VOLUME 1, NUMBER 1 • MAY 1953

Kodak Movie News

For both 8mm. and 16mm. movie makers

Published by Eastman Kodak Company, Rochester 4, N. Y.

Movies Should Move!

SEEMS obvious that movies mean motion. But here's the rub. Everybody makes snapshots —and *should*. And snapshots . . . *most* snapshots with simple still cameras . . . call for camera targets to hold still. *Most* people, when they spy a camera turned in their direction, do just that. They *pose*.

But that's not for movies! Movie shots are best when folks act as though they didn't know there was a camera within a mile of them. Frequently they don't know, for there's no need to interrupt, much less halt, activities when you spot a good movie opportunity. And if folks aren't busy at something, *suggest* action—*natural* action.

Does *he* smoke a pipe? Then have him fill it from pouch or humidor . . . tamp it full . . . strike a match . . . draw deeply, exhale luxuriously. Does *she* like flowers? Then have her pick some. Does your youngster have a favorite toy? Have him play with it.

Your camera subjects will be far happier this way—and so will you when you see them in movies.

Movie shots should "move" in a second way. They should tell a *story*. They should go from here to there—not just be here, OR there.

Shoot sequences—not shots

Take your pipe smoker. Don't film him in one, long, semi-distant shot as he fills, lights, puffs. That would be an animated snapshot. Film him in *several* shots—some long, some short . . . some from well back . . . *most* up close. The total—one movie *sequence*. Collect a series of *sequences*, logically related, and you've a *movie*. Like this, for example, of your pipe smoker . . . your flower picker . . . your youngster and his toy!

Film your pipe smoker first from well back, in his lawn chair. He reaches for his tobacco pouch—you move in close. Then, in brief close-ups, shoot the rest of the story. Step back a few

Have a house? Have a child? Have a garden? Have a movie camera and film? Then here's your scenario for spring! "c.u." means close-up; "m.s." stands for medium shot; "l.s." for long shot. "5s" and "7s" mean 5 seconds and 7 seconds.

c.u. Your street name on corner street sign. 5s

c.u. Your house number. 4s

l.s. Your house. 7s

c.u. "Spring" headline in magazine advertisement or newspaper. 5s

c.u. Man's hands pulling on work gloves. 4s

c.u. Woman's hands pulling on garden gloves. 4s

c.u. Hoe cutting into garden soil. 6s

c.u. Gloved hands lifting flower flats from car trunk. 6s

c.u. Child's hands shining bike. 6s

c.u. Hands securing window screens. 6s

c.u. Woman's hands busy with trowel. 6s

c.u. Dog digging in garden. (*You* bury the bone . . . *he'll* dig it!) 7s

c.u. Mother, pelted by flying dirt. (Just a *small* handful, properly directed!) 6s

c.u. Father turns head. 3s

c.u. Youngster turns head. 3s

m.s. Mother tosses dirt back at dog. 4s

c.u. Dog scampers off. 3s

m.s. Father carrying flower flat. 6s

m.s. Mother, father, agreeing on planting sites . . . she walks off. 8s

c.u. Father knocking plants from pots . . . planting. 8s

c.u. Pup digging. 3s

c.u. Father chases. 3s

c.u. Pup runs. 3s

c.u. Mother, with lunch tray, at rear door. 7s

m.s. Mother places lunch on lawn table . . . others join. 7s

c.u. Father munches. 3s

c.u. Mother serves boy. 5s

c.u. Boy munches . . . looks down. 5s

c.u. Pup looks up entreatingly. 3s

m.s. Boy offers sandwich to pup . . . he grabs it, trots off. 7s

c.u. Pup buries sandwich. (This is easy. It's another shot of him *digging* that bone, filmed with camera held upside down, and this last scene turned around in the film, end for end, and spliced back in. Result—he buries it.) 6s

c.u. Family clap hands to heads in despair. 4s

FINIS

feet to conclude the sequence with another shot as he turns to look at *her*, in the garden. Again you step back to introduce this new movie character and setting. An "establishing shot," the pros call it. What's she doing? Picking flowers. What flowers? Why—this one . . . and this one . . . and this one. Each calls for a close-up. When she's gathered her bouquet she holds it to her face, turns and calls to—him, now shown rising from his chair. As he saunters across the lawn he pauses to admire the *youngster's* new toy—perhaps an express wagon. They join her by the flower bed . . . she stoops and arranges the flowers in the toy wagon . . . the boy pokes inquisitively at several blooms . . . she holds one for him to smell. Then, back up with the camera to show the threesome as they start for the house—and our little movie is ended.

This type of shooting, at first blush, may seem to call for a rather careless finger on the exposure button . . . for a lot of film.

Not so. Perhaps you've read someplace that movie scenes should be 10 seconds in duration —and they *can* be. Those introductory or establishing shots, for example. Yet plenty of movie shots can be only 4 or 5 seconds long.

