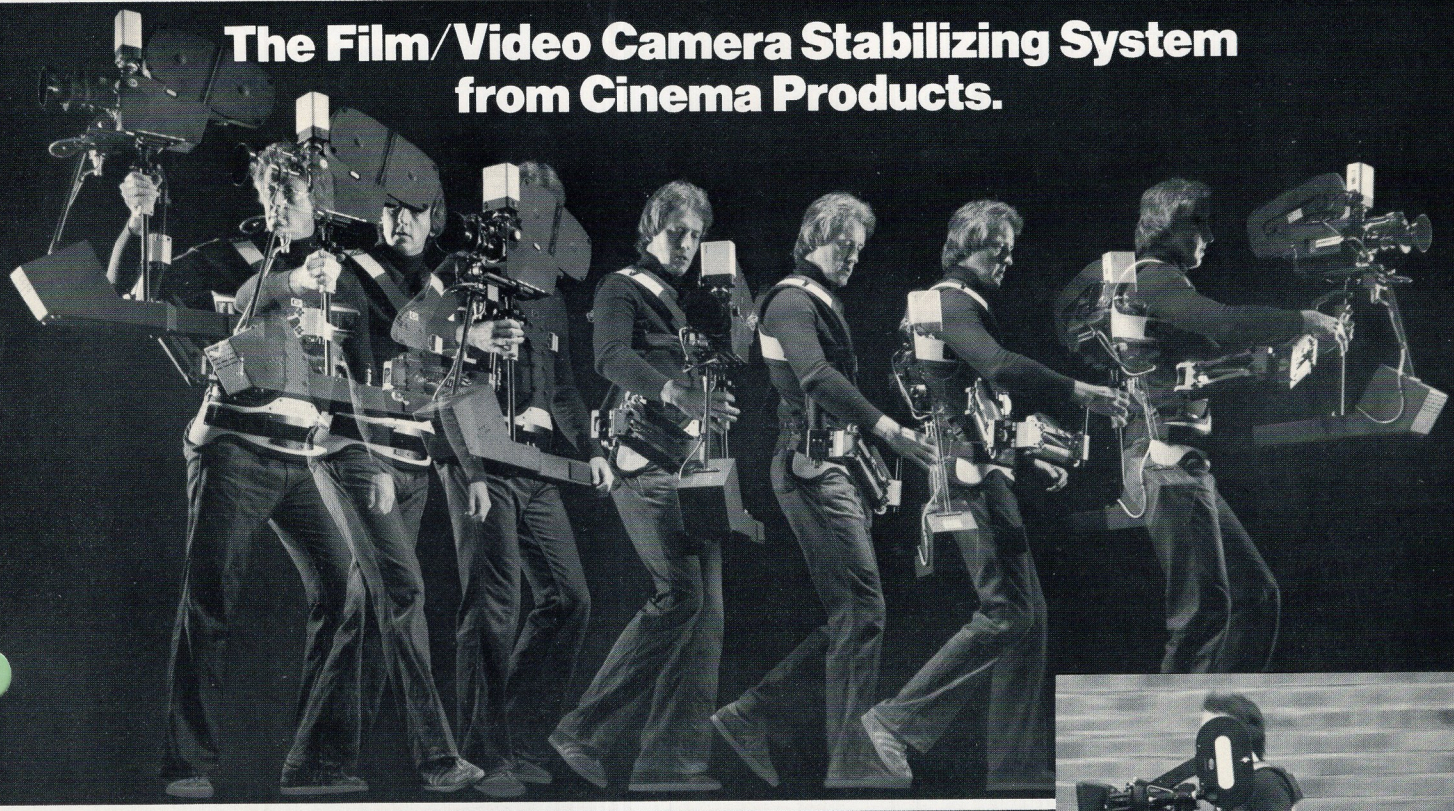
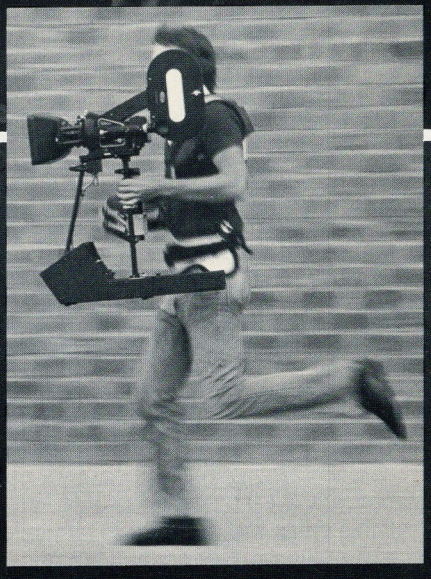
