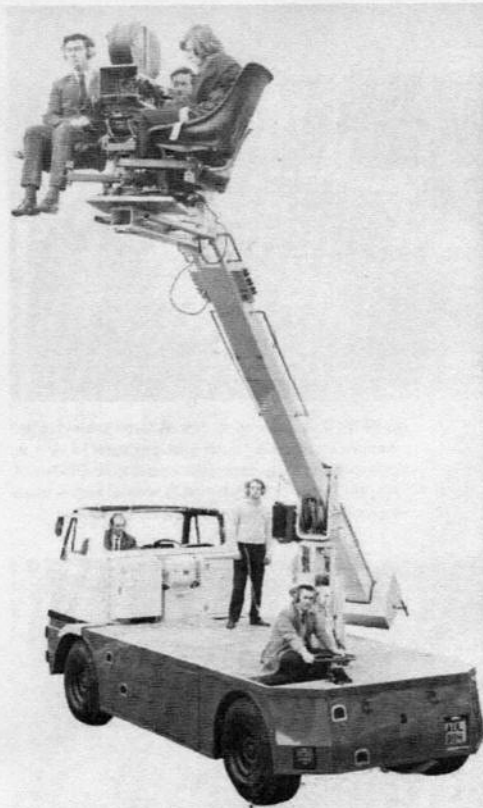
The idea of using a female Arri tripod bowl as an interface for mounting either a tripod head or a flat plate camera fixing has been further developed into an item they call a "paddle mount", a female Arri Bowl attached to a short length of regular scaffold tube which can then be affixed to all manner of supports from the roll bar of a Grand Prix racing car to a scaffolding tower to isolate the camera support from

the "flexible" floor which people move around on.

Other support systems manufactured by Samuelson's include an Arri Bowl-to-Mitchell adaptor which can also be used as a high hat to affix to a flat surface or which can have a 1 1/8" lighting spigot screwed to the underside, so that any lighting stand can be used as a camera "tripod".

Similarly they have made a levelling high-hat for Mitchell-type tripod heads which can either be used as a leveller on top of a tripod, as a high-hat on a flat surface, with a spigot adaptor on a lighting stand or Molevator, or with scaffold clamps to attach a camera directly to a scaffold tube rig.

Many years ago when Sydney was attending a BSC meeting the conversation got around to the problems of multiple reflections encountered when gelatine daylight-to-artificial light compensating filters were placed on windows. It was suggested that if a flat and rigid filter could be made, the reflections could at least be limited to one only per lamp, which might then be avoided altogether. Sydney came into the office the next morning, found a supplier who was prepared to manufacture large (8 x 5-foot) sheets of "85" and ND.3, .6 and .9, 1/8" thick filter and "Samcine Acrylic Window



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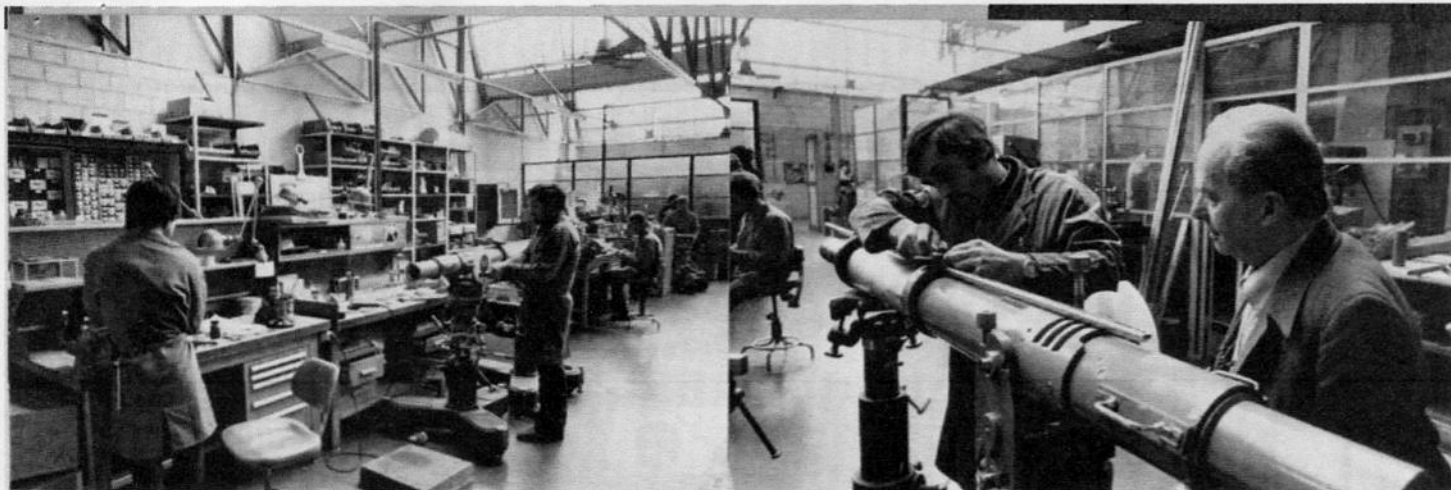
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(LEFT) The Camera Maintenance department of Samuelson Alga-Cinema, Paris. (RIGHT) Manufacturing a LOUMA at Samuelson Alga-Cinema. Albert Viguiet on the right. The LOUMA is a lightweight boom that supports a remotely controlled camera. Most recently used in the filming of Steven Spielberg's "1941", it is expected to open new horizons for creative film-makers.

