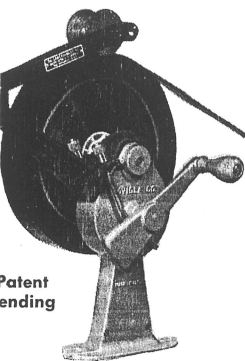


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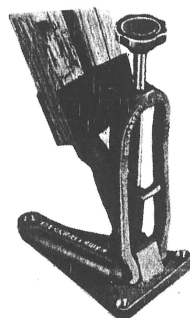
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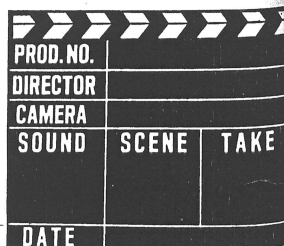


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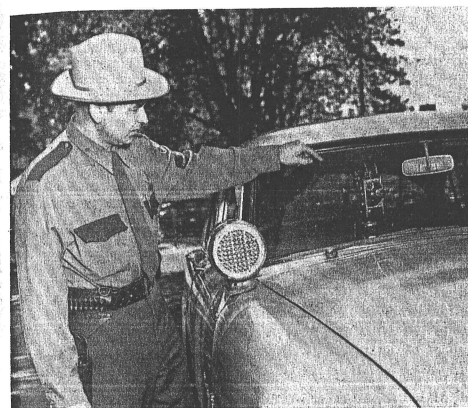
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POSITION of camera inside car is relatively inconspicuous,
yet it has unobstructed view of road ahead. Using Tri-X 16mm
film, clear pictures are possible at night with light furnished
by automobile headlamps.



METHOD of installing camera in patrol car is shown above. The
battery-driven Bolex H-16 is mounted on an Auto-Pod. Four
radio batteries in case, shown on car seat beside Oregon's
Sheriff Edward W. Elder, power the camera motor.

Movies In Law Enforcement

New, fast 16mm film makes possible night movies of traffic
violators, using only car headlights for illumination.

By R. HARLOW SCHILLIOS

DARKNESS, THE PROTECTIVE shroud most popular and
deadly with drunk drivers, is being dramatically ripped
from them with something new in law enforcement.

In successful experiments, an Oregon Sheriff has found
night movies of erratic drivers possible with lighting from
patrol car headlights.

Fast film, first used for photographing night athletic
events for reproduction on television, spurred the Lane
County Sheriff's department to produce its own "selected
short subjects."

With a Paillard Bolex 16mm movie camera mounted on
an AutoPod mount (see photos), and the camera powered
by a series of five F4P1 Radio A batteries, the patrol
car driver can easily shoot the pictures without detracting
from normal driving operations.

Both Tri-X and Super-XX film have been used successfully
with the camera speed preset at 16 frames per second
and lighting supplied principally by standard sealedbeam
headlights.

With the camera's F/1.9 lens snugged up to the wind-

shield, an embarrassing amount of information can be
recorded for judge and jury to see.

Morover, the "star" is oblivious to his being in the lime-
light.

From test movies made at 11 p.m. on a clear night, Char-
les E. Smith, chief criminal deputy, reports the following:
"Under mercury vapor overhead lighting or incandescent
street lights, the suspect vehicle was clearly visible as was
the highway center stripe. Make, model and license number
showed clearly on the projection screen. The walk, facial
expressions, gait and coordination of the operator were
easily observed.

"In tests made on a rural, gravel road with no lighting
other than the police car headlamps, movements of the car
and expression of the operator after he had stepped from
his auto were clearly recorded. However, the field of vision
was sharply curtailed. Maximum range: 40 feet for trailing,
25 feet for operator tests."

While the Lane Sheriff's office began filming traffic viola-

(Continued on Page 495)

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HOLLYWOOD STUDIO PRODUCTION

Feature and television film productions for which members of the American Society of Cinematographers were engaged as Directors of Photography during the past month.

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ALLIED ARTISTS

- HARRY NEUMANN, "Operation Uranium," with Leo Gorcey, Huntz Hall, Mary Beth Hughes. Edward Berns, director.
- ELLSWORTH FREDERICKS, "World Without End," (Color) with Hugh Marlowe, Nancy Gates. Edward Berns, director.
- FLOYD CROSBY, "Shack Up on 101," with Terry Moore, Frank Lovejoy, Lee Marvin. Edward Dein, director.

COLUMBIA

- JAMES WONG HOWE, "Picnic," (Technicolor, CinemaScope), with William Holden, Rosalind Russell, Kim Novak. Josh Logan, director.
- BURNETT GUFFEY, "Battle Stations," with John Lund, William Bendix. Lew Seiler, director.
- HENRY FREULICH, "The Houston Story," with Gene Barry, Barbara Hale. William Castle, director.
- RAY JUNE, "Tambourine," (Welsch Prods., Technicolor, CinemaScope), with Jane Russell, Cornel Wilde. Nicholas Ray, director.
- CHARLES LAWTON, "Jubal Troop," (Technicolor, CinemaScope), with Glenn Ford, Ernest Borgnine, Valerie French. Delmer Daves, director.

