

**THERE'S ALWAYS  
SOMETHING NEW  
AND EXCITING  
AT SAMUELSONS**

# Samuelsons Technical Bulletin

SEPT 1979 No.6

**NEW ELEMACK CRICKET DOLLY**

Many years ago, back in 1962, when we were a small camera equipment rental company based in a shop at 27 The Burroughs, Hendon, London NW4, an Italian gentleman called Santi Zelli paid us a visit to ask if we would like to buy some of the revolutionary camera dollies he had designed.

We ordered one of the big square type (and dubbed it 'Rolls'), one medium rectangular type ('Shoreham'), one narrow ('Corridor'), one triangular ('Sammy') and one of a completely new type which incorporated a hydraulically operated central column which could be set to any height and which had a system of legs which could be opened out at various widths and in various directions and which had steering to turn corners or to crab. We called it 'Octopus', and the rest is history.

We take a great pride in having been the first company to have had Elemack Octopuses (Octopii?) in its rental stock and in our continuing friendship and association with Santi Zelli.

Now, seventeen years later, we take equal pride in offering our clients absolutely the latest thing in Elemack hydraulic dollies, the 'Cricket', which has legs like the Octopus but also has a triple extension hydraulic column which can go up-and-down, without jerks, 'in-shot'.

With a Panaflex camera mounted on a Panahead the minimum and maximum lens heights are 3 ft. 11 in. and 5 ft. 11 in. giving a rise and fall of 2 ft. which can be achieved automatically as fast as 3 sec. or as slow as you like. An hour if necessary.

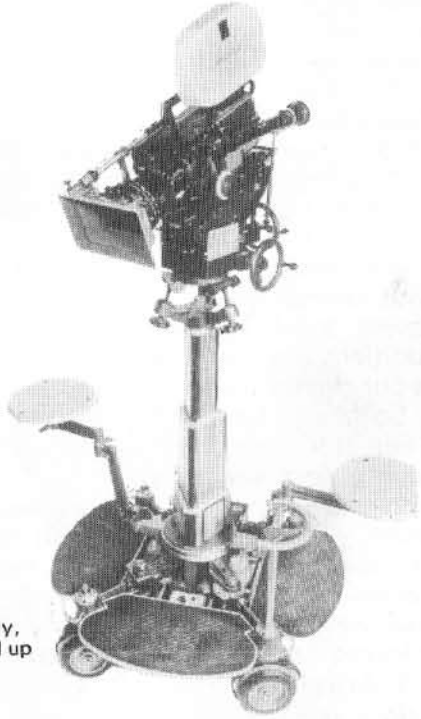
Seven full lifts are possible off a single charge after which the hydraulic accumulator may be fully recharged in 60 seconds off 110 V a.c. or d.c., or 220/240 V a.c. with a transformer. It may also be recharged manually by an integral hand pump.

As with the Octopus, lower lens heights may be achieved by the use of a 'Snake' bracket and a combination of faster rise and fall and more of it with greater over-hang by the use of an Elemack Jonathan Jib or Mini-jib crane arms.

One of the best features of the Cricket is the way it may be set to go up or down at maximum speed and automatically feather-out to a smooth stop as it reaches the limits of its travel.

As with the Octopus Mark II, the Cricket is fitted with wheels that may be used either on a smooth floor or on 62 or 36 cm track (Shoreham or Corridor), or with bogey wheels that can be used on curves.

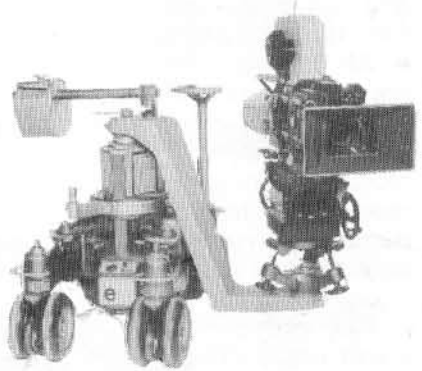
As there is only one Cricket dolly in the world at the moment, we can truthfully say that it is exclusive to Samuelsons . . . for the moment anyway. The rental price is £50 per day, £150 per week.



Elemack Cricket dolly, Panaflex & Panahead up



Elemack Cricket dolly, on straight track, with Jonathan Jib fitted.



Elemack Cricket dolly, with Snake bracket, in its narrowest and lowest configuration.

## SECOND ARRI 35 III IN SERVICE

Within a couple of months of taking delivery of our first Arri 35 III, the second of the many we have on order is now in service.