Filter" was born.

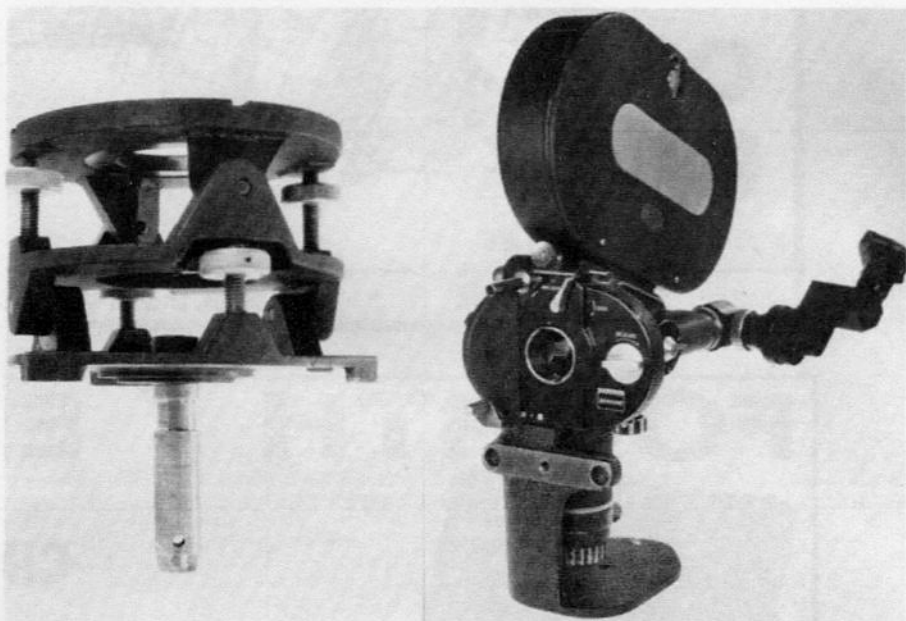
Another "filter" product born of discussions with Directors of Photography is Samcine Nets. Cameramen would often talk of the little pieces of old silk voile they had found in an attic and liked to use to give a nice soft look to their pictures. It was explained that window net or silk stockings was not the same as the type woven with square corners "like grandma used for her veil". The exception was Oswald Morris, who prefers nets with round corners.

To satisfy the demand, Doris Irving, the head of Samuelson's filter department, was sent to the various fashion centers of Europe where fine silk voile might be available to buy quantities of the various types. From these a set of five was selected, all slightly different, four with square corners and one with round, and arbitrarily numbered one through five. They were made up into rigid frames in various sizes to fit all types of matte boxes. Since then, whenever a set of Samcine Nets is supplied, the number 1, or whatever, will be the same as the number 1 supplied the previous time that the cameraman used Samcine Nets. Shortly afterwards cameramen asked for white nets, to give a soft desaturated look and these were found too. Nowadays they even have them multi-colored.

One day an optical factory which supplied them with diopter lenses from which they made up their sets of five full or split diopters, another Samcine product, gave David a book illustrating dozens of different types of prisms that could be made.

Among them he noticed one called a Bauernfeind prism "used in the eyepieces of astro telescopes to bend the light paths so that the instrument could point upwards, but the eyepiece be horizontal". For this particular form of prism the light is both reflected and re-

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(LEFT) Samcine "Mitchell" fitting levelling high-hat, with lighting spigot adaptor. (RIGHT) Arriflex 2C with Samcine hard-front lens mounting, Samcine Any-Angle Orientable Viewfinder and Samcine Swan-neck adaptor with parallel sides.