METRO-GOLDWYN-MAYER

- JOSEPH RUTTENBERG, "Kismet," (Eastman Color, CinemaScope), with Howard Keel, Ann Blythe, Dolores Gray, Vincente Minnelli, director.

- ARTHUR ARLING, "I'll Cry Tomorrow," (Wide-screen) with Susan Hayward, Richard Conte, Eddie Albert. Daniel Mann, director.
- PAUL VOGEL, "The Tender Trap," (Eastman Color, CinemaScope) with Frank Sinatra, Debbie Reynolds, David Wayne, Celeste Holm. Charles Walters, director.
- ROBERT PLANCK, "Diane," (EastmanColor, CinemaScope), with Lana Turner, Pedro Armendariz, Marisa Pavan, Roger Moore. David Miller, director.
- RUSSELL HARLAN, "The Last Hunt," (EastmanColor, CinemaScope), with Robert Taylor, Stewart Granger, Lloyd Nolan, Anne Bancroft. Richard Brooks, director.

PARAMOUNT

- LOYAL GRIGGS, WALLACE KELLEY, PEYERELL MARLEY, "The Ten Commandments," (VistaVision, Technicolor), with Charlton Heston, Anne Baxter, Yul Brynner, et al. Cecil B. De Mille, director.
- LIONEL LINDON, "Too Late, My Love," (VistaVision) with Carol Ohmart, Tom Tryon, Jody Lawrence. Michael Curtiz, director.
- ROBERT BURKS, "The Man Who Knew Too Much," (VistaVision, Technicolor), with James Stewart, Doris Day. Alfred Hitchcock, director.
- DANIEL FAPP, "The Lady Eve," (Technicolor, VistaVision), with George Gobel, Mitzi Gaynor. Norman Taurog, director.

R.K.O.-RADIO

- WILFRID CLINE, "Glory," (David Butler Prod., Technicolor, Superscope), with Margaret O'Brien, Charlotte Greenwood, Arthur Hunnicutt. David Butler, producer-director.

TWENTIETH CENTURY-FOX

- MILTON KRASNER, "The Girl In The Red Velvet Swing," (CinemaScope, Color) with Ray Milland, Joan Collins, Farley Granger, Richard Fleischer, director.
- JOSEPH MACDONALD, "The View From Pompey's Head," (CinemaScope, Color), with Richard Egan, Dana Wynter, Cameron Mitchell. Philip Dunne, director.
- LEON SHAMROY, "Good Morning, Miss Dove," (Color, CinemaScope), with Jennifer Jones, Robert Stack. Henry Koster, director.

UNIVERSAL-INTERNATIONAL

- WILLIAM DANIELS, TOM TUTWILER, "Away All Boats," (Technicolor, VistaVision) with Jeff Chandler, George Nader, Julie Adams. Joseph Pevney, director.
- MAURY GERTSMAN, "World In My Corner," with Audie Murphy, Barbara Rush, Jeff Morrow. Jesse Hibbs, director.
- IRVING GLASSBERG, "Backlash," (Technicolor) with Richard Widmark, Donna Reed. Rudy Mate, director.
- GEORGE ROBINSON, "The Square Jungle," with Tony Curtis, Pat Crowley, Ernest Borgnine, Paul Kelly. Jerry Hopper, director.
- WILLIAM DANIELS, "The Benny Goodman Story," (Technicolor), with Steve Allen, Donna Reed, Berta Gersten, Harry James. Valentine Davies, director.
- WILLIAM SNYDER, "Decision at Durango," (Technicolor), with Rory Calhoun, Martha Hyer, Dean Jagger. Jack Arnold, director.

- ELLIS CARTER, "A Day of Fury," (Technicolor), with Dale Robertson, Jock Mahoney, Harmon Jones, director.

WARNER BROTHERS

- RUSSELL METTY, "Miracle In The Rain," with Jane Wyman, Van Johnson, Paul Picerni, Barbara Nichols. Rudy Mate, director.
- WILLIAM MELLOR, "Giant," (Warnercolor) with Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers. George Stevens, director.
- SAM LEAVITT, "The Court-Martial of Billy Mitchell," (Warnercolor, CinemaScope), with Gary Cooper, Ralph Bellamy, Fred Clark, Herbert Hayes. Otto Preminger, director.
- JOSEPH LASHELLE, "Our Miss Brooks," with Eve Arden, Robert Rockwell, Jane Morgan, Gale Gordon. Al Lewis, director.

