

Not an old design whose noisy movement has been blimped — this is a new design whose silent movement needs no blimp.

Most cameras on the market were designed before World War II. The prototype NPR appeared in 1961. Of course those pre-war designs have since been modified or scaled down from 35mm; but only the NPR's designers have been able to design a new camera from the inside out.

For example: the NPR motor's drive shaft directly turns the shutter, claw and registration pin. No gears; fewer moving parts: the classic formula for quiet running, efficiency and long wear. And the claw is wedge shaped. It slides quietly into the perforation and contacts its bottom edge before the

pull-down begins. Claw chatter isn't audible in the older camera designs; noise from the movement's gears drowns it out. But in the NPR it would have been significant — so the new claw was made a part of the new design.

Ten years ago, 16mm was a dirty word. Five years ago, zoom was another. Hand-held still is, in some quarters. But things change. With the improved emulsions, sharp zoom lenses and lightweight recorders now available, wrapping the same noisy old camera inside a blimp isn't good enough. With the NPR you get blimp-free silence in a camera that weighs twenty pounds

with lens and film. You also get precise reflex viewing, steady shoulder-resting, a rotating two-lens turret, a constant-speed motor with sync pulse generator and a five-second magazine change.

Franchised dealers: *east coast:* F&B CECO, Camera Mart, Camera Service Center, General Camera Corp. and SOS Photo Cine Optics; *middle west:* Behrends Inc. and Victor Duncan Co.; *west coast:* Gordon Enterprises, Mark Armistead and Brooks Camera. Or write to us for our brochure: Eclair Corporation of America, 7262 Melrose Avenue, Los Angeles 46, California

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Lip sync is now as easy as voice over and usually cheaper. Does your scriptwriter know about the NPR?

Tell him this story: Jack Davidson makes industrial and educational films in San Francisco. A giant oil company recently hired him to make a 20 minute instruction film on location. Limited budget, so the treatment called for post narration, library score and wild effects.

But Mr. Davidson took an NPR, a Nagra and a soundman on location, intending to shoot sync sound effects. Once there, they decided to shoot lip sync, too, while they were about it. The final cut ran for 10 minutes, not 20, because lip sync covered the film's points with less talk and consequently less footage. The sponsor was delighted with the way the story told itself, needing no narrator, in half the time.

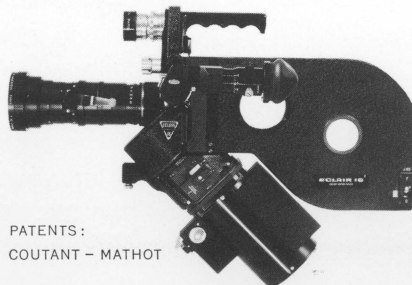
These items pleased him too: less shooting time, less film, no narration, no narrator, no score, no wild effects to find and lay in, cheaper mixing session, shorter prints. Immediacy, brevity and effectiveness for less time and money than the old voice over and violins.

It's not news that sync sound is better. What is news is that in this case it cost less. It cost less because the NPR and Nagra made shooting sync as quick and easy as shooting silent, and the track was ready as soon as the rushes. Here's how. The NPR weighs only 20 pounds and is completely silent. It needs no blimp, repeat no blimp, no AC power and no clapstick. It has a built-in sync pulse generator and a battery operated constant speed motor. The magazine can be changed in well under ten seconds.

Many NPR users run sound even when they're shooting an M.O.S. sequence. It's no more trouble, and it's surprising how often the scratch track works better than narration. The choice of camera hasn't affected a film's *style* until now. Until now.