(LEFT) Samcine Super Limpet Mount in horizontal position with flat-top adaptor fitted. (RIGHT) Super Limpet Mount in vertical position with a pan and tilt head fitted. The Limpet is a mount with tremendous holding power for mounting cameras to flat or curved surfaces of vehicles, and is adaptable to a number of other applications.



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fracted and because it is bent twice comes out the other end the same way as it went in (not like a mirror or a right-angle prism) and with insignificant losses in both optical quality and transmitted light. He thought: "Why not put such a prism in front of the lens, instead of behind; so that it could be used for very low or very high angle photography?" The application was so novel that he was able to obtain patents in Britain, the USA and many other countries. It is now very much used, especially when filming miniatures.

Samuelson's has designed and built many vehicles over the years including a very large prime mover camera crane, the Sam Master, which incorporates many unique features (removable and interchangeable low, tall, short and long front camera platforms, motorized travelling counterweight for rapid balancing, cabling for camera power supply, lighting power supply and TV viewfinders built into the zoom arm, etc.) and which can give a maximum lens height of 27 feet, two mobiles (not as much used in Europe as in the USA), a large insert car (with a

seven litre engine, optional four-wheel drive, out-rigger towing, many camera positions and an AC alternator to power HMI lighting), a small insert car which involved converting a four-wheel vehicle to a six-wheeler, and so on. Their fleet of specialized vehicles, generators, alternators, lighting trucks, camera cars, delivery vans and other vehicles numbers more than one hundred, all of which are serviced in-house.

On another occasion Bill Pollard, who had designed the Kelly depth of field calculator agreed with David that that calculator was not accurate for zoom lenses and that an entirely new design was required. The latest model, the Samcine Mark II calculator has separate scales for both fixed focal length and zoom lenses, as well as many other features. When David visited Elstree Studios recently he saw Stanley Kubrick shooting THE SHINING using some ultra wide aperture lenses full open. Stanley told him how much they relied on the Mark II calculator and how accurate it is.

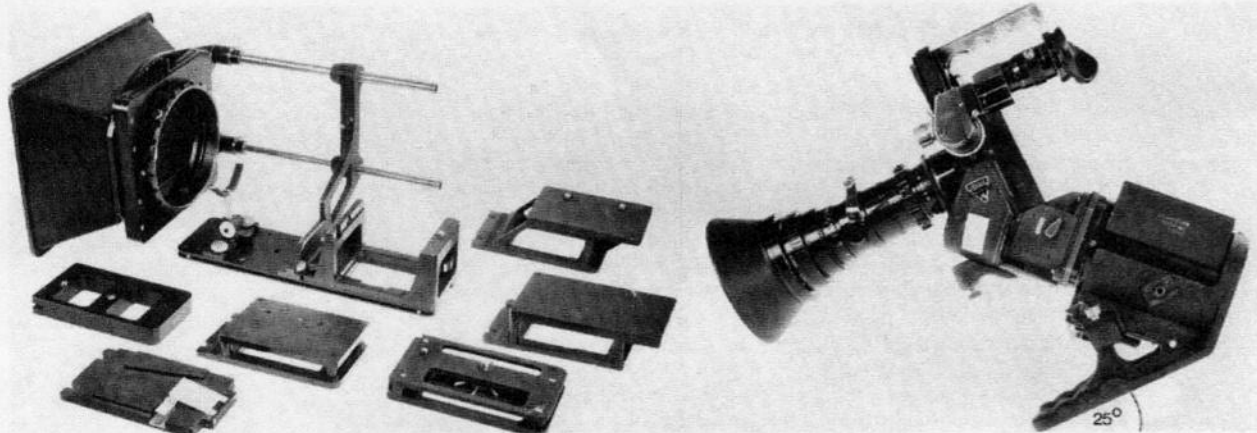
A problem for a company such as Samuelson's is interfacing one type of equipment with another. For instance they have many cameras with different types of lens mounts (Aaton, two types of Arriflex, C-mount, Cinema Products,