So give a little thought to each subject before you start shooting . . . think of how you'd tell the incident if *talking* about it . . . film it just that way—in long shots, medium shots, close-ups . . . in shots from eye level, shots shot down, shots shot up. Add it all up—*it's a movie*. And it's wonderful to see and to show.

GREETINGS!

To many, *Kodak Movie News* will be reminiscent of an old friend—*Cine-Kodak News*, published from 1924 to 1942, and again in 1946 and 1947. For here is its replacement, planned to reach you several times each year with seasonal movie-making suggestions, with the always-popular "Good Shots" page you see at the right, and with news of new products.

Starting this month with a nationwide mailing list, *Kodak Movie News* will grow in circulation every month as rapidly as names can be added. If you learn of other movie makers who do *not* receive this first issue, ask them to drop us a card. We'll send it to them, add their names to our regular list.

Good reading, and good movies!

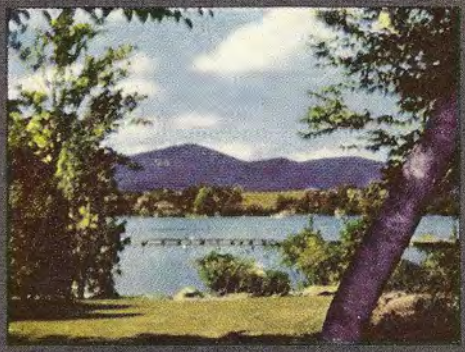
1

2

3

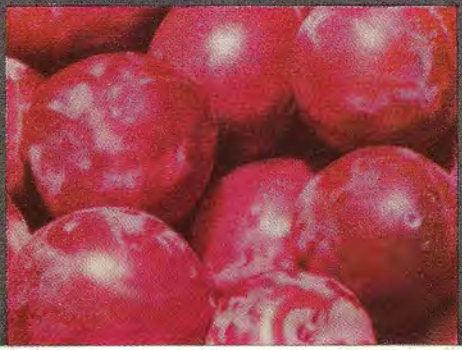
4

5



6

7



8

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. Three movie frames are enough—only 1/5 of a second's screen action! Address "Good Shots," *Kodak Movie News,* Eastman Kodak Company, Rochester 4, N. Y.

1. ***Mabel Osler Priest, Rochester, N. Y.*** It isn't easy to get a close-up of a giraffe, but it's worth while—particularly when you can maneuver your camera for a blue-sky background. f/8

2. ***Mary M. Martin, Newark, N. J.*** Again that blue-sky background in a nicely angled shot. And again f/8

3. ***W. I. Skipper, Little Rock, Ark.*** All cameras—by focusing, close-up lens, telephoto, or Cine-Kodak Titler—will make flower close-ups. Partly back-lighted at f/5.6

4. ***Mrs. Patrick L. Maher, Hartford, Conn.*** Close-ups are always best, frequently when back-lighted. Hair gains a halo . . . eyes don't squint. Allow one extra "stop" in sunlight—shoot at f/5.6

5. ***John Jay, Pelham Manor, N. Y.*** Here are foreground objects—trees—which lend depth to a scenic. Picture the difference in this same scene had Mr. Jay merely filmed from lakeside. f/8

6. ***Martin Drayson, Brooklyn, N. Y.*** Film orchards, even individual trees, in full blossom—of course. But get up near, too, for those all-important close-ups! f/8

7. ***Robert T. Butcher, Santa Clara, Cal.*** People look at fruit up close, but seldom film it that way. Can't you see these plums on a screen several feet in width? f/8-f/5.6

8. ***Ernest Miller, Port Richmond, S. I., N. Y.*** Notice the nice angle and low horizon line? We'll wager Mr. Miller took several "sights" in the finder before choosing his camera position. Again f/8

It's a frame!

What makes a "good shot" good?

Good exposure, of course.

An interesting subject? Yes—but there are millions of interesting subjects.

More than anything else the "good shots" you see here—and the ones you'll see on your movie screen—are born of a perceptive eye in back of the camera finder. They *look* "good."

Experts talk about the "composition" of a picture, and this can become quite an exhaustive topic. Yet, it's really very simple—for the movie maker. For you don't *create* a picture. It's either there, or it isn't. This is either a good angle from which to shoot, or it isn't. The appearance of a subject—*in the finder*—either improves when you move in a bit, or back up—or it doesn't. If you don't like it, don't shoot it. If you do, do. You will only get on film what you see in the rectangle of the finder frame.

Remember that you are shooting *movies* . . . that you are shooting in *sequences.* There is seldom *one* best movie viewpoint of a subject. There are *several.* The temptation is to back up "to get it all in"—in one shot. Or to panoram. Far better to shoot first *this* angle . . . then *this* . . . then *this.*

There are a few elementary rules of composition. The most elementary one of which is to look first, and *then* shoot. For the temptation is terrific to do just the opposite—and then, film supply exhausted, to wish you had more.

