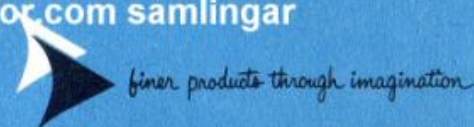
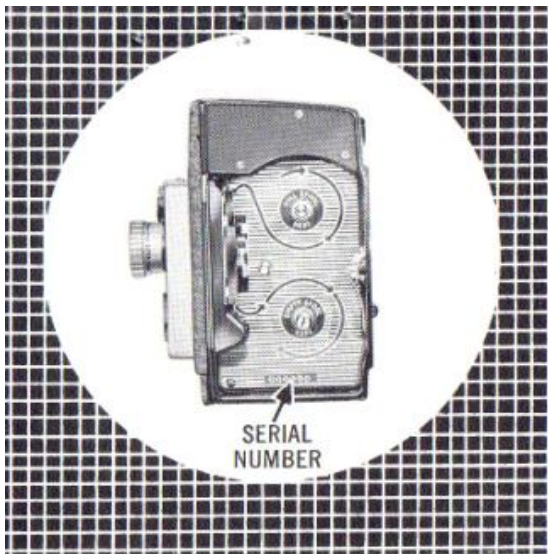




How to use your
Bell & Howell
ELECTRIC EYE
8mm CAMERA

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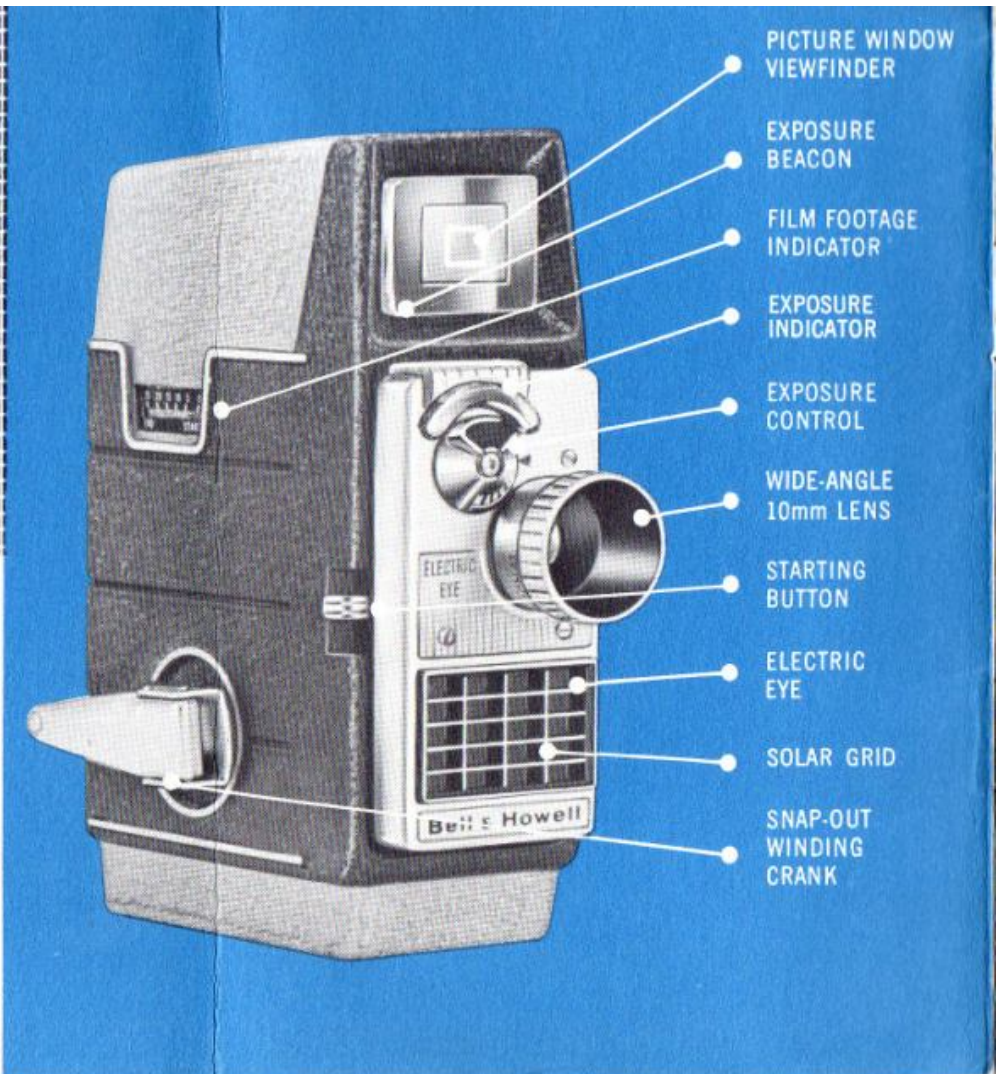




important

Use the self-addressed card on the booklet cover to register your camera with Bell & Howell. Registration of serial number offers these advantages.