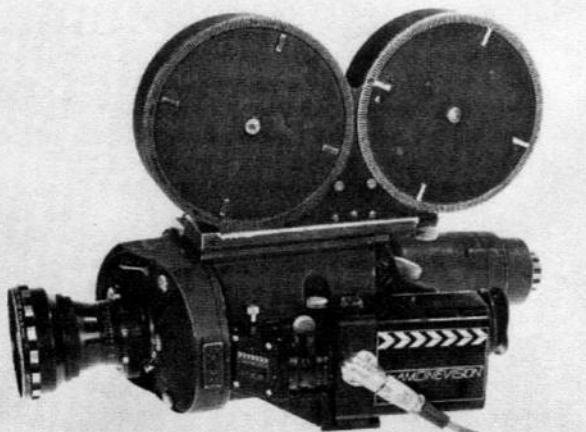
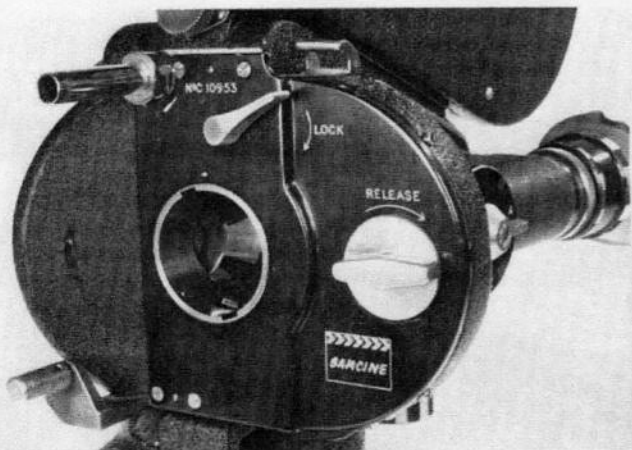
The Samcine Rain Deflector is handy for filming storms at sea. The whirling glass disk in front of the lens keeps the field free of water spray.

Eclair, two types of Mitchell and Panavision), and goodness knows how many zoom, telephoto and other specialized lenses which must very often be able to fit onto any camera and be adequately supported.

To fit any lens onto any camera, the first requirement is to hold flange focal distances on both camera and lens mountings to very tight tolerances, so that the zooms remain in focus throughout their range and focus scales remain



(LEFT) Samcine Type 180 Support System, here seen with adaptor to Arriflex 2C, "Y" type lens support and 6.6-inch matte-box, and with adaptors for Mitchell S35 Mark II, Arriflex 2C with Cine 60 base, Arriflex 35BL, Arriflex 16SR and Eclair CM3. (RIGHT) Eclair NPR camera fitted with Samcine Base. Note how camera can be tipped forward without tipping over. (BELOW LEFT) Samcine hard-front modification to an Arriflex 2C. (RIGHT) Mitchell S35R Mark II camera fitted with Samcinevision TV viewfinder.





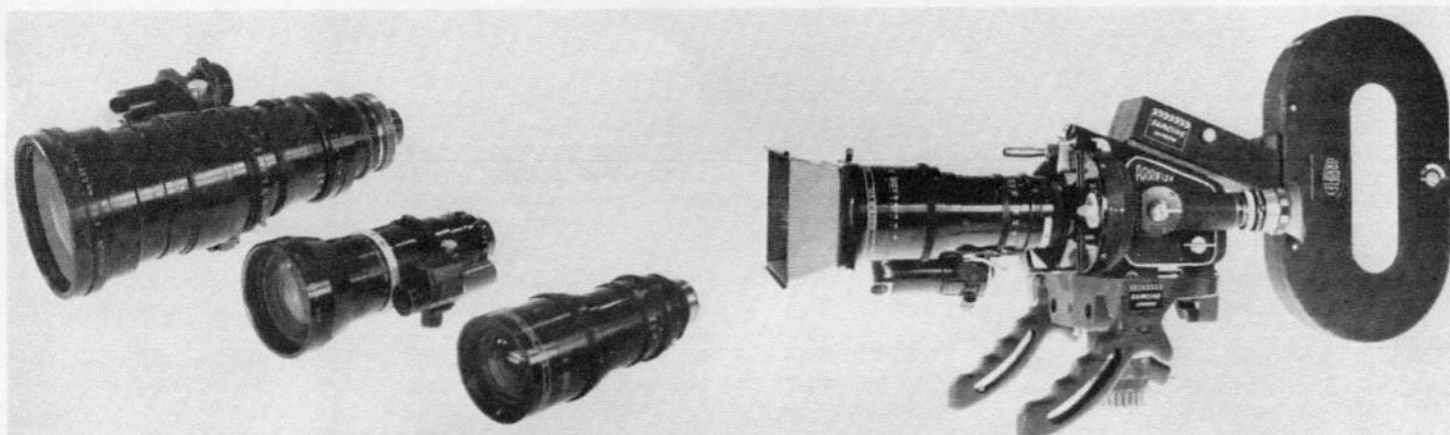
(LEFT) Arriflex 2C with Samcine Follow-focus Matte-box and Samcine "Italian" Door. (RIGHT) Samcine "Italian Door" and Samcinevision TV Viewfinder. Samcinevision was first used by Oswald Morris, BSC, for photographing OLIVER in 1967. Samcinevision has been in constant development ever since. Nowadays Samuelson's has models to fit almost any 35mm film camera, available in color, as well as black and white.

