

Kodak

Movie News

For both 8mm. and 16mm. movie makers

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“This Year...”



“THIS YEAR things are going to be different.” That’s what many movie makers—perhaps you, too?—are telling themselves about now. “*This year*, for one thing, I’m not going to miss all those movie opportunities I let slip by last year: . . . The birthday movie I didn’t really get . . . because all I had in the house was one carton of daylight film—and it rained most of the day. *This year* I’ll always have Type A Kodachrome Film on hand, too. And a light bar, so I can use it indoors, simple as flicking a light switch . . . The vacation shots that didn’t quite come off when good friends came to visit and good times were had, because I didn’t get around to movie making until their cars were pulling away from the cottage—so all I got were arms waving frantic farewells from car windows . . . Those summer sunsets! Never saw them so beautiful. And I got . . . just *one* of them. Because I didn’t keep the camera ready—loaded for just such unscheduled movie opportunities. Grandmother and grandfather’s annual visit. Now *there* was a dandy! We *knew* they were coming . . . had flowers in the guest room . . . Granddad’s favorite dishes on the menu. And in the camera? Twenty feet of unused film—and no more film in the house! *This year* I’ll always keep at least one carton of film ahead. For fresh film is good for months and months, and likely to be a lot more useful to me in a desk drawer than on my dealer’s shelf . . . Yet we made some wonderful movies last year! *Beauties*. Of course, I *did* overdo a bit on panoraming. *This year* I’m going to hold a tight rein on *that* temptation, although it’ll take doing. It’s so amazing to realize that you *can* wave a movie camera about and get pictures—although not really *good* pictures . . . *sharp* pictures. From now on I’ll ‘pan’ rarely . . . ‘pan’ slowly . . . *to* the center of interest, and not away from it. And *never* on any *nearby* camera target! And exposure. Now *there’s* one I’m going to watch. Good exposure is just so downright easy that it’s easy to overlook. Come to think of it—I had my very best exposures . . . *every single scene* . . . in the first roll I ever exposed. Why? Because I checked with the guide before every shot. If I do this again next year I won’t forget to vary exposures a bit—such as on the day I walked off the shaded lawn onto that brilliant beach. *This year*, also, I’m going to be a lot less trigger happy. *A picture opportunity*—and *bam!* I’d shoot it first, and study it afterward. *This year* I’m

Night Patrol

THERE are two types of nighttime movie opportunities. One: the kind *you* light—such as in-the-home activities, which you illuminate with the lamps on a photo-light bar . . . gauging your exposure by the distance of lights from subject. Two: the kind *you can't* light, but which are well enough illuminated so you shoot by what light there is. Several of these exciting subjects are shown on this page.

The ideal photo requirements? Type A Kodachrome Film and a camera with an $f/2.8$, $f/2.7$, $f/1.9$, $f/1.6$, or $f/1.4$ lens.

The subjects? Just about everything under lights! Here are the "Type A" color exposures: Brightly *spot-lighted* entertainers, especially if brightly garbed . . . in theaters or night clubs . . . in ice shows or circus . . . boxers or wrestlers—all these are usually best at $f/2.7$ or $f/2.8$.

Wide-view shots of well-lighted stages, floor shows, ice "follies," or circus performances— $f/1.9$ or faster.

Brilliant street scenes or street signs— $f/1.9$ or faster in color if shooting streets, brilliant theater marquees, and shop windows . . . $f/1.9$ for *floodlighted* signs . . . $f/2.8$ or $f/2.7$ to film signs made up of lights, as distinguished from signs lighted by them.

But perhaps these exposure suggestions don't quite fit your objectives. Maybe *you* have a camera with an $f/2.7$ lens and particularly want movies of a subject we've labeled an $f/1.9$ target. Or perhaps your camera's lens is slower than $f/2.7$. The answer is to use a faster Cine-Kodak Film—"Super-X," if yours is an 8mm. camera . . . "Super-X" or "Super-XX" if your camera takes 16mm. film. So here's your exposure yardstick: Each change in lens openings halves or doubles exposure. $f/2.7$ or $f/2.8$ admits about half the light as does $f/1.9$. . . $f/3.5$ or $f/4$ about half as much as $f/2.7$ or $f/2.8$. "Super-X Pan" film is two apertures faster than Type A Kodachrome Film . . . "Super-XX Pan" is three apertures faster. So, as one example, if your camera is an "Eight" with an $f/3.5$ lens and you want movies of an ice show spectacle calling for $f/1.9$ in color, you load with twice-as-fast "Super-X," shoot at $f/3.5$.



"Can I Get...

'STILLS' FROM MOVIES?"



THAT's the question many ask when seeing our "Good Shots" enlarged from 8mm. and 16mm. movie clips. And the answer is "Yes," if...

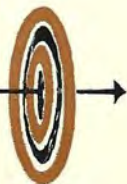
IF your original movie shots are well exposed, sharp, preferably close-ups, of low contrast... i.e., not strong "whites" and "darks"... Kodak can make color enlargements for you. We don't suggest this service—for the complicated process entailed will inevitably involve loss of detail. But, if your need for color prints is compelling, we'll do our best.

From 8mm. Kodachrome Film, a color print up to 2 1/4 x 3 1/4 inches... from 16mm. Kodachrome Film, up to 4 x 6 inches. (Our "lab" experts must determine *how* large by gauging the quality and detail of the original.) Price, per enlargement, \$2.25—regardless of print size. Prints should be ordered through your Kodak dealer for forwarding to our Chicago Processing Laboratory. Ask him to request a Kodachrome Enlargement, Special Size. The lab requires 5-frame lengths of 8mm. film, or at least 3 frames of 16mm. film, scotch-taped to 2 x 2 glass, with the frame to be enlarged being the middle image. We do not make black-and-white prints either from color or black-and-white movie film. Some photofinishers, however, offer this service. Maybe yours?



