

of the players. Let the play get beyond the center of the camera field somewhat and then bring it into the lens area with a smooth swing. Avoid the dizzy jerks to right and left as the ball is feinted or short passes are made.

There are few sports other than basketball that offer such continuous, uninterrupted action, with little time for the cameraman to rewind his spring motor without missing some of the play. Since most cameras carry 100' of film, a reloading is necessary after about 4 minutes of filming. The answer is:-use two cameramen with two cameras. When #1 cameraman finishes his first film, #2 starts his roll. As #2 completes the second hundred feet of film, #1 carries on with the third hundred,--and so on through the game. The intervals between shooting will allow for reloading. The popular 50' magazine loading motion picture cameras make this doubling unnecessary, but the spring drives require frequent rewinding. The Cinema Laboratory camera is one of the advanced 16 mm. models with interchangeable film chambers, so that with an assistant to reload the chambers, one tripod set up is all that is necessary. Even though the spring drive will run 32' of film at a winding, often in the "no tip-off" game, the spring has run down before a score has been made. The ideal camera equipment is the motor driven type with external 400' film chambers,--enough film to cover an entire half of a game continuously.

A very satisfactory game analysis that will be quite complete may be made with 8 rolls (800') of film. Some coaches prefer to use less footage by "spotting" his film, part at the start of the game and some during the various periods of play.

It is our hope that this "illuminating advice" and camera counsel may encourage other basketball mentors throughout the country to make motion picture analyses of their team's play. By these studies they may perfect their boys in one of the most fascinating and popular of the American sports--Basketball.

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