- Initiates the Bell & Howell Guarantee. (It is void unless your camera is registered with Bell & Howell.)
- Entitles you to free correspondence counsel from our Personal Service Department at any time.



LET'S LOOK AT YOUR ELECTRIC EYE CAMERA



Before you do anything else, take a few seconds to familiarize yourself with your Electric Eye camera. Examine its outstanding features closely and you'll see what makes it the world's easiest-to-use 8mm movie camera. Then enjoy the thrills of movie making—automatically.

PICTURE WINDOW VIEWFINDER makes action easy to follow. It's versatile, too, as it shows you the areas you photograph when using the standard 10mm lens—plus Wide Angle and Telephoto attachments.

EXPOSURE BEACON in viewfinder . . . when it's yellow there's enough light for filming.

FILM FOOTAGE INDICATOR operates automatically . . . tells you exactly how many feet of film you've exposed.

EXPOSURE INDICATOR shows you what f/stop your lens is set at.

EXPOSURE CONTROL lets you operate your camera either automatically or manually. Place it in the "AUTO" position and your lens sets itself.

WIDE ANGLE 10mm f/1.8 LENS takes in 56% more picture area.

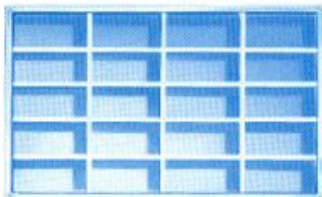
STARTING BUTTON locks to get you into the picture, provides single frame exposure for special animated effects.

ELECTRIC EYE analyzes the light, automatically computes the exact amount required, and sets your lens accordingly.

SOLAR GRID automatically sets the Electric Eye for the kind of light and improves the measuring ability of the Electric Eye.

SNAP-OUT WINDING CRANK makes winding your camera fast and easy.

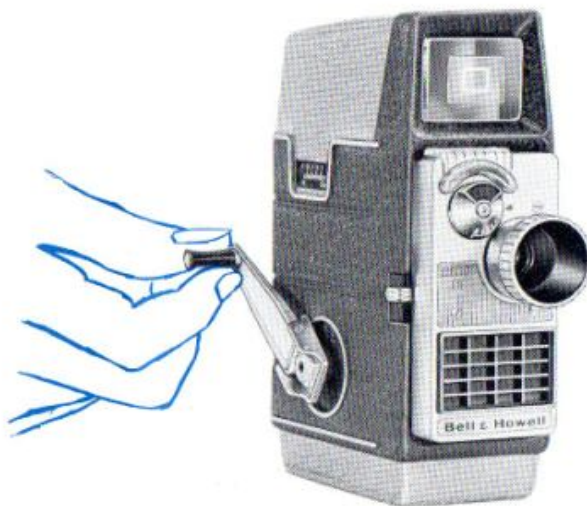
CAPTURE
THOSE
MOMENTS
YOU WANT TO
REMEMBER
IN TRUE
EXCITING
COLOR
WITH YOUR
ELECTRIC EYE
CAMERA



its as easy as 1-2-3

1 WIND

You can expose 6 average scenes on one winding with your Electric Eye camera. Just lift the winding crank on its hinge and wind in a clockwise direction. Keep your camera fully wound whenever possible and you'll never miss an important scene.



2 LOAD

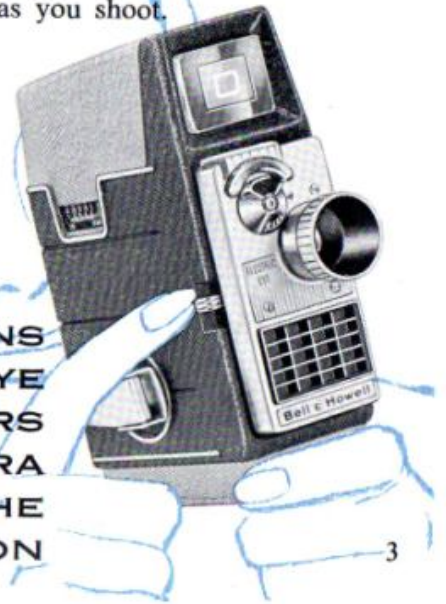
Just follow the curved arrows on the inside plate of your camera and slip the end of the film into the bottom spool. Then close the camera door. That's all there is to it.



3 SIGHT AND SHOOT

With your Exposure Control Dial turned to "AUTO", raise your camera to eye level and sight through the giant viewfinder. *The clear area outlined by the green tinted field shows you the area photographed with your extra sharp f/1.8 lens.* Press the starting button down, and your lens automatically sets itself as you shoot.