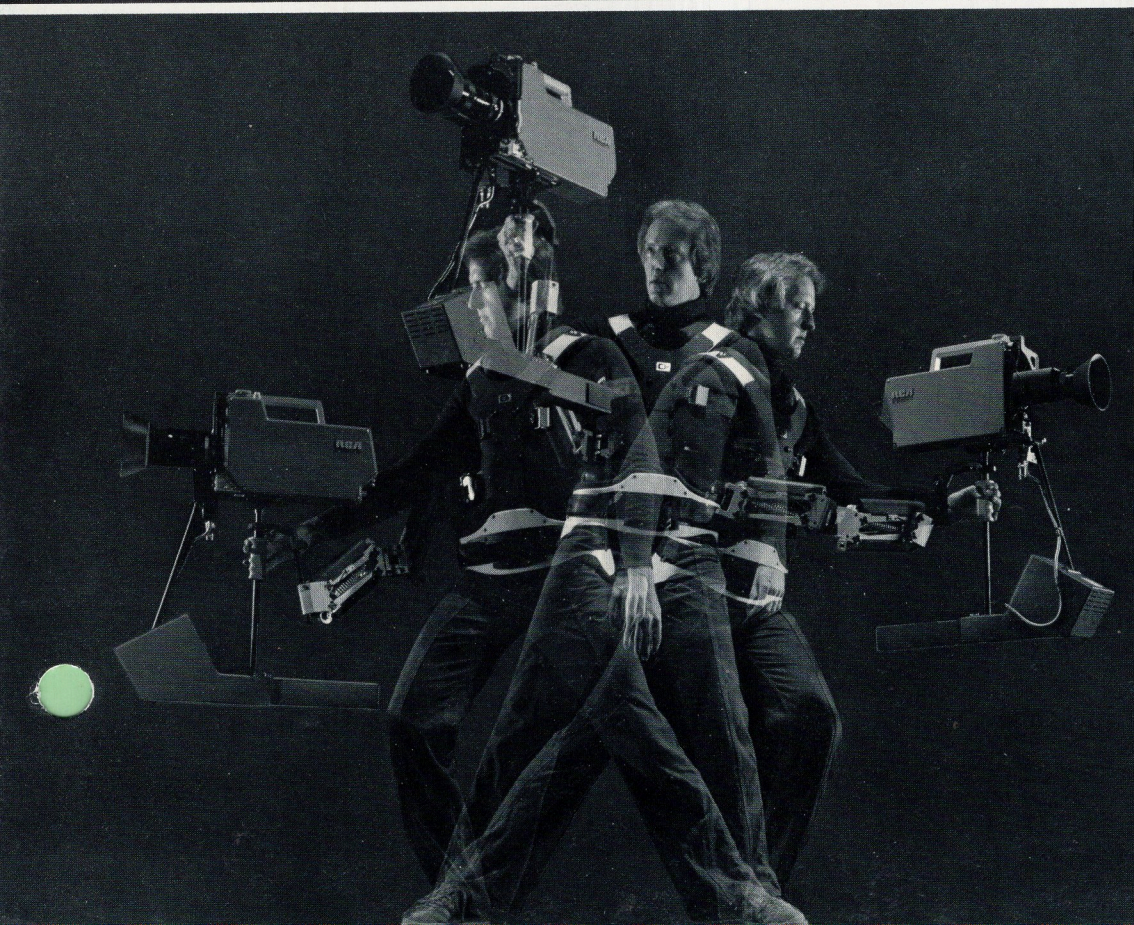
STEADICAM™