The first one has already been used by a number of cameramen on various types of assignments and so far we have heard back only good things about them.

Our first III job was in conjunction with a Tyler helicopter mount in Greenland. Quite a baptism. Apart from anything else, one advantage of using the Arri 35 III in a helicopter, compared with a IIC, is that the door is attached to the camera body by a hinge and therefore cannot accidentally be dropped from a very great height when the cameraman is reloading.

As is our practice with the Arri 35BL these days, the new camera is available without a specific set of lenses so that users may choose to take Zeiss High Speeds or Cooke Series II's and III's or any of the wide range of zooms we have to offer. Or all of them!

Whenever our first Arri 35 III has not been out with clients, it has been in our engineering shop having some typical Samcine modifications and additions designed and made to make it as versatile as our clients would expect from us.

So far, we have made an adaptor to fit a Samcine-vision TV viewfinder system (Black & White for now, Colour following shortly), we are well ahead with a new front to take Mitchell BNCR mounted lenses, we are making a bracket to make it possible to use Arri IIC type Samcine Inclining Prisms and Follow-Focus Matte Boxes, and we have checked you can use a Samcine Any-Angle orientatable eyepiece (a bit tight in the extreme corners of a full Academy frame but comfortable for TV or 1.66:1 wide screen etc).

## CANON 25:1 20-500MM ZOOM LENS

For 16mm usage we have a fantastic Canon 25:1, 20-500mm T1.8-4.5 zoom lens available which can also be fitted to a 2/3 or 1in. TV camera if required.

We have to admit that as lenses go it is rather large but there is nothing to compare with it for range, longest focal length or aperture.

## AATON AND ARRI 16SR OUTFITS IMPROVED

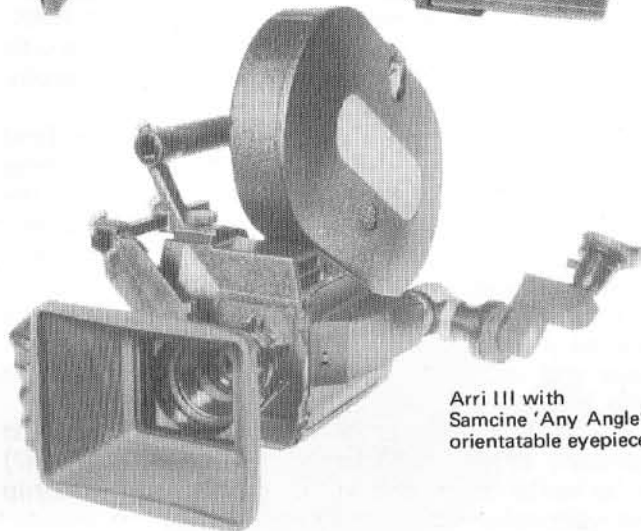
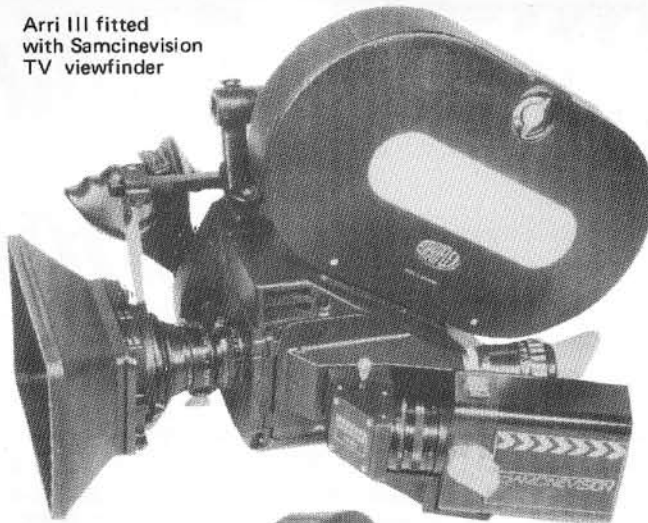
We are upgrading the battery complement of our Aaton and Arri 16SR 16mm cameras to help clients who do not always fully consider what additional items they should order, 'just in-case'.

With all of these outfits we are providing an additional 'on-board' battery to bring the number up to three. Clients will now be able to have one on the camera, one in their pocket and one re-charging.