REMEMBER—
DON'T COVER THE LENS
OR ELECTRIC EYE
WITH YOUR FINGERS
HOLD YOUR CAMERA
AS SHOWN IN THE
ILLUSTRATION

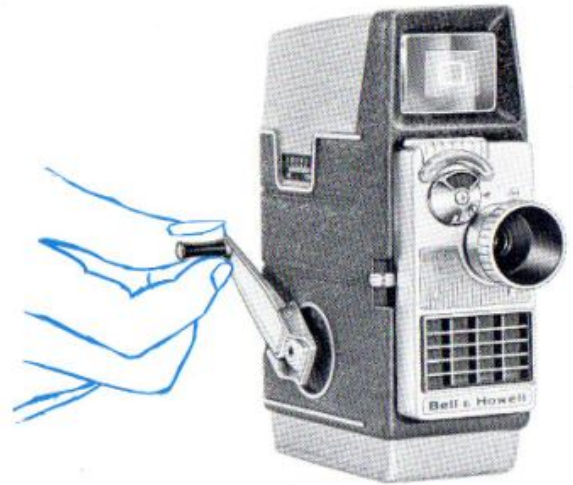


WINDING YOUR CAMERA

Imagine yourself in the midst of an important scene and your camera running down! This won't happen if you get into the habit of winding as soon as you take your finger off the starting button.

To wind your camera, lift the winding crank and open it on its hinge. Wind with a clockwise motion as far as you can. After winding, snap the crank handle into place in the small groove on the back of your camera.

When fully wound you can expose 10 feet of movies with your camera. It is factory-set to run at steady speed, governor controlled to prevent any slow-down at the end of the film run.

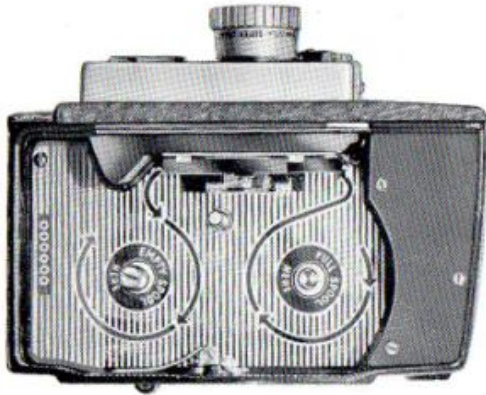


REMOVE THE DOOR

The door on your camera is easy to remove. Just loosen the screw knob and lift the door off.

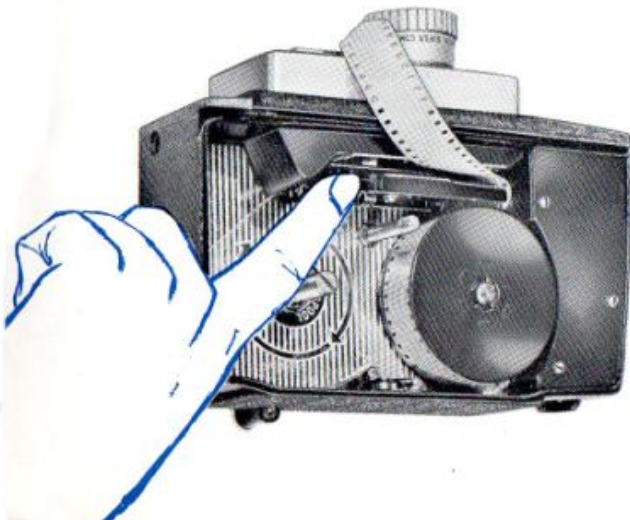
To close the camera, press the door firmly into place, and tighten the knob as far as it will go. This assures you of light-tight protection for your film.





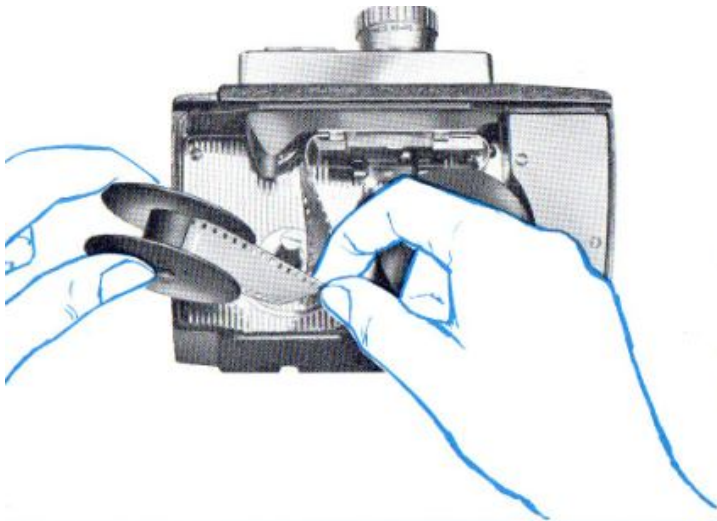
LOADING FILM

Your Electric Eye camera is as easy to load as it is to use. With the camera door removed, place the camera in front of you with the lens pointing away. The curved arrows on the inside plate indicate the exact path your film should follow.

