

**Q.**  
**A.**

Why is the **Camerette** the world's most modern motion picture camera?

The **Camerette** is the **ONLY** reflex motion picture camera with . . .

Adjustable shutter 200° to 40° . . . Ability to use short focal length lenses.

Divergent three-lens turret accommodates 18.5mm to 300mm lenses.

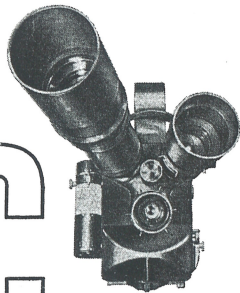
Fully automatic quick change magazines 100 foot and 400 foot . . .

AND

The 16/35mm **CAMERETTE** is the **ONLY** motion picture camera able to photograph with both 16mm and 35mm film, black and white or color . . .

The **CAMERETTE** is a precision-built, professional motion picture camera, light-weight, dependable, versatile, with a complete line of accessories for all types of photography.

Write for illustrated folder and price list.



**C**amerette

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Manufactured by Ets. Cine. Eclair, Paris

for descriptive brochure write U. S. representative

**Benjamin Berg Agency**

1366 No. Van Ness Ave., Hollywood 28, Calif.

## CLOSEUPS

Notes and editorial comment by the editor . . .

A reader in England, Cyril Moorhead of Surrey, has written to call our attention to the statement made in Joseph Biroc's article "Hollywood Launches 3-D Film Production" (August issue) in which the claim was made that Natural Vision Corporation has developed the first system of 3-dimension motion pictures, using two cameras recording images as seen by the human eye. According to Moorhead, ". . . this identical idea was used here in England to make the stereoscopic films exhibited at the Festival of Britain in 1950 and early 1951. The only difference in the unit described in your article and that used by the British film producers is that the latter used two Neuman-Sinclair 35mm cameras instead of Mitchells. May I also point out that, although designed here by Raymond Spottiswood, he modestly claims that the whole idea is quite old."

To verify his statements, reader Moorhead sent along an article published in the "British Journal of Photography" in 1951, illustrating and describing the equipment used in making the stereo movies exhibited at the Festival.

One thing that often obscures much of the new developments in things cinematic going on in Hollywood studios today, is the growing trend toward secrecy. Last month we were stopped cold on three different occasions in our attempts to secure data or photos for technical articles from as many studios. The aim, of course, is to retain the benefits of such developments for the respective studio. Invariably, however, another studio already has developed a similar process, article of new equipment or gadget, and news of the "secret" development eventually becomes general information. It's only natural, of course, that we should want to be the first to print the stories.

A practical system for dimming fluorescent lamps smoothly and efficiently may result in application of the lamps to motion picture photography for effect lighting.

By means of the new light control system, developed by General Electric lighting engineers at Nela Park, in Cleveland, the brightness of fluorescent lamps now can be controlled merely with the turn of a knob, just as smoothly and easily as incandescent lamps are dimmed.

Two sizes of controls will be made by G-E—one operating up to eight lamps, and the other up to 35 lamps.

G-E engineers explain that although colored fluorescents are much more efficient than filament lamps, their use in the past has been limited, because their brightness could not be regulated effectively. Fluorescent lamps produce more than three times the white light, and up to 25 times the amount of colored light, provided by incandescent lamps of the same wattage.

The engineers point out that fluorescent lamps maintain their original color during the dimming process, while the light of filament lamps turns increasingly red as it is dimmed.

The "Editor's Note" which preceded Ed DuPar's article on Warner-Color in our September issue closed with the statement that ". . . the process is exclusively Warner Brothers'. No plans for making it available to other studios have been announced."

It has been called to our attention that this statement is in error; that while Warner Brothers' personnel did work out their own procedure, which they call the Warner-Color process, this process employs Eastman color negative and positive film which, of course, is available to anyone in the industry.

Charles Rosher, ASC, who attended the annual convention of the Photographic Society of America in New York last month, at which time he was cited for Fellowship in the Society, tells us that the PSA has chosen Los Angeles as the locale for its convention in 1953, beginning next August 3rd. Convention headquarters will be the Biltmore Hotel.

Rosher, who will entertain PSA dignitaries during their convention visit, points out that the Society is building a strong membership among motion picture makers, both professional and amateur. "Herbert McDonough, editor of the PSA Journal," said Rosher, "asks that all photographers interested in 8mm and 16mm amateur movies communicate with Dr. Harold L. Thompson, chairman of the PSA's far-western states division, regarding the Society's forthcoming program in the motion picture division. Thompson's address is 3767 Amesbury Rd., Los Angeles 27, California.

# SEEING IS BELIEVING

## THE BIRTH OF A NATION AND THE BIRTH OF AN ART

IN 1915  
MOTION PICTURES GRADUATED  
FROM FASCINATING NOVELTY TO  
INTERNATIONALLY RECOGNIZED  
ART-FORM WITH RELEASE OF  
D.W. GRIFFITH'S  
"BIRTH OF A NATION".  
BIG BOX OFFICE WAS BORN, TOO.  
THE FILM HAS GROSSED OVER  
15 MILLION DOLLARS!

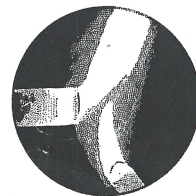
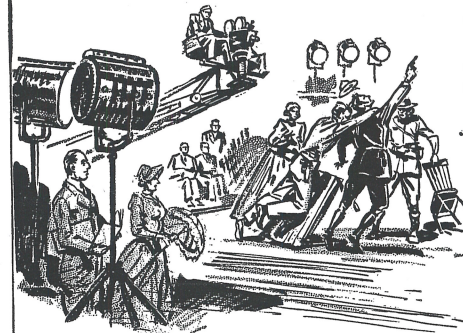


### ANOTHER PIONEER

...THE "NATIONAL" CARBON ARC...  
HEIGHTENED THE DRAMATIC EFFECT  
AND VERSATILITY OF SUCH GRIFFITH  
"FIRSTS" AS CLOSE-UPS, BACK-LIGHTING,  
AND SHARP-SHADOW COMPOSITION.

### SUSPENSE...

THE SMALL SOURCE SIZE AND  
HIGH BRIGHTNESS OF "NATIONAL"  
CARBON ARCS PRODUCE MUCH  
SHARPER SHADOWS THAN ANY  
OTHER STUDIO LIGHTING SOURCE  
...SURPASSING EVEN THOSE  
OBTAINED FROM BRIGHT  
SUNLIGHT!



THE "NATIONAL" CARBON ARC... NOTHING BRIGHTER UNDER THE SUN

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