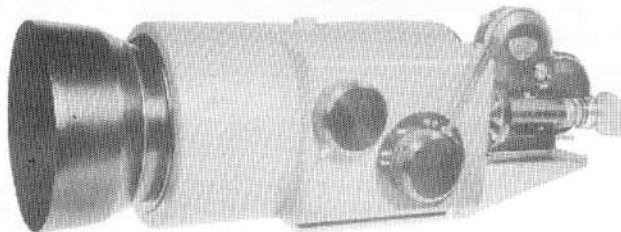
These tiny little 1.2 Ah batteries are all very neat and convenient but obviously do not run as much film through the camera as does an old-fashioned 4 Ah battery belt or a 7 Ah over-the-shoulder battery. Clients taking an Aaton or an Arri 16SR or indeed any other equipment with small capacity batteries out to an Oil Rig in the middle of the North Sea or other remote location, where they may want to shoot more than a very limited number of rolls of film, are earnestly advised to take along a complement of larger batteries and a charger — just in case.

Also with our 16SR outfits clients will now find a soft magazine barney provided as part of the kit. This should keep sound recordists happy when whispered close-ups shot with a wideangle lens in a tiled bathroom are the order of the day!

Arri III fitted with Samcinevision TV viewfinder



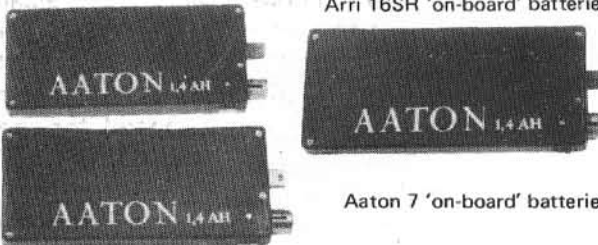
Arri III with Samcine 'Any Angle' orientatable eyepiece



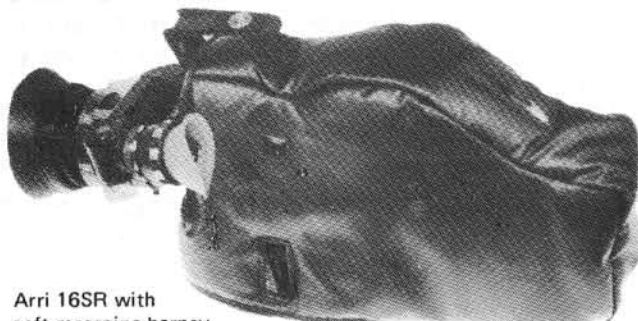
Arri 16St fitted onto Canon 20-500mm zoom lens



Arri 16SR 'on-board' batteries



Aaton 7 'on-board' batteries



Arri 16SR with soft magazine barney

## MANY NEW UNDERWATER HOUSINGS

In conjunction with Al Giddings, the famous American underwater cameraman who designed and developed the special underwater camera housings used on THE DEEP, we have taken delivery of three of his very sophisticated 35mm housings to add to our hire fleet.

One will be based permanently in London, another with SFS Australia and the third will 'float' (pardon the pun), taking a dive wherever in the world the need arises.

The Al Giddings housings take 35mm Arriflex IIC cameras and are particularly well suited for use with Panavision lenses, be they anamorphic or spherical. Weighing 75lbs out of the water, the housings, complete with camera and filmstock, have a positive buoyancy of approximately 8oz underwater and are calculated to be good for a depth of up to 300ft.

Refinements include reflex viewing, external controls for focus and aperture, windows to view the camera tachometer, footage counter and lens calibrations, a system of automatic internal illumination which switches on when the housing is tilted sideways and a red warning light which goes on should any water be detected inside the housing.

Most important of all, the Al Giddings housings have hemispherical or 'domed' front ports, absolutely essential refinements for distortion free underwater filming

It is, of course, an elementary fact of life when filming underwater that the wider the lens angle the less muck there is in the water between camera and subject but that to use very wide angle lenses without a domed port is to produce very severe pincushion distortion. With these housings and their domed front ports, flat, distortion free pictures are possible

One of our valued and trusted clients recently shot an underwater explosion with our IDI Eclair ACL underwater housing. Unfortunately he forgot to allow for the fact that a given amount of explosive has a much greater effect underwater than it does in the air and so managed to destruct not only the object of the exercise but the underwater housing, the camera inside it and the underwater exposure meter as well!

However, Image Devices brought another housing to London for Film '79, which we bought off their stand as a replacement. Like Al Giddings 35mm housings, the IDI 16mm housing also has especially designed hemispherical shaped or 'domed' front port in this case for Angenieux 5.9 and 10 mm lenses. The housing has facilities for both reflex and outside viewfinding, an external control for aperture with either lens and provision for attaching a Sekonic underwater exposure meter.