INDEPENDENT

- HARRY STRADLING, "Guys and Dolls," Samuel Goldwyn Prod., (Technicolor, CinemaScope) with Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, et al. Jos L. Mankiewicz, director.
- ERNEST LASZLO, "News Is Made at Night," Friedlob Prod., with Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders, Thomas Mitchell, Howard Duff. Fritz Lang, director.
- LUCIEN BALLARD, "A Kiss Before Dying," Crown Prod., (Eastman Color, CinemaScope), with Robert Wagner, Jeff Hunter, Virginia Leith. Cerd Oswald, director.
- WINTON HOCH, AL GILKS, "The Searchers," C. V. Whitney Pics., (Color, VistaVision), with John Wayne, Jeff Hunter, Vera Miles, Ward Bond. John Ford, director.
- HAROLD LIPSTEIN, "Forever, Darling," (Zanra Prods., EastmanColor, Wide-screen), with Lucille Ball, Desi Arnaz, James Mason, Louis Calhern. Alexander Hall, director.
- BORIS KAUFMAN, "Patterns," (Harris-Myerberg Prods.), (Shooting in N.Y.), with Van Heflin, Beatrice Straight. Fielder Cook, director.
- GUY ROE, "Six Gun Lady," (Lyon & Bartlett Prods.), with Peggie Castle, William Tallman, Marie Windsor. Richard Bartlett, director.

TELEVISION

- KENNETH PEACH, "Dr. Hudson's Secret Journal," "Steve Donovan, Western Marshal," "Fury," "Gangbusters."
- ROBERT DEGRASSE, "Those Whiting Girls," "Make Room for Daddy," "It's Always Jan."
- NICK MUSURACA, "The Lineup."
- WALTER STRENCE, "This Is the Life."
- ERNEST MILLER, "Gunsmoke."
- MACK STENGLER, "Ina Ray Hutton Show," "It's Fun to Reduce."
- GEORGE E. CLEMENS, "Schlitz Playhouse of Stars."
- HENRY SHARP, "Sheena, Queen of the Jungle."
- ED FITZGERALD, "You Are There."
- LATHROP WORTH, "The Great Gildersleeve."
- GIL ANDROIT, "The Life of Riley."
- LUC WARRENTON, "Sgt. Preston of the Yukon."
- JOSEPH LASHELLE, "My Friend Flicka."
- CARL GUTHRIE, "Cheyenne," "King's Row."
- HAROLD STINE, "Casablanca."
- STUART THOMPSON, "Lassie."
- LOYD AHERNE, "My Friend Flicka," "G.E.-20th Century-Fox Show."
- NORBERT BRODINE, "The Loretta Young Show."
- JOSEPH BIROC, "My Friend Flicka," "This Earth, This Land."
- ALAN STENSVOID, "Andy's Gang."

SET LIGHTING

(Continued from Page 493)

depth and stand out more clearly. With men subjects, also, the key-light may be placed higher and at a more extreme angle to the side of the camera.

Sequences involving special effects in the long shots should carry out those same effects in the corresponding close-ups. If there is a firelight sequence, for example, the closeups should show the flicker of light on the subject's face. This is done by moving a small branch or twig in front of the light source simulating the fire. Cross-lighting, in which the key-light is set to one side of the subject with little or no fill-light used, is very effective in dramatic sequences. Rim-lighting is a very extreme adaptation of this technique and is executed by placing a light directly behind the subject so that he screens it, his form being outlined with light with his face going dark. This particular effect must be perfectly executed and is not recommended except in very dramatic sequences.

In lighting players on the set, the threefold objective is to have them adequately lighted for the action, to light them in key with the mood of the sequence, and to make them look good on the screen. If the 16mm cameraman approaches his lighting problem with these points in mind, his camera results should compare favorably with those characteristic of the professional photoplay.

MOVIES IN LAW ENFORCEMENT

(Continued from Page 463)

tions last January for their own information, experiments are continuing before a premier of such films are made in court.

Most graphic driver tests, as far as the movies are concerned, are revealed when the driver is asked to perform these standard checks: A. Show balance with head back, eyes closed, arms outstretched. B. With eyes closed, arms outstretched, bring finger to nose. C. Pick up coin. D. Walking and turning at command.

So encouraging have been the results with the new high-speed motion picture films, that Sheriff Ed Elder has had the department's 16mm camera pressed into use to record gang fights, fatal accident scenes, scenes of violence, reckless driving, and for refreshing memory of testifying officers.

"Night motion pictures can be invaluable for preserving a record of the

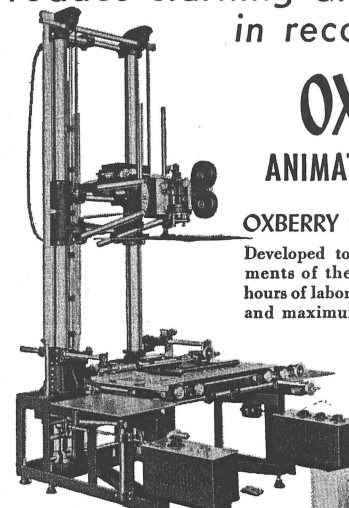
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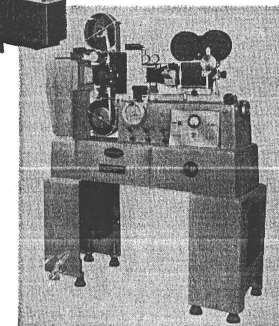
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