accurate. The second is a support system, with adaptors to fit any camera, with supports to place any heavy lens in an exact position to line-up with the camera and to provide an adequate sunshade and matte-box which takes two sliding and rotatable filters, plus a rotatable pola-screen. The Samcine "Type 180" support system does all of this and has proven to be an indispensable item for a major rental company, which just cannot be bought outside.

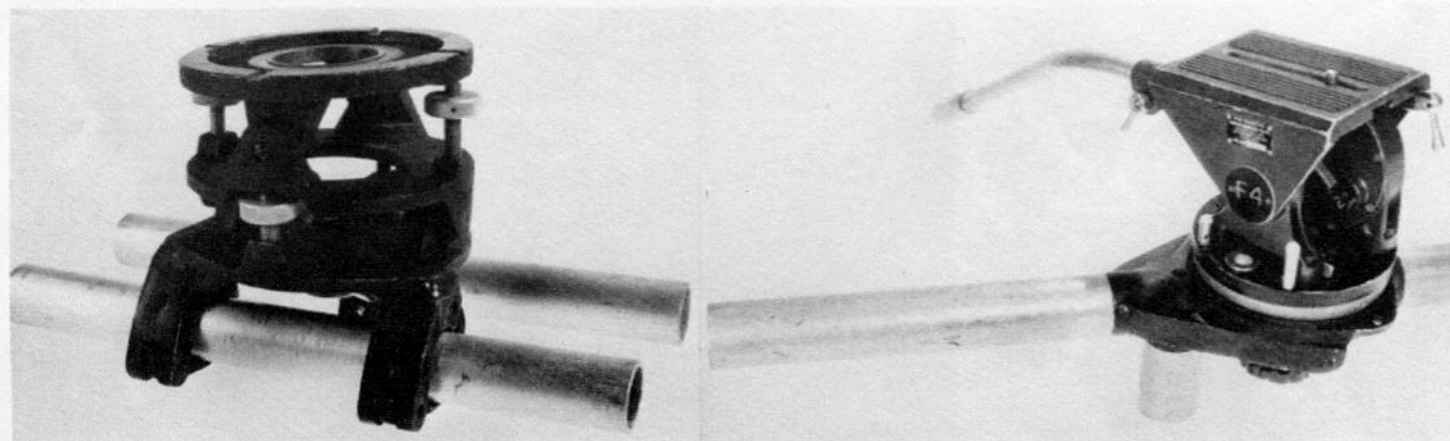
Spinning disk-type rain deflectors are another interesting item. Originally developed (not by Samuelson incidentally) for the storm sequence of RYAN'S DAUGHTER, Samuelson's now has three heavy-duty types in service, plus a lightweight hand-holdable type most suitable for 16mm usage. As with virtually everything else, the Samcine Rain Deflector can be used with a dozen different cameras and with all types of lenses from wide angle to telephoto or zoom.

In association with Mike Fox, a prominent British camera operator, Samuelson's is producing a new "Fox Wedge" to give additional tilt and camera balancing facilities to flat-top tripod heads, such as the Moy, Worrall, Vinten, etc. The earlier models of this item are highly popular in Britain and elsewhere and the new updated model should find great acceptance.

The introduction of HMI lighting and
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(LEFT) Three of Samuelson's special zoom lenses for 35mm cinematography. (Left to right:) 22mm-220mm, 1/2.5 wide angle, wide aperture, 10:1; 25mm-50mm, T/9, 20:1; 18mm-100mm, T/5.2 wide angle, lightweight. (RIGHT) Arriflex 2C fitted with Samcine 18mm-100mm zoom lens, Samcine hard-front modification, Samcine shoulder magazine and Samcine handgrip. (BELOW LEFT) Samcine "Mitchell" fitting levelling high-hat with scaffold clamp adaptor. (RIGHT) Samcine Paddle Mount.



our cameras were equipped with video monitors which were eyes for the Muppeteers. It would have been virtually impossible to make the movie without the monitor system, as the monitors provided the only means by which the Muppeteers could follow their own performance. We also taped all the shots to double-check that nothing sneaked into the frame that wasn't wanted. Even with a number of people checking the playback an occasional unwanted arm or head would show up in the rushes. On location, Hill supplied a DC battery-operated video system. The monitor system performed without a hitch throughout the entire shooting schedule. Any shutdown of the video system would have meant a production shutdown, but this didn't happen once.

