

have heard no objection from teams playing in Cleveland under this much light. In addition to good photographic illumination, the spectators can see the game much better.

Where the cost of reflector replacement may be prohibitive, very satisfactory film results are possible if the ordinary gymnasium bulbs are replaced by the #2 photoflood bulbs. Each lamp gives about 1500 Watts of light, and if there are fifteen or more fixtures over the floor, 16 frame/second movies may be taken with a fast lens. Since these bulbs have a life of about 6 hours, a transformer system to burn them at 60 volts when camera light is not necessary, will add to their life. In this way, two full games may be played safely without danger of bulbs burning out. This suggestion may enable the athletic department with a very modest budget to have coaching films for little cost.

Camera technique is important. The best motion pictures of any kind are those that have a steady background and the minimum of camera movement--even in sports filming. To achieve this result, a steady tripod with a smoothly acting panorama head is necessary for camera support. DO NOT USE THE CAMERA "FREE HAND".

A distance from the floor that will allow the lens to include just about half of the floor area is very desirable. This position should be in the balcony or from a high place to prevent a jumble of players from obscuring the play. Shoot down on the game. The distance necessary to include half the floor will call for a lens setting at the INFINITY or the 50' mark,--or half way between the two. When filming at an aperture of f1.9, the depth of field at the INFINITY setting will give good focus from 44' to INFINITY and at the 50' mark, good focus from 23' to INFINITY. The f 1.5 lens will have similar depths of field.

We found the best position for the camera to be just about opposite one or the other foul or "free throw" lines. This will minimize the camera swing necessary to follow the plays from one basket to the other, since the lens takes in half the floor area. The camera will have to move in an arc of from 30 to 45 degrees, whereas a center camera position would mean a swing of close to 90 degrees from basket to basket. It is not necessary to move the camera for every pass or movement