The Film/Video Camera Stabilizing System from Cinema Products.







If you shoot *handheld*... 16mm, 35mm, or Video... you *need* Steadicam.

If you shoot handheld, you *need*

STEADICAM™

Film/Video Camera Stabilizing System

The unique Steadicam system introduces a new era in handheld professional film/video camera operation, revolutionizing video and film production methods all over the world.

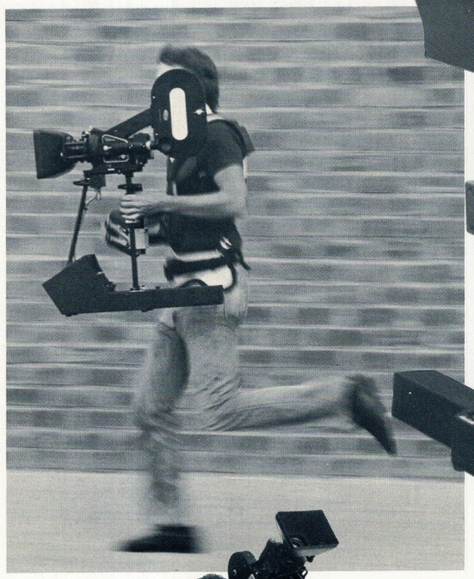
Because with Steadicam, the *handheld moving camera* finally comes into its own — recording dolly-smooth, jitter-free, handheld moving shots with a steadiness of image never before achieved on the screen.

Steadicam closely approximates the steadiness with which the human eye "views" the scene. Because, unlike any other handheld camera stabilizing system, Steadicam permits the camera to move with the operator as if it were an extension of his own body and part of his internal "servo-system," constantly adjusting and correcting for body motions, whether walking or running.

A Breakthrough in Handheld Camera Operation

Designed to provide total mobility and portability while recording extremely steady and smooth shots, Steadicam allows the camera operator a freedom of movement totally unknown until now.

Released from the constraints of dollies, tracks, and heavy camera platforms, camera and operator are now free to go anywhere without restrictions . . . recording *new* kinds of moving shots previously considered impossible, capturing action scenes with a new sense of realism and fluidity — in sweeping continuous takes!



Amazing Maneuverability

Steadicam's sophisticated engineering allows the camera to move and glide freely in all directions — panning and tilting in any number of angles — while the camera operator easily guides and controls the position of the camera with a gentle movement of his hand. The camera seems to be free-floating, as if suspended in mid-air, yet, it is completely balanced at all times.

Steadicam permits the camera operator to boom up or down nearly 3 feet, pan a full 360° and tilt up or down to 60° — all this while the operator is himself in motion. Furthermore, running or walking, the Steadicam operator can accelerate and decelerate more accurately than possible in dolly operation.

Filtering out low as well as high frequency vibrations, Steadicam (with its high shock absorption capability) turns virtually any vehicle — car, boat, or aircraft — into a perfect, "instant" camera platform. For example, filming in a helicopter (with proper wind screening), Steadicam delivers steady shots which are superior to any that may be achieved with conventional helicopter mounts.

A Practical and Exciting New Tool to Challenge Your Creativity

Steadicam clearly eliminates the need for a great deal of track laying for dollies, especially when shooting on location. Shots of practical interiors, with their tight confining movements, are made easy and much more esthetically pleasing. Most crane shots can easily be simulated by means of a ramp or temporary stairs.

In the studio and on location, Steadicam's enormous versatility allows the cameraman and the director greater creative latitude while effectively reducing production costs.

16mm, 35mm and Video Camera Interchangeability

Steadicam permits the most efficient utilization of camera equipment for production purposes. A single Steadicam system can be used *interchangeably* with any one of several handheld 35mm, 16mm and video cameras. Furthermore, the camera can be easily removed and used *independently* of the system: on-the-shoulder or on a tripod.

Greater Creative Latitude . . . Lower Production Costs!

No matter what you're shooting — 35mm, 16mm and/or video — you'll find that Steadicam effectively reduces production costs while greatly enhancing the creative latitude of the cameraman and the director. It is ideal for shooting motion picture features, documentaries, television specials and commercials, theatre presentations, and special news and sports events.

The comfortably padded Steadicam vest is fully adjustable to fit the individual camera operator. Due to the human engineering and special configurations of the Steadicam vest and stabilizer support arm, most of the weight of the system (including camera and lens) is comfortably supported at the operator's hips. The camera itself seems to be free-floating, virtually weightless, in mid-air. It is easily guided and controlled by the camera operator with a gentle movement of the hand.

RECENT SCREEN CREDITS . . .

Fully tested and proven in numerous film and video productions, Steadicam has already made its dramatic impact on the filming of major feature films such as: *"Bound for Glory"* (DP Haskell Wexler); *"Marathon Man"* (DP Conrad Hall); *"Rocky"* (DP James Crabe); *"Exorcist II: The Heretic"* (DP William Fraker); *"The Car"* (DP Gerald Hirschfeld); *"MacArthur"* (DP Mario Tosi) and *"Equus"* (DP Ossie Morris).

The first *video* application of Steadicam was in the taping of the *"28th Annual Emmy Awards"* presentation. It has since been used on many video productions and television specials, most recently on *"The John Denver Special," "The American Music Awards," "The Mad, Mad World of Super Bowl," "The Dorothy Hamill Special," "The Captain & Tennille Show,"* etc.