THE MUPPET MOVIE is a lovely, magical super-film. My director, James Frawley, whose confidence, great demands, and expectations gave me a chance to produce, was a challenge to work with. Jim Henson, Frank Oz, and all the Muppet people were marvelous to work with—total pros and very supportive. Everyone from production to the hard-working crew contributed, making THE MUPPET MOVIE the most pleasurable experience of my career. ■

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the need to distribute to 220-240 or 280-volt AC safely on location (even in the wet) has introduced a problem to Samuelson's Lighting Division. Klieg-type stage plugs, HI and spider-boxes, "Technicolor Lugs", etc., used to distribute 110-volt DC are potentially lethal with high voltage AC and prohibited for such use. Furthermore, there is now a mandatory requirement in Europe to have an earth leakage device in an AC circuit which will automatically detect if there is a short circuit to earth (ground) and switch off the power should it occur.

Again, there is no such distribution system available and Samuelson Lighting Limited had to design one which they hope to sell on a world-wide basis.

Using the familiar BS 4343 plug and socket system which is acceptable all over Europe, well tried and tested in factories and on building sites and available in a range to carry 16, 32, 64 and 125 amps (125 amps at 220 volts is the same power as 250 amps at 110 volts). Samuelson's has designed a power distribution system which incorporates an earth leakage detector, which can be temporarily switched (by a key) to give a visual warning rather than to switch off all

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PERFORMANCE EXTRAS

on the New Miller VG50 Fluid Head

Professional cameramen demand the finest... that's why they have preferred Miller Fluid Heads, the original Fluid Head.

The new, VG50, heavy duty Fluid Head will support movie and video cameras weighing up to 50 lbs., and incorporates the many features that have been the hallmark of Miller Fluid Heads... and MORE.

In addition to the smooth action of viscosity drag, variable tension control screws for pan and tilt units,

tilt and 360° panning capacity, the new VG50 has:

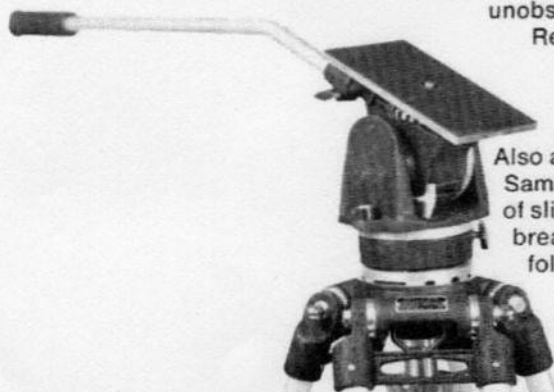
- A 360° azimuth scale.
- An elevation scale.
- Large 4"x7" camera plate for increased security and balance.
- Right or left hand handle option.

Recommended for use with the new, aluminum, heavy duty tripod, No. 213 which has the new, "Triple-Cluster" Claw-Ball Leveling Unit.

This leveling unit features a tight, quick-locking device for fast pressurized contact with the top casting on the tripod legs. This promotes more efficient, unobstructed filming mobility.

Recommended maximum load: 50 lbs.
Weight: 9 lbs.
Height: 6½ inches.

Also available, Model VGS50. Same as VG50 with addition of slip pan unit which allows breakaway pans in order to follow fast action, such as sporting and racing events.



Miller Professional Equipment

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the lights during a take. Other features of the system include the ability to check each circuit independently to trace and isolate an earth leak should one occur and a unique means of raising the unit on stilts when it is required to be used on wet ground.

Meanwhile, no doubt, camera manufacturers will be supplying cameras that don't do everything that they might; lens manufacturers will be providing lenses without adequate provision for filtering, supporting and mounting and cameramen will be suggesting new ideas.

Among the new ideas currently being developed are a second eyepiece on the side of a camera for the focus assistant to look through without disturbing the camera operator, a transportable fully-blinded front projection rig which will have several new features incorporated, a battery test rig which records the ability of a nickel cadmium battery to hold a charge, (very important in these days of small "on-board" camera batteries which don't run for long even at the best of times), a miniature mixer for Nagra recorders (especially the ISL), and so on.