To satisfy Arriflex affectionados we also bought the Arriflex '16 SR' underwater housing off the Rank stand. Among the advantages for this particular underwater housing is the fact that it can be fitted with a wide range of zoom and fixed focal length lenses with provision for external control of focus, zoom and aperture. We also like the idea of the reflex viewfinder eyepiece being cocked upwards at an angle of 45°, much more comfortable for a cameraman in a swimming position.

Incidentally, we also have two underwater battery lights available which may be fixed to any housing.

Al Giddings underwater housing with Panavision Arri and anamorphic lens fitted



IDI underwater housing with Eclair ACL fitted



Arri 16SR type underwater housing



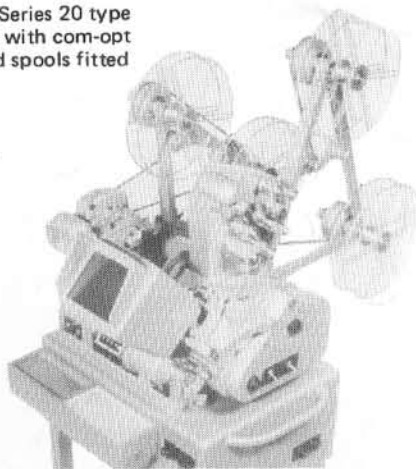
## MOVIOLA SERIES 20 TYPE 79 EDITING MACHINES

Such is the continuing demand for Series 20 Moviola editing machines that we have bought a number of the very latest type to add to our fleet.

The Type 79 differs from earlier models principally in that its amplification is fully transistorised with improved sound reproduction and it incorporates an optical sound head (after the picture head) providing the possibility of viewing and listening to com-opt film in addition to sep-mag.

At the same time we have up-dated all our regular Series 20's by replacing the old valve amplifiers with the latest 'solid-state' type as fitted to the new machines. The improvement in sound quality is considerable.

Moviola Series 20 type machine with com-opt head and spools fitted



## MORE SAMCINE PRODUCTS INTO SERVICE

Within the last few weeks we have commissioned two more Samcine 18-100mm T5.2 zoom lenses.

Samcine 18-100 T5.2 wide angle, hand holdable, zoom lenses for 35 mm cinematography have become one of the busiest items of equipment we have ever introduced. Our only problem is how to make enough of them.

Samcine 'Italian Doors' for Arri IIC cameras are popular for two reasons. Either Cameramen choose them because they like the bright Mitchell S35 type large screen image with magnification and viewing filters or they choose them because it makes fitting a TV viewfinder a quick and simple operation.

Such is the demand for anamorphic lens equipment these days that we have just commissioned the fifth anamorphic type Samcine Inclining Prism. The prism can be used on a Panavision 50mm T.3 Auto Panatar or T1.5 or T1.1 Super Speed Anamorphic lenses without any fear of cut-off, loss of effective aperture, image quality or picture orientation.

Incidentally, we recently received the documents relating to the French patent for the Samcine Inclining Prisms, to add to the British, American, Italian, German and ones from other countries already to hand.



Samcine Inclining Prism fitted to a Panavision 50mm anamorphic lens.

## AMERICAN CINEMATOGRAPHER BINDER

As is well known, we bring in by air freight some 500 copies of the American Cinematographer Magazine every month, most of which we post to subscribers all over the U.K. and the rest of Europe who like to have this very important journal in their hands with the least possible delay.

For those who like to keep their copies of the ACM for future reference we can now offer a binder which takes up to 12 copies of the magazine in such a manner that any copy may easily be taken out or replaced as necessary.

The price of the binders is £4.03 including VAT, £4.60 with postage and packing to anywhere in the U.K.

The subscription to the special air freighted edition of the American Cinematographer Magazine is £14.00 per annum.



Binder for American Cinematographer magazine



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Cables: Samcine, London.

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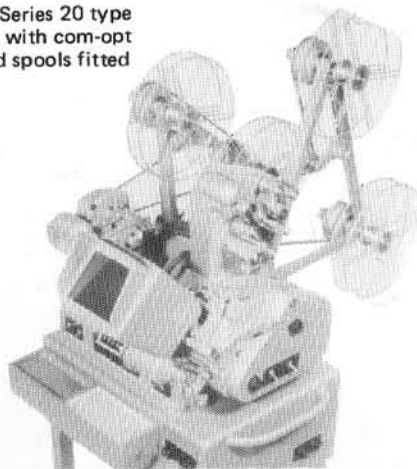
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