

Synchronous Motor Drive for 16mm Projectors

Especially designed to drive all Bell & Howell and Ampro 16mm projectors at synchronous speed.

The synchronous motor drive can be instantly attached to projector and taken off at any time. No special technical knowledge required for installation and mounting.

The synchronous motor drive is complete with base-plate, Cannon plug for cable and power switch, and a set of reduction gears.

Write for more details and prices

Also available on special order. Synch. Motor Drive for all Simplex 35mm portable projectors.

ONE YEAR GUARANTEE!

Immediate Delivery

Available at leading dealers, or direct.

CINEKAD

ENGINEERING COMPANY

500 West 52nd St., New York 19, N.Y.
Plaza 7-3511

DESIGNERS AND MANUFACTURERS OF
MOTION PICTURE—TV EQUIPMENT

RUBY CAMERA EXCHANGE

Rents . . . Sells . . . Exchanges

Everything You Need for the

Production & Projection

of Motion Pictures Provided
by a Veteran Organization
of Specialists

35 mm. . . . 16 mm.
Television

IN BUSINESS SINCE 1910

729 Seventh Ave., New York 19, N. Y.

Tel.: Circle 5-5640

Cable address: RUBYCAM

"The Finest Cameras
Deserve the Finest Care"



AUTHORIZED

Service To All Fine Cameras

ROMEL-WAHL & CO.

520 W. 7th St.
LOS ANGELES 14, CAL.

sition because of its inherently great depth-of-field.

The telephoto (or long focal-length) lens tends to flatten out the separate planes of the scene, while magnifying the subject. Because of its short depth-of-field, it is a fine lens for closeups, since it throws distracting backgrounds out of focus.

These characteristics should be kept in mind when the selection of a lens is being made for a particular scene. The choice of lenses will have much to do with the point-of-view from which the scene is shown.

Let us suppose that you are filming a sequence in a long corridor and you wish to point up the setting itself. If you use your standard lens at eye-level, the scene will be photographed with normal perspective, and the corridor will be nothing more than unobtrusive background for whatever action develops. But if you photograph the same scene from a low vantage point, using a wide-angle lens,

the whole point-of-view of the scene will be changed. The perspective of the corridor will be forced so that it will appear to be twice as long as it really is. The lines of perspective will taper off to a distant point. The tilt created by the low angle will cause straight lines to lean just enough to give the setting a dramatic appearance. Figures in the scene will seem to loom forcefully into the composition. What was once an ordinary scene is now a dramatic, suspenseful situation. This sort of set-up, of course, should only be used when the mood of the story demands such an atmosphere—never just for the sake of novelty.

Camera "point-of-view," in the final analysis, depends primarily upon the cameraman's choice of angle in a specific scene or sequence. In any event, he must match the viewpoint of his camera to the mood and pace of the story, select angles that clearly show the action, and show what there is to be shown in a fresh and original way.

THE ROLE OF THE CAMERA

(Continued from Page 83)

screen play, and consequently upon the play's success. Simply explained, the function of cinematic mood is to create a sort of psychological setting in which the audience-mind is stimulated to move about and explore the deeper meanings of the screen story.

Contributing most directly and most forcefully to the synthesis of cinematic mood is the motion picture camera, and, of course, the man who directs the photography. Aside from the physical tools such as lenses and film, the materials which the director of photography employs to create the illusion of mood pictorially are lighting, camera angles and camera movement. Of these, lighting is the most fundamental, since it is the interplay of light and shadow that determines the photographic key of the scene if not the entire production.

High-key lighting, characterized by brilliant source light with strong fill, produces a light, airy mood especially adaptable to comedy themes and action drama. Low-key lighting, consisting of a predominance of dark tones with softly lit highlights, creates a richly dramatic mood especially suited to love, mystery and suspense stories.

In the low-key lighting pattern, shadow and silhouette play a major role. Shadow suggests the unknown and, correctly used, can be built up into an almost tangible force threatening the protagonist. By playing down all but the most important areas of action, a more forceful emphasis is produced. Silhouette, too, is a device which, because of

the detail it omits, places greater emphasis upon the background, upon more brightly illuminated players in the scene, or upon the dialogue, as the case may be. Some excellent examples of the skillful use of light in creating mood are to be found in "A Star Is Born," photographed in color by Sam Leavitt, A.S.C., and in "There's No Business Like Show Business," also in color and photographed by Leon Shamroy, A.S.C., three times winner of Academy Awards for photography.

Camera angle represents the point-of-view from which the audience, by means of the camera lens, is led to perceive a specific bit of action. The selection of that angle can do much to condition the mood of the scene. Viewed from above, for example, an action sequence takes on an epic sweep—as in the scenes of marauding Indians in the recently photographed "Chief Crazy Horse," filmed by Harold Lipstein, A.S.C., for Universal-International. Viewed from a low angle, the same action gathers force through optical distortion that makes the players loom large in the composition; height is accentuated and they dominate the frame.