As in the beginning, that most ubiquitous of all 35mm cameras, the Arriflex 2C comes in for the most modifications and additions in Samuelson's current range of equipment. They have removed the three-lens turrets and fitted single-port hard-fronts which take either an Arri steel bayonet mounted or a standard mounted lens and which incorporate a locking system that pulls even the heaviest zoom or telephoto lens into exact register; they have an orientatable viewfinder eyepiece which can be set in any position with the image remaining erect, a viewfinder extension tube which incorporates viewing filters, an "Italian door" which incorporates Mitchell S35R optics and which also has provision for fitting a TV viewfinder system (B & W or color) and the necessary beam-splitter pellicle, which can also have a de-anamorphosing optic incorporated, a shoulder magazine and hand-grip system for the steadiest possible hand-holding, a "follow-focus" matte-box for fixed focal length lenses, a special support to take the Samcine inclining prism for low or high angle cinematography and a monocular auxiliary "sports" viewfinder to use with very long telephoto lenses. And they still supply the same "swan-neck" adaptor to a flat-top tripod, which has the parallel sides just like the one they made in the first place.

Every item of equipment is supplied in lightweight protective cases, Samcine Rigidised Cases, which they manufacture themselves.

Their present major project is to build, in cooperation with their Paris office,

another six LOUMA camera support systems. The LOUMA is a lightweight boom which supports a remotely controlled camera. It is a unique item of production equipment which will open up as many opportunities for creative film makers as did the floating camera systems, the hand-holdable silent camera and the giant camera crane (which it replaces) in the past.

In the heart of London, just off film-land's Wardour Street, Samuelson's has another operation: "Rentacamera" which rents out still cameras in addition to cineware and has a bookshop, "Book City" specializing in film books, for both film buffs and technicians.

As if all that was not enough, the brothers have become very involved in other industry activities. Sydney, for instance, is a past Chairman and a Trustee of the British Academy of Film and Television Arts. For the Cinema Trade Benevolent Fund he organizes a major fund-raising concert of film music, called Filmharmonic, at the Royal Albert Hall every year. This year he produced the entertainment which preceded the Royal Film Performance, and for 10 years he was a Governor of the British Society of Cinematographers.

Michael is a past Chief Barker of the Variety Club of Great Britain and now an International Vice-President of that great children's charity, and he loves to make films about Olympic Games or World Cup Soccer events. David is Chairman of the Kinematograph Manufacturer's Association (which since 1913 has administered the British Board of Film Censors and appoints the film censor), is a past President of the British Kinematograph Sound and Television Society, is a Vice-President of UNIATEC (the International Society of Film Technical Societies), serves on innumerable industry committees including the Film Industry Council of Great Britain, is Contributing Editor for the *American Cinematographer* magazine, and has written three books on the choice, use and care of motion picture cameras.

Tony dissipates his non-Samuelson Film Service energies elsewhere. In the past he has taken up race horse breeding, flying helicopters and Spitfires, and currently keenly races scurry ponies. ■

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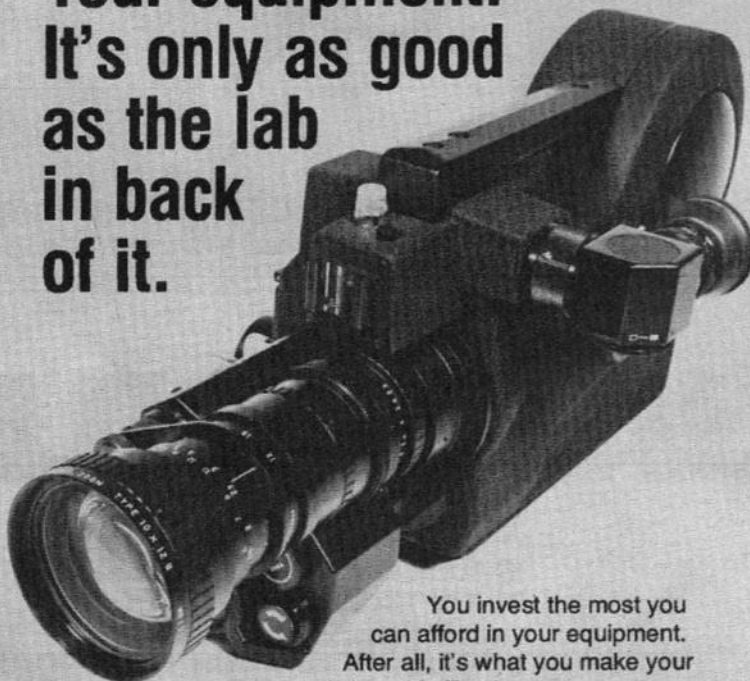
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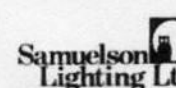
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Introducing

