

"LET THERE BE LIGHT"--ENOUGH

A Discussion of Illumination and Camera Problems for Indoor Basketball Coaching Motion Picture Films

The problem of enough light is one of the greatest hurdles between the basketball coach and successful coaching motion pictures for his use. If sufficient photographic light is available over the court, the present day 16 mm. fast lenses and film emulsions will do the rest. Of course, the camera responsibility must rest in competent hands.

Since experiments are sometimes costly, a lighting plan that will bring results may be of value. From the experiences of Coach Roy Clifford and myself in experimenting in basketball filming at Western Reserve University, we have evolved two lighting plans that will produce satisfactory 16 mm. motion pictures with any of the following films:- AGFA Superpan, DUPONT Superior Panchromatic Negative, or EASTMAN Supersensitive Panchromatic 16 mm. motion picture emulsions. It is also desirable to have either an f 1.5 or f 1.9, one inch (25 mm.) camera lens. The f 2.5 lens may get good pictures too, but it is better to have the faster lens speed available.

Basketball floor sizes may vary from the 40' x 60' as a minimum, to the extreme of 50' x 95'. For this presentation, a lighting plan suited to a court of 50' x 84' will be discussed.

A total of fifteen floodlights should be used, although we have had good results with thirteen. Reflectors that will give enough light throw are the aluminum Alzak Benjamin, intermediate spread, "satin" or "sand" finish, deep bowl type. Their mogul sockets will allow the use of 2000 watt frosted bulbs in each. The 1500 watt frosted bulb is not ^{as} satisfactory as the 2000, and should not be considered as an alternate.

If the #4 Photoflood, photographic bulbs are substituted for the regular Mazdas, two 115/32 Volt--2KVA--air cooled transformers should be used in the circuit. These transformers on a 16 circuit toggle switch panel that has also two 60 ampere