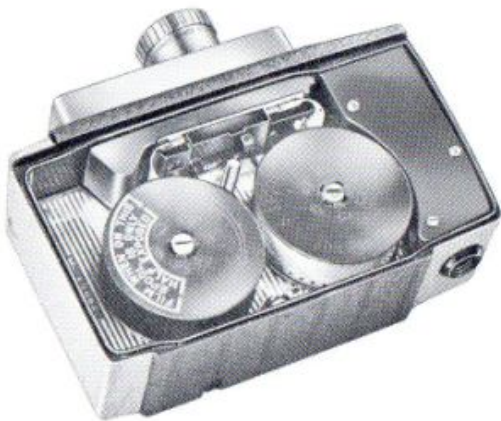


Avoiding direct sunlight, unwind about 10-inches of film (keeping it taut on the spool). Drop the full spool of film over the spindle marked "Full Spool Here". (The side with the 4 notches should be up.)

Open the film gate by pressing it toward the spool. Slide the film into the film channel.

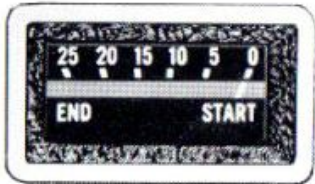


Hold the empty spool so it reads "Film when on this spool is only half exposed" (three-notched side up). Crimp the end of the film and thread it into the slot of the empty spool. Turn the spool making sure you secure the film end and take up any slack. Drop the spool onto the spindle marked "Empty Spool Here" and turn it clockwise to tighten the film. Close the film gate.

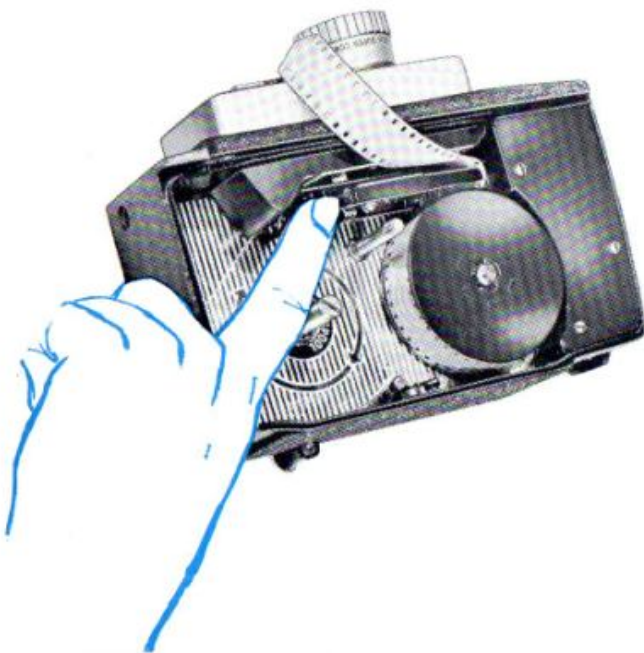


This is the way your loaded camera looks. Full spool of film is on the upper or right hand spindle. Film path follows curved arrows through the closed film gate. Film is secured in slot of empty lower spool.

Before replacing the camera door, press the starting button and run the camera a second or so. If your camera is loaded properly, both spools will revolve and you'll see film moving through the film channel. Replace the door and turn the screw knob as far as it will go.



The Film Footage Indicator is automatically set when you load. Press the starting button down and run the camera until the indicator reads "0". This will run off the protective leader film.



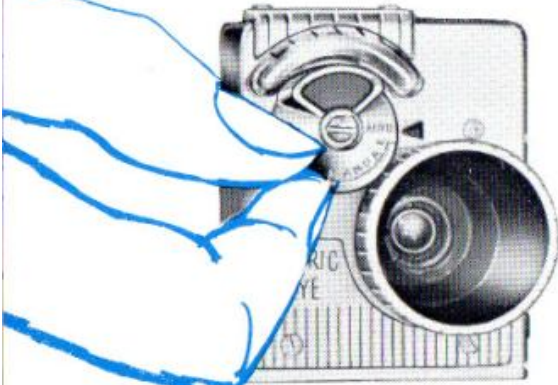
UNLOADING

After you have exposed the first 25 feet of film as shown on the Film Footage Indicator, keep your finger on the starting button until the footage indicator goes out of sight. Avoiding direct sunlight, remove the camera door. The top spool is now empty, film is on the bottom spool. Lift out both spools carefully and you're ready to reload for the second half.