THE PRODUCTION VILLAGE

Samuelson's Mini-Studio Complex in downtown Cricklewood

The Production Village will come to represent many things to many production companies. As a working environment it will be without equal — but its primary role is to be a functional, cost effective film and television production tool. No effort has been spared to put at the customer's fingertips the widest possible range of production services including those of skilled and experienced craftsmen backed by comprehensively equipped workshops.

When it is complete, The Production Village will comprise 9 stages varying in size from 185 ft. x 54 ft. right down to 42 ft. x 27 ft.

All stages are equipped with wrap-around cycloramas with radiused covers top and bottom and, while not sound-proofed in the conventional feature-film studio manner, all are provided with red-green light systems and are probably quieter than the vast majority of places where film is shot 'on location'.

Every service expected of a studio will be there, or at Samuelsons in nearby Cricklewood Broadway: fully furnished production offices, rehearsal rooms, crowd rooms, cutting rooms, art department, film vaults, props storage, scene dock, viewing theatres, post sync and effects theatre, stills studio, music and sound-effects libraries, equipment test rooms etc.

Regular Samuelson facilities are available to clients, including sound transfer, telephones and telex service, Xerox copying, offset litho, and dyeline printing.

Samuelsons incomparable camera, lighting, sound and ancillary equipment is delivered to the 'Village' free of charge. There are good restaurant facilities, a bar and a canteen.

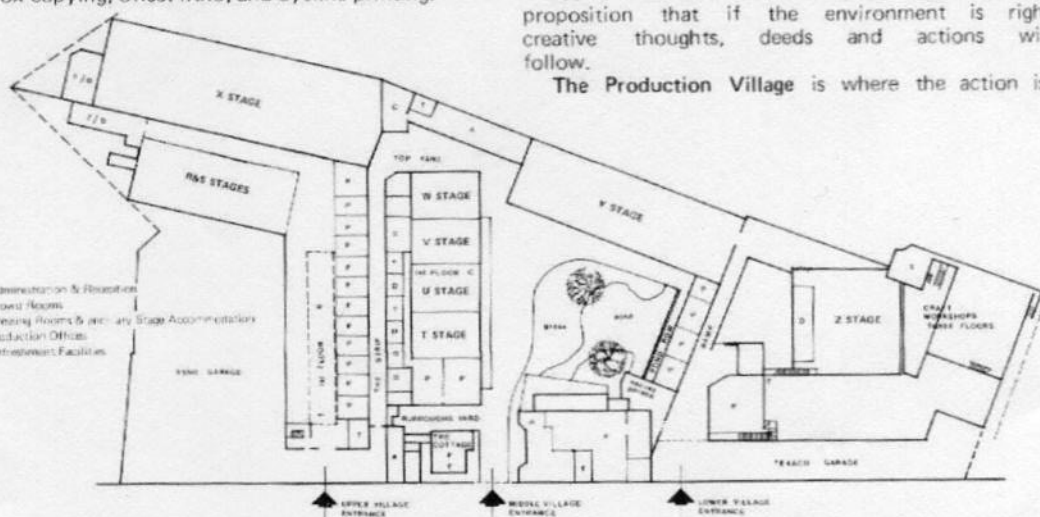
And, most important of all, there is good and skilled labour. The crafts of set construction, painting and spraying, engineering and metalwork, plaster and fibre-glass work and so on, are well cared for at the 'Village'.

Samfreight are there to handle your freight and forwarding, and the London Chamber of Trade and Commerce actually has an Export Carnet office located in the 'Village' to speed you on your way to foreign locations.

The Production Village is only four miles from Marble Arch, five minutes from the Brent Cross Shopping Centre, six miles from Wardour Street, and, like Samuelsons of London, will be a seven-day-a-week operation.

It's a new idea in mini studios based on the proposition that if the environment is right creative thoughts, deeds and actions will follow.

The Production Village is where the action is.



THE PRODUCTION VILLAGE 100 Cricklewood Lane London N.W.2 2DS

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