Camera movement, too, is strongly conducive of mood in that it allows the audience to experience various points-of-view of the filmic situation, moving smoothly from one to another without interruption of the camera. A continuous atmosphere is thus created and maintained.

All directors of photography recog-

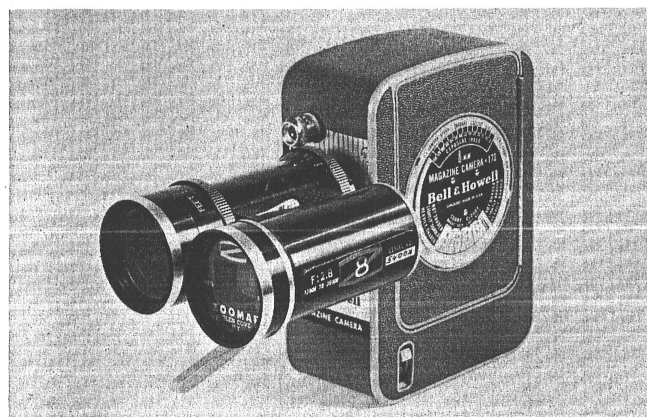
nize mood as an indispensable element of cinematography, although each will have a slightly different approach or technique in achieving it. As Lee Garmes, A.S.C., once so aptly remarked, "The dominant mood of the picture is, of course, decided upon before a camera turns. But it is not the kind of thing one can write down on a piece of paper and then forget about. Mood grows from scene to scene as the photography of a picture progresses. It is on the sound stage that one really senses the little subtleties of interpretation that will convey to the audience something over

and above the impression created by the action and dialogue alone. It is then a matter of adapting the lighting, camera angles and camera movement to enhance the mood."

This treatise on the role of the motion picture camera would not be complete without dwelling upon the specialized camera technique that is employed in filming what have become known as "musicals"—or more specifically the musical and dance routines of such pictures. Now the director of photography works closely with a new per-

(Continued on Page 107)

Now—A Zoom Lens For 8mm Cameras



New Zoomar "8" mounted on Bell & Howell 8mm Magazine Camera.

PERHAPS no other single piece of camera equipment has done more to give a genuine professional status to 8mm cine photography than the new Zoomar "8" lens, recently announced by the makers of the famous Zoomar varifocal lenses for 35mm and 16mm cameras.

The Zoomar "8" is a single vari-focal lens with a wide-vision coupled viewfinder. Light in weight, it fits almost any 8mm motion picture camera without need for alteration to the camera or Zoomar lens. It permits the user to achieve the same dramatic zoom effects seen on television and in professional motion pictures.

The aperture range is from f/2.8 to f/16. The zoom range is from 13mm to 39mm focal length. Distance range is 5 feet to infinity.

The Zoomar "8" is not an auxiliary lens but a complete taking lens incorporating the zoom feature. It is set like

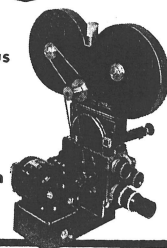
any ordinary motion picture lens for stop and distance. Once the f/ stop is set, it remains unchanged for any position of the zoom lever or during the zooming action. A simple finger-tip lever enables the operator to zoom in and out on subject or scene smoothly, blending from standard to telephoto position. Or the lens may be adjusted for use at any position within the zoom range, and held there.

Price of the Zoomar "8" is \$199.00, and, according to manufacturer, is now available through most photographic dealers. Soon to be announced by the manufacturer is a series of demonstration films which will be made available to cine clubs for screening before their members. West coast clubs should inquire of Zoomar, 1586 Cross Roads of the World, Hollywood 28, Calif.; east coast, at Zoomar, Glen Cove, New York.

Now! A 400ft. Magazine For Your BOLEX H-16

Complete with Synchronous Motor and Base

Includes Installation and Case



Permits continuous run of 400 feet of 16mm film, or—the 200 ft. daylight loading spool may be used in the 400 ft. magazine. The 100 ft. daylight loading spool can be used in the camera without removing the external magazine. In black wrinkle finish to match camera. Fully guaranteed. Write for information on our Rack-Over Sports-finder and Camera Base.

See your Bolex dealer or order direct. Immediate delivery.



TOLEDO CINE ENGINEERING
1309 Milburn Ave. Toledo 6, Ohio

Video Film Laboratories

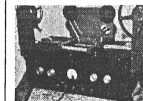
131 West 23rd Street
New York 11, N.Y.

Complete laboratory service for Producers using the Reversal Process

Also Negative and Positive developing.

WRITE FOR PRICE LIST

Established 1949



16MM SCENE TESTER
11 DENSITY

Will calibrate to any printer a-d all print stock
\$395.00

GREAT LAKES MOTION PICTURE SERVICE
12037 Grand River Ave. • Detroit 4, Mich.

Southeastern

Film Processing Company
1305 Geiger Ave., Columbia 2, S.C.

SPECIALIST IN

DuPont 930-931 B & W
REVERSAL 16mm FILM

• Industrial
• Television
• Training

24 hour service
FILM IN STOCK