USING SECOND HALF OF FILM

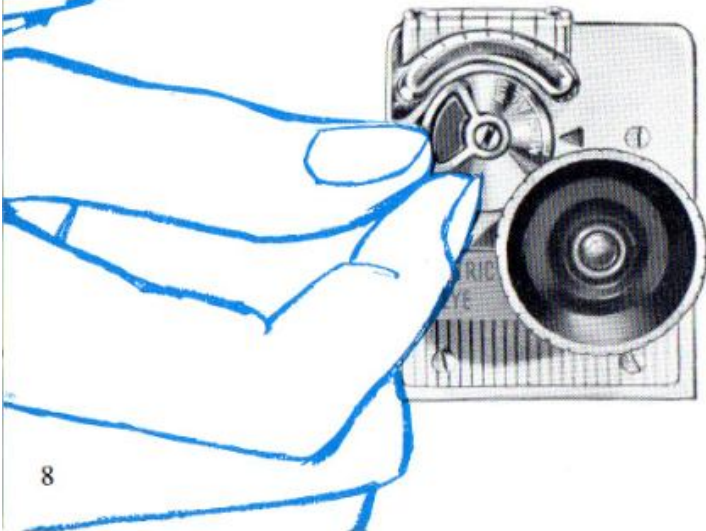
Each 8mm spool contains 50 feet of film (25 feet double width) so you must run the film through your camera again to expose the second half. Turn the spool containing the film over and place it on the upper or right hand spindle. Proceed with loading for the second half as instructed under "Loading". After you have exposed the second half, your film is ready for processing.

SETTING THE EXPOSURE CONTROL DIAL



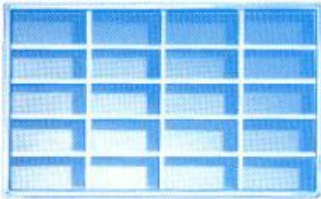
AUTOMATIC OPERATION

Turn the Exposure Control Dial to the "AUTO" position. Press the starting button. That's all there is to it. Your camera sets itself and takes properly exposed color movies automatically.



MANUAL OPERATION

When you want to use your camera for special effects, or intentionally over or under-expose a scene, your lens can be set manually. The red needle within the graduated scale just below the viewfinder window indicates the lens opening. This scale reads in f/stops as follows: 1.8, 2.8, 4, 5.6, 8, 11, and 16. Turn the Exposure Control Dial to set the red needle at any lens opening you choose. Your dealer can advise you of some of the special effects you can get by setting the lens manually.



SOLAR GRID

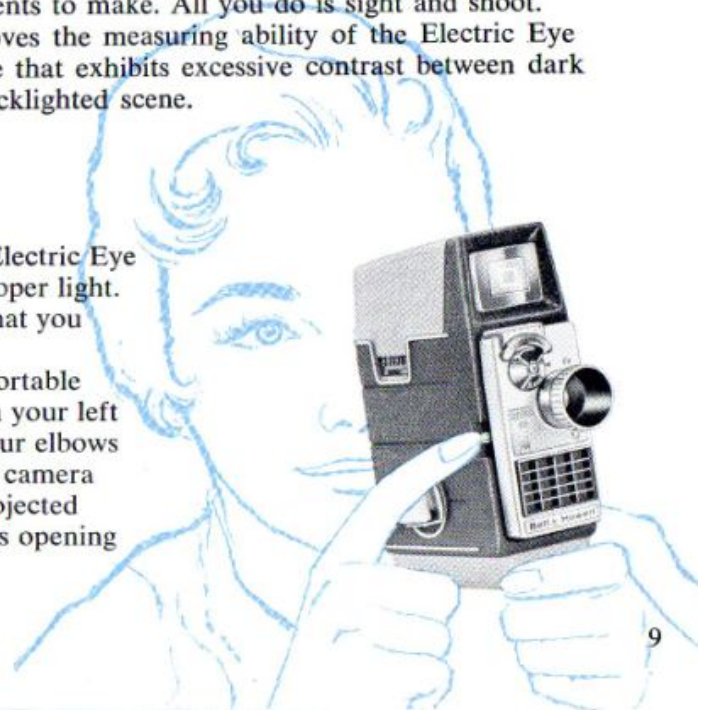
Because of the differences in lighting between the outdoors and artificial light indoors, you'll use two different color films in your Electric Eye camera. Type A film indoors, Daylight film outdoors. (If you want to use the same film indoors and out refer to page 13 on the use of filters.) These two films have different sensitivity to light (film speed ratings). On present light meters, and cameras incorporating light meters it is necessary to compensate for this difference, but not on your Electric Eye camera. Here the Solar Grid takes over and automatically sets the Electric Eye for the kind of light. With the Solar Grid there's nothing for you to do. No levers to set. No adjustments to make. All you do is sight and shoot.

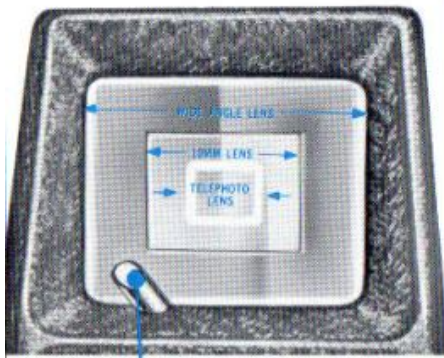
The Solar Grid also improves the measuring ability of the Electric Eye when you're shooting a scene that exhibits excessive contrast between dark and light objects, and the backlighting scene.