These mean better movies

There's the ⅓ or ⅔ horizon-line rule—which simply means that you'll like your movie shot better if the horizon is ⅓ up your screen, or ⅔, rather than midway. Why? Because it "looks" better—and you make your choice depending upon whether sky or foreground is more important.

There's this business of "depth." You get depth in a picture by having something in the foreground which lends distance to the background. A tree . . . a person . . . a post. And there's the low-angle viewpoint, which usually—and happily—results in a blue-sky background.

The story is all in the finder. Truly, in picture making, it's finders keepers.

The Eyes Have It

About everything you'll need to know about outdoor shooting with Kodachrome Film is right on this page. (Indoor exposure—next page to the right.) And the bulk of our brief story appears on the little silver card, shown above, that's packed in every film carton. Its instructions are the super-refined essence of the exposure experiments of millions of movie makers. And they will work with *your* filming, too, because the film is always the same.

Only three factors affect outdoor exposure—*the brightness of the light . . . how much of it reaches your subject . . . and the subject's own light-reflecting properties.* The reason exposure is so easy to understand is that these three factors are so familiar to you. You look at them . . . recognize them . . . day in and day out.

Most movies are made on a clear day. You know what *that* is. So most movies, the little card tells us, are "right" at *f*/8—and they are.

Yet look at our slumbering beauty in the next-to-last sketch! He's "outdoors on a clear day," yet we suggest *f*/2.8—because no *sun*light is reaching him . . . only *sky*light.

And then there's our first sketch. Again a clear day, yet we recommend *f*/11-*f*/8 and not *f*/8. Why? Because the light-reflecting properties of sand are greater than those of grass, and good old *f*/8 is for *average* subjects.

Your eye is the guide

Your eye has one big advantage over the camera's eye. Your eye functions *automatically*. Its iris instinctively contracts or widens to compensate for brighter or darker situations. The iris of your camera's eye, which is widened or narrowed as the lens aperture selector is repositioned, operates on exactly the same principle. Only *you* have to activate it. So when you squint, "squint" the lens to a smaller opening. When you peer, open the lens eye a bit, too. The card tells you *how* to do it. Your eyes tell you *when*.

f/11 - f/8

You'll squint on sand or snow—so squint the camera's eye. You may well go all the way to *f*/11 for unusually bright snow—or seascapes.

f/8

Here is an average sunny-day shot, typical of most subjects you'll shoot. *F*/8 is the tried and tested standby for all average-colored subjects in the sun!

f/5.6

On slightly hazy sunny days—not completely blue-sky sunny days—open up to *f*/5.6. *Your* eye will. So should the camera's eye.

f/3.5 or f/4

When faint clouds are across the sun, open up the camera's eye one more "stop." (But on "partly cloudy" days, when the sun is in the clear, use *f*/8!)

f/2.8 or f/2.7

When sunrays aren't reaching your subject, but lots of skylight is, open to *f*/2.7 or *f*/2.8. (Try open shade for squint-free movie "portraits.")

f/1.9 or f/1.4

Days of heavy clouds, even rain, aren't ideal for movie shooting—in color or black-and-white. *Both* will be dull. But what color there is will liven the color movie.

Here's the Inside Story

The "eyes have it" indoors, too. Yet here estimating exposure, while done by a different yardstick, is even easier than outdoors. And this is why.

Outdoors, you estimate *light*. Indoors, you estimate *distance*. The light from Kodak's Photo-Light Bar is always the same. About all that matters is *how far are the lights from your subject? That* determines how much light reaches your subject. *That* determines the lens opening you use.

We'll assume your camera is loaded with Type A Kodachrome Film—the color film that's color-balanced for artificial light. The camera and lights are 9 feet from the camera target. You shouldn't have to measure it. You can estimate the distance. The exposure card packed with every roll of Cine-Kodak Film has the answer for that distance. *F*/2.8 or *f*/2.7.

Or maybe you want to get in a bit closer. Say—6 feet. The card tells you to use *f*/4. Or still closer—only 4½ feet away. The card says, *f*/5.6. And these exposures are *exactly* what you should use for every indoor subject, ninety-nine times out of a hundred!

The exceptions prove the rule

There *are* a few exceptions—and your eyes will readily recognize them. Some *subjects* are brighter than average, just as they are outdoors. They *reflect* more than an ordinary amount of light.

Sister's first gleaming-white formal, for example. So what do you do? Close down a half stop. In a 4½-foot close-up, from *f*/5.6 to midway toward *f*/8, for example.

Or perhaps you're filming the son and heir splashing around in a white-tiled tub in a light-tiled bath. That's really bright. That reflects a *lot* more light than an average living-room scene. In a 4½-foot close-up you'd do well to go all the way to *f*/8.

And that's all there is to the inside story . . . with the addition of two cautions. One is to watch out for reflections of camera lights that may bounce back into the camera's "eye." The other, to close out all possible natural light when shooting indoors during daylight hours.

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.