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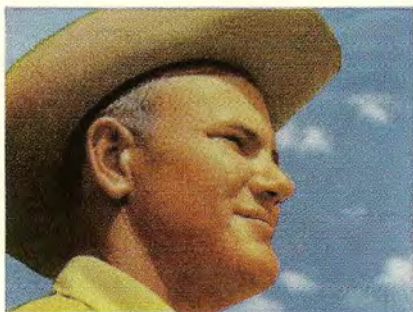
Good Shots



Let's see your "good shots"! Remember that close-ups, scenes of simple composition, are best. And, of course, they must be sharp. Send film clippings, only—please. For "Good Shots" purposes, three movie frames are enough—only 1/5 of a second's screen action! Just slip them into an envelope, and address "Good Shots," Kodak Movie News, Eastman Kodak Company, Rochester 4, N. Y.

1. *Hugh Irwin, Banswara, S. Rajasthan, India.* What makes this "Good Shot" good is the little girl—pointing up the contrast in the size and distance of the mountains. F/8-f/11.

2. *Mrs. K. D. Burt, Curtis, Neb.* If Mrs. Burt shows her movies on a screen 5 feet or so wide, her water-lily close-up—shot with a Cine-Kodak Titrer—must be a sure "show stopper." F/8-f/11.



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3. *Emmett E. Wilson, Independence, Kan.* Further proof that close-ups, against a blue-sky background, are best! *F/8*.

4. *Bernard Hoffman, Ferndale, Mich.* A calm and cloudy day, delicate pastel colors—and a beautiful color study of a Canadian goose. *F/4*.

5. *Fred L. Yoss, Jackson, Mich.* Close focusing on bright blooms against a contrasting background. *F/8*, in full sunlight.

6. *J. P. Sutherland, Washington, D. C.* A "6-times" telephoto and slow-motion shooting made possible this uncommonly fine shot of the "common tern." *F/4-f/5.6*, in 64-frame slow motion.

7. *Otto Mayer, Eureka Springs, Ark.* Filmed in Yugoslavia—and beautiful composition in any camera language. *F/8*.

8. *T. E. Corley, Auburn, Ala.* Again—up close, with a blue-sky background... a combination that's hard to beat and easy to find. *F/11*.



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“This Year...”

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going to watch for the *best angles* from which to shoot. The camera finder will tell me ‘when.’ It’ll also tell me when I’m getting something else in the picture that I *don’t* want—for these movie cameras ‘see’ a long way into backgrounds . . . *This* year I won’t forget that movie victories can often be won by strategic retreats. Those seacoast shots I made last summer! Time after time I’d walk out as close as I could to the ocean—and then blaze away. What did I get? *Space*—that’s all. This year I’m going to back up—back to a position where I can find something, or somebody, to provide a foreground for that background.

“And, above all, *this* year I’m going to shoot in *sequences*, and not just *shots*. No longer will I stand flat-footed in one position and make one shot, and only one, of most of my subjects.

“This year, too, I’m going to assemble at least the best of my short reels onto large reels . . . make *movies* of them. And I think that when I do I’ll like my best big reels so much I’ll want to have them duplicated as insurance against loss or wear.

“I’m going to be a good movie maker in ‘54, so help me!”



Save the “News”!

We have prepared an attractive and convenient portfolio for filing your issues of Kodak Movie News, sized to fit bookcase or desk drawer. Just send

10 cents in coin, to cover handling, to Kodak Movie News, Eastman Kodak Company, Rochester 4, N. Y.



This, in a “still,” is about what a panoram looks like in a movie. Never—*please*—“pan” on nearby subjects!



This scene’s one “stop” overexposed . . . because it received “green lawn” instead of “white sand” exposure.



Beautiful shot of Dad . . . and Betty . . . and a power pole. A different camera position would have eliminated that pole!



How not to shoot a lot of water. How to shoot it? Back up to include foreground objects for depth and contrast.

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What's New?



Newest thing in personal movie outfits has been the Brownie Movie Camera, $f/2.7$, at only \$39.75, and Brownie Movie Projector at \$62.50. From their immediate acceptance it is obvious that this smart movie-making team is going to do for movies what the famous box Brownie did for snapshots. And the newest thing in "Brownies" is the Brownie Movie Camera with superfast $f/1.9$ lens at \$49.50. Other than its lens advantage, it's a double in dependability and simplicity for its $f/2.7$ counterpart. Now at Kodak dealers'.



Newest thing in movie counseling is the Kodak Cine Photoguide. This palm-sized volume contains an amazing amount of helpful movie facts, neatly and precisely presented. Field-size tables for all lenses, including close-up attachments . . . dial computers for depth of field and effective aperture . . . daylight and artificial-light computers for color and black-and-white films—the Photoguide has them all. Yet its most fascinating page is a "movie organizer" computer. The gadget really writes your movie script for you . . . tells you how many seconds to give a shot, at what shooting distance . . . suggests the nature, timing, and distance of each succeeding shot. \$1.75 . . . now at Kodak dealers'.



Newest thing in projectors is the Kodoscope Analyst Projector. This unique 16mm. machine will either show movies in normal fashion—on a screen—or, on table top, in natural light, produce them for you on its own built-in screen. More than this—you can operate it by a remote-control switch, flicking it into *immediate* and repeated forward and reverse operation. It's just the ticket for movie analysis of sports, motion study, and film analysis. \$295. Now . . . at many Kodak dealers'. If not at yours, write Department 2, Eastman Kodak Company, Rochester 4, N. Y.

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