SIGHT AND SHOOT

DON'T BLIND YOUR CAMERA—If your fingers block the lens or Electric Eye as you shoot, your camera won't be able to see things in their proper light. Don't try to confuse your camera. Make sure it sees everything that you want to capture on film.

HOLDING YOUR CAMERA—Chances are you'll find the most comfortable position is the one shown in the illustration. Hold your camera in your left hand, with your right index finger on the starting button. Rest your elbows against your body and the camera against your cheek. Hold your camera steady and level as any movement will be exaggerated in your projected pictures. Keep your hands and fingers away from the camera lens opening and Electric Eye.





EXPOSURE
BEACON

PICTURE-WINDOW VIEWFINDER

As you sight through the viewfinder you'll see what amounts to three different viewfinder windows incorporated into one. These viewing areas are used as follows:

WITH 10MM LENS

This is the normal lens—the one you will probably use most of the time. The clear area outlined by the green tinted field seen in the viewfinder covers the area photographed with this lens.

WITH WIDE ANGLE LENS

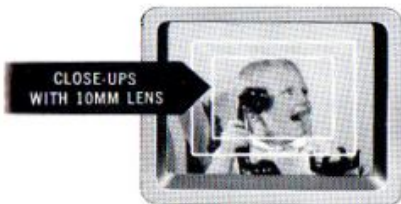
The Wide Angle accessory lens covers the entire area of the viewfinder. Since it takes in 125% greater area at the same distance as the normal lens, you'll find it ideal for filming in close quarters where you want to include more in your picture.

WITH TELEPHOTO LENS

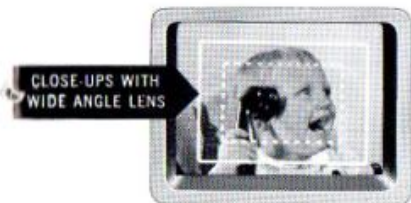
The small GOLD rectangle seen in the viewfinder covers the area photographed by the Telephoto accessory lens. This lens is extremely useful when you want to film close-ups from a distance, candid shots, and enlarged views of distant objects.

VIEWFINDER EXPOSURE BEACON

An exclusive feature of your Electric Eye camera is the Exposure Beacon you see when sighting through the viewfinder. Your movies will always be properly exposed when the beacon shows *yellow*. If the beacon blacks out, there's not enough light for filming.



CLOSE-UPS
WITH 10MM LENS

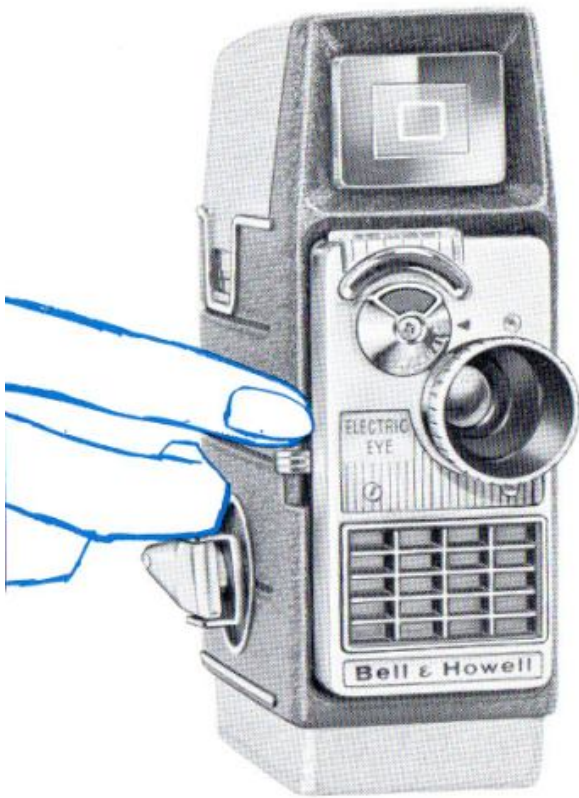


CLOSE-UPS WITH
WIDE ANGLE LENS

CLOSE-UPS WITH 10MM AND WIDE ANGLE LENSES

When shooting close-ups of a subject 3 to 6 feet from your camera, make sure no part of your subject extends above the top line of the small (gold) rectangle when using the standard 10mm lens. No part of your subject should extend above the clear area when you use the Wide Angle lens.

3-WAY STARTING BUTTON



The 3-Way Starting Button on your Electric Eye camera is right at your finger tip. You never have to fumble to find it. As you press down on the starting button, film runs through the camera.

Exerting a little *extra* pressure down on the starting button *locks* the camera in the continuous running position. This lets you get into your movies. You should place the camera on a tripod for continuous-run filming. To release the continuous-run lock, merely push up on the starting button.

Press *upward* on the starting button and you expose a single picture at a time. This is called "single frame exposure". Use it for special animation effects.

Your dealer will be happy to tell you about some of the effects you can create with single exposures.