STEADICAM™

Film/Video Camera Stabilizing System (Universal Model)

DESCRIPTION

The Steadicam system consists essentially of a *stabilizer support arm* attached to a *camera operator's vest* at one end, and at the other end to a "floating" *camera mounting assembly* which accepts either a 16mm, a 35mm or a video camera.

CAMERA OPERATOR'S VEST: The camera operator's vest — a comfortable, padded and close-fitting body brace — is an effective weight distribution system designed to transfer and distribute the weight of the Steadicam system across the operator's shoulders, back and hips. The vest is fully adjustable to fit the individual camera operator.

STABILIZER SUPPORT ARM: The stabilizer support arm attaches to the vest's breastplate. It is an exoskeletal-type articulated support arm which parallels the operator's arm in any position, and almost completely counteracts the weight of the camera system with a carefully calibrated spring force. A free-floating gimbal connects the stabilizer support arm to the camera mounting assembly.

CAMERA MOUNTING ASSEMBLY: The sled-like lower portion of the camera mounting assembly contains all the electronics for the video monitor as well as the battery pack powering both the camera and the video viewfinder system. Attached to it are two vertical members which support the adjustable camera mounting platform.

VIDEO VIEWFINDER SYSTEM: Convenient two-eyed viewing is provided by means of a specially designed CP video monitor, featuring a high-intensity 3" kinescope tube of such brilliance that it produces over 4000 footlamberts on the screen of the tube (10× the brightness of a standard monitor) before passing through a special filter. The filter is coated with multiple layer anti-reflective coatings designed to virtually eliminate any reflections on the face of the tube from all ambient light sources — even direct sunlight! — permitting the camera operator to perceive a bright, high-resolution picture at all times.

When a motion picture camera is involved, a small ⅔" video camera is utilized to pick up the reflex image from the camera viewing system and transmit it to the high-intensity CP video monitor.

PROGRAMMER ASSEMBLIES: Camera-to-Steadicam system *electronic interface* is provided by programmer assemblies specifically designed for various cameras. The programmer is located in the lower portion of the Steadicam camera mounting assembly. Changing over from one camera to another is easily and rapidly accomplished by removing the programmer assembly for a given camera and replacing it with the proper programmer assembly for another camera. (The removed camera may then be used *independently* of the Steadicam system, on-the-shoulder or on a tripod.)

Programmer assemblies permit the use of *one* Steadicam system *interchangeably* with any one of several handheld video, 16mm or 35mm cameras — an important feature for productions involving *both* film and video cameras.

POWER SUPPLIES: Power for the Steadicam viewfinder system and film or video camera is provided by a 12 volt/3½ ampere-hour nickel cadmium battery pack, which plugs into the lower portion of the camera mounting assembly. (Two battery packs and two chargers are supplied with each Steadicam system.) An optional battery adapter makes it possible to power the system from other sources, such as a 12 volt nicad battery belt, a heavy-duty 12 volt/30 ampere-hour lead acid battery, or directly from AC mains.

2-CHANNEL REMOTE CONTROL: Available accessories include 2-channel servo-control units for focus, zoom and/or iris control, with motors and bracketry for a variety of lenses. The 2-channel servo-control units are operated by remote control through cable or wireless transmission.

CARRYING CASES: Each Steadicam system is supplied with two compact carrying cases, accommodating the camera operator's vest, stabilizer support arm, camera mounting assembly, and related accessories.

CAMERAS: Cameras currently available from Cinema Products and its authorized dealers for use with the Steadicam system include:

For video. RCA TK-76 color video camera.

For 16mm. CP-16R reflex camera, equipped with Cinevid.

For 35mm. Arri 35 IIC camera (specially modified by Cinema Products*).

Note: Other cameras of the same general weight class can also be adapted for use with the Steadicam system. Please inquire.

*The CP-modified Arri 35 IIC camera features a specially designed flat-base/crystal controlled sync & variable speed motor unit, with the drive circuit modified to permit the reflex mirror to stop in the viewing position at all times. Coupled to the Arri 35 IIC viewing system is a ⅔" video camera which transmits the reflex image to the video viewfinder. The Arri IIC is also equipped with a "hard front" to accept the new Canon high-speed *aspheric* prime lenses and other BNCR-type mounted lenses. The Arri 400 ft. magazine has also been modified for use with the Steadicam system.

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