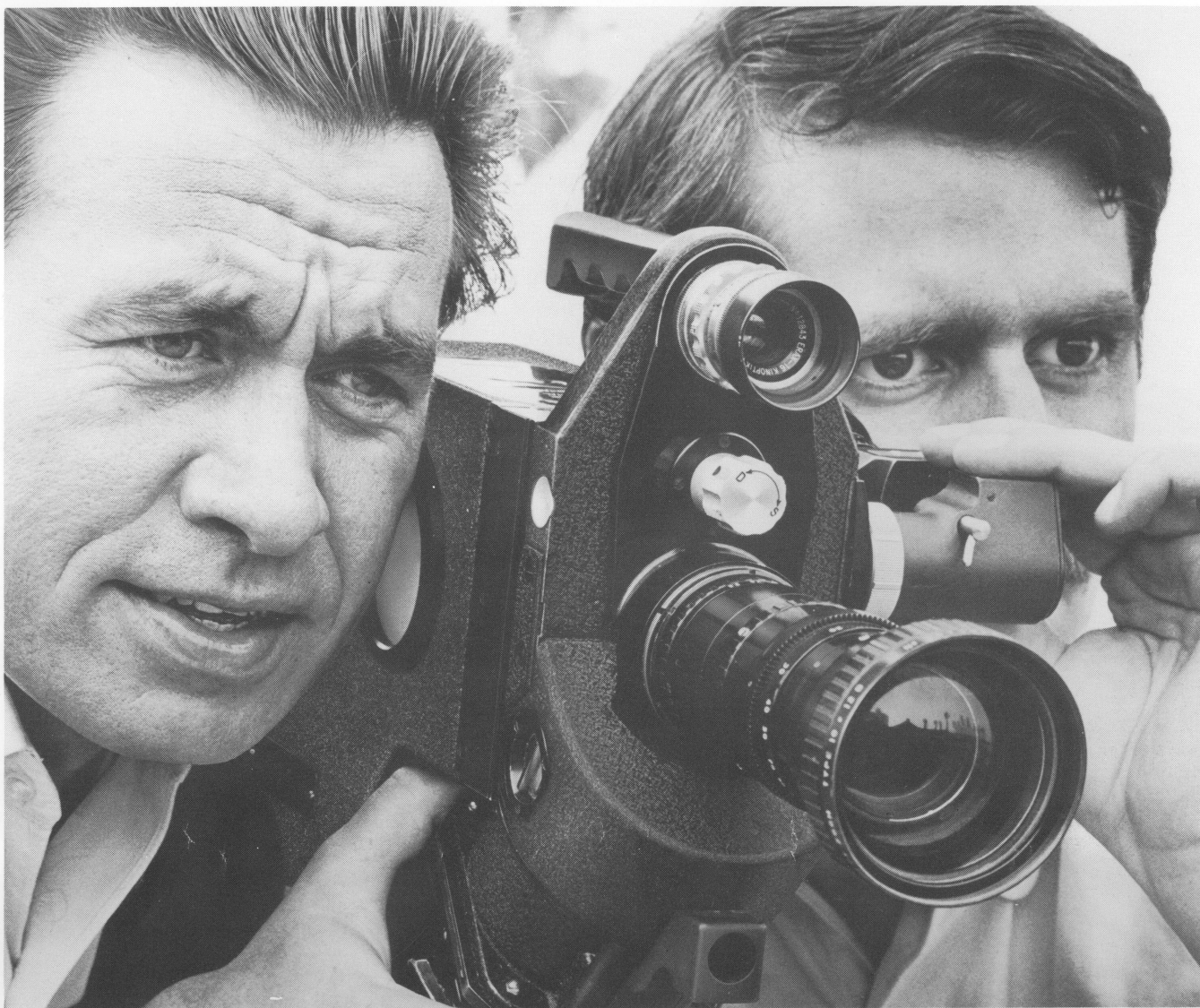
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Motion Picture Cameras since 1909



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Rent an NPR: see if you get more shot in one day.

Sync sound without a blimp and five-second magazine changes aren't built into the NPR just to make life easier for the cameraman. He's getting paid anyway. It's the *producer* we care about. The NPR makes life cheaper for him because he's able to get more shot in a day. Shooting sync sound is just as easy with the NPR as shooting silent. And sync sound effects save editing and dubbing time.

The NPR lets you spend the day *shooting*, not setting up. It weighs only 21 pounds with Angenieux 12-120 zoom lens and 400 feet of film. You can climb a tree with it in one hand, like a briefcase. The rotating turret will accept any two lenses you

like. And since they're not inside a blimp, you can get at them fast. The magazine is threaded when you load it, before shooting starts. Changing magazines takes five seconds, and you don't need to touch the film.

The NPR needs no blimp, no AC power and no clapstick. It uses a battery operated constant-speed motor with a sync-pulse generator and an automatic clapper. Moving the NPR and tripod from one studio setup to another is a fast one-man operation. Try that with a 70 pound blimp. The NPR's precise reflex viewing lets you see what's just off-screen in the viewfinder. No more microphones getting into the shot.

If you are a producer, you'll agree there's something in our claim that this spontaneous camera is liable to pay for itself quicker than most. If you are a cameraman, try renting an NPR for more good first takes. The producer might think it's you.

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