SHOOTING WITH A LIGHT-BAR

There are several things you should remember if you use your Electric Eye camera with a light bar:

1. Make sure your camera is loaded with indoor film.
2. Always keep your subject further from the camera than it is from the background. This will give you good over-all exposure as your subject and background will be lighted at approximately the same level.



3-LENS TURRET MODEL

Compact integrated turret models let you switch from normal to telephoto, or wide-angle shots, with a quick turn of the turret. Colored rings on the front of the turret tell you at a glance which lens is in shooting position. The lenses are color coded as follows:

WHITE Standard 10mm f/1.8 lens

GREEN Wide Angle 6.5mm f/1.8 lens

GOLD Telephoto 25mm f/1.8 lens

To select the correct lens, sight through the viewfinder and select the colored rectangle that frames the picture you want to record on your film. To position the lens on the turret, grasp the turret, pull out and turn until the desired lens is in shooting position.

EXPOSURE CONTROL LOCK BUTTON

Your Electric Eye turret camera has a lock button on the Exposure Control that eliminates any possibility of accidentally moving the exposure control when shooting movies automatically. For manual operation, merely depress the small button and turn the Exposure Control to the desired lens setting.

SINGLE AND TRI-LENS FILTERS

You've probably heard people talk about using filters on their movie or still cameras. Filters change the properties of light seen by the camera lens, but will not affect automatic exposure settings made by your Electric Eye. Your first filter will probably be the compensating (Type A) filter. This filter makes it possible for you to shoot Type A (indoor) film outdoors. Your next filter will probably be a Skylight filter. This filter eliminates the haze in distant shots, high altitudes, marine and snow scenes.

The sunshade on the single-lens Electric Eye camera has a removable retaining ring that accepts a Size 4 drop-in filter. The turret model accepts the new Bell & Howell tri-lens filter that's easily positioned over all the lenses on the turret. Ask your Bell & Howell dealer about additional effects you can get with filters.



MAKING A MOVIE

HOW CLOSE CAN YOU GET TO YOUR SUBJECT?

Whenever possible, take a series of shots to complete a movie story. Give your subject a little thought before actually filming it . . . how many feet of film you have to run . . . how many you want to use per scene.

In order to film a smooth-running story, shoot each scene for at least 7 seconds. A simple but surprisingly accurate way of gauging time is to count slowly, "one thousand, two thousand," and so on, each count being about one second in duration.

Your Electric Eye camera has a universal focus lens, eliminating any focusing adjustments. There may be times when you'll want to get as close as possible to your subject. The simple chart below gives the near limit of sharp focus which is determined by the amount of light on your subject at any given lens opening shown by the red needle. The far limit of focus is permanently set at infinity.



Example: 10mm lens reading f/8 subject in focus from 2 FEET TO INFINITY

Lens opening	1.8	2.3	2.5	2.8	4	5.6	8	11	16
(10mm lens) You can get as close as—	6'		5'	4'	3'		2'		1'
(Wide Angle) You can get as close as—	3'		2'				1'	9"	6"
(Telephoto) You can get as close as—	30'	25'	23'	21'	17'	14'	11'	8'	6'

EXPOSURE EFFECTS

KEEP YOUR CAMERA CLEAN

Ordinarily you'll get the most natural color and brilliant detail in your movies if you avoid scenes in which the sun is directly behind your subject.

Back-lighted scenes (examples: sun shining behind your subject or a bright sky behind a shoreline heavy with trees) can give you interesting silhouette effects. In back-lighted scenes, the subject will appear dark against a bright background. If you wish to capture the color detail of a dark subject in a bright scene, the lens must be opened one or more stops. This is done by pointing the camera (set in Auto position) at the scene, noting the setting of the red needle. Then set lens manually to the next largest opening.

Example: If the red needle showed a lens setting of $f/5.6$ in the Auto position, set the red needle manually to $f/4$. If the red needle showed a lens setting between $f/5.6$ and $f/4$ set the red needle manually between $f/4$ and $f/2.8$.

Try this a few times with difficult scenes until you get the effect you want. Sometimes you may want a dark foreground against a blue sky—then set the red needle manually to the next smaller opening, just the opposite of that explained above.

A clean camera is a more efficient camera. After shooting a complete roll of film, open the film gate and remove any collected dirt with a camel's-hair brush. With a *dry piece of lens tissue*, wipe off the viewfinder. Clean your lens with Bell & Howell Opti-Kleen and a piece of lens tissue. A rubber ear-syringe is useful for blowing out any dust which might accumulate beneath the Solar Grid. Never use sharp tools to clean your camera.

SHUTTER SPEEDS

Camera Speed	16 frames per second
Shutter Speed	1/35 second
Single Exposure	1/28 second

MOVIE MAKING AIDS AND ACCESSORIES

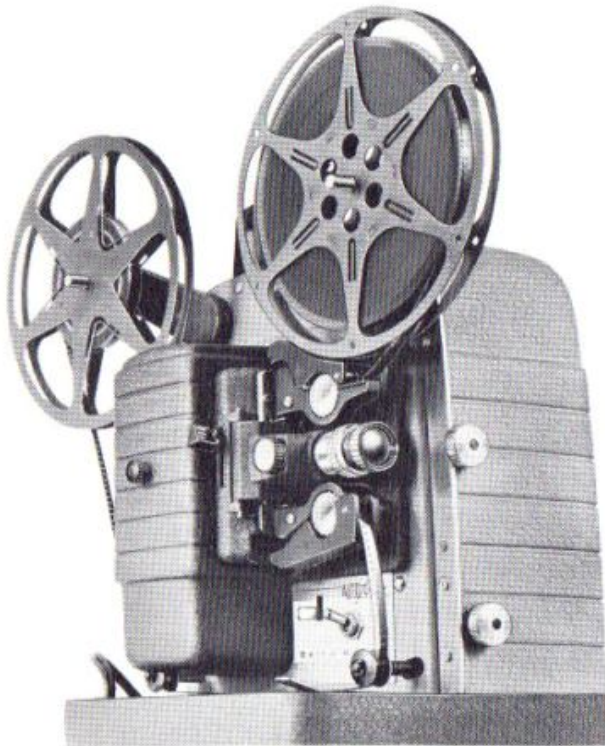


ATTACHMENT LENSES FOR YOUR ELECTRIC EYE CAMERA

Bell & Howell Wide Angle and Telephoto attachment lenses can be used with your Electric Eye camera.

The Wide Angle attachment covers 125% greater area at the same distance as the standard lens, making it ideal for filming in close quarters where you want to include more in your picture.

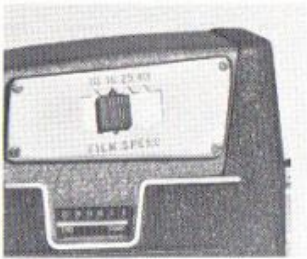
The Telephoto attachment brings your subject $2\frac{1}{2}$ times closer, making it extremely useful when you want to film close-ups from a distance, candid shots, and enlarged views of distant objects.



BELL & HOWELL AUTO-LOAD 8MM PROJECTOR

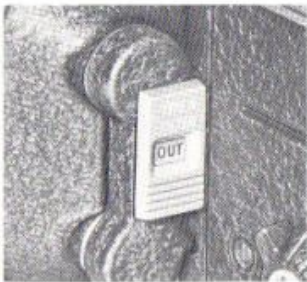
In less than 3 seconds the Auto-Load threads itself. No lens gates to open, no sprockets to thread. No film fumbling, or misformed loops. Merely slip the film end into the slot and it loads itself automatically. Easiest of all to use, with 400-foot capacity—full half-hour shows. Rugged die-cast aluminum construction, still picture and reverse projection. Comes in compact built-in carrying case.

NEW FEATURES FOR YOUR 393E ELECTRIC EYE CAMERA



FILM SPEED BUTTON

The Film Speed Button on the side of the viewfinder, lets you set the Electric Eye for the following Exposure Index numbers: 10, 16, 25, and 40. If you loaded your camera with Daylight (outdoor) film, press in, and slide the button until it is opposite number "10." If you loaded with Type A (indoor) film, press in, and slide the button until it is opposite number "16." Faster films (higher numbers) will be available in the near future which will permit filming under less adequate lighting conditions. The Film Speed Button on your camera will adjust for film speeds as high as "40."



FILTERS

On the back of the turret, you'll see a two position Filter Bar. Set the Filter Bar to the "out" position. This is the position you'll use most of the time, whether you're filming indoors or out.

TYPE A FILTER

For convenience, you may occasionally want to use Type A (indoor) film outdoors. To do this merely set the Filter Bar to the "in" position and change the Film Speed setting from 16 to 10. Remember to reset your camera when you move back indoors.

HAZE FILTER

The optical system of your camera provides proper haze filtering whenever needed. This exclusive feature eliminates the need for a haze filter.

Except for these additional features, your 393E Electric Eye operates identically to the 393 Turret Model described in the accompanying booklet.



Bell & Howell

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This new Bell & Howell product is guaranteed to be free from imperfections in both material and workmanship for one year from date of original purchase. Should any part of this equipment be defective, it will be replaced or repaired free of charge (except for transportation), provided the equipment has been operated according to instructions accompanying it.

No liability is assumed for film which is damaged or is unsatisfactory for any reason and no liability is assumed for interruptions in operation of equipment. This guarantee is void:

- a) If equipment has not been registered with Bell & Howell (please use card supplied);
- b) If equipment has been damaged by accident or mishandling;
- c) If equipment has been serviced by other than Bell & Howell approved service stations;*
- d) If adaptations or accessories other than Bell & Howell have been made or attached.

The foregoing is in lieu of all other warranties express or implied and Bell & Howell Company neither assumes nor authorizes any person to assume for it any other obligation or liability in connection with this product.

**Location of nearest approved service station will be furnished on request.*

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