

Kodak

Movie News

For both 8mm. and 16mm. movie makers

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Vacations Mean Movies



SOME movie makers shoot from a rough script. More mean to. *Most* just shoot—whatever looks inviting. Which is fair enough for a vacation movie because holidays just naturally “write” their own scenarios. You can’t do much better than to just “take” things as they

come—IF you take the right things.

One good rule of thumb is to think of how you’d *tell* about your vacation when talking about it. Of your arrival at the vacation site, for example:

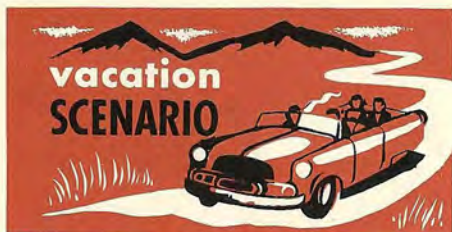
“Braddock’s Beach is just a hundred miles from nowhere. We got our first glimpse of it as we swung off the highway by a country schoolhouse . . . rolled through marshes filled with blackbirds . . . over a rickety whitewashed bridge . . . and turned just shy of the ocean onto a gleaming crushed-shell road that led directly to our cottage. Ike Skiff, grinning a welcome, came forward to meet us.”

That’s the way it happened; *that’s* the way you’d tell it. *That’s* the way to film it. The continuity is ready-made!

There is, however, a distinction between the way in which you might *talk* about a vacation . . . might, indeed, *film* it . . . and the way you actually *lived* it. For, in talking about the holiday, chances are you’d deal more in generalities than in specifics.

“A lovely, wide beach” . . .
“The prettiest white cottages”





Vacations don't start at ocean, lake, or mountain retreat. They begin days and weeks ahead with plans and packing—for it is these anticipatory preparations that really spice the holiday. And it is movie glimpses of such preparations, preceding your sequences of the vacation, that round out the movie story.

Translate the following suggestions into terms of your vacation schedule, if you will. *Film* them—and you'll have a movie that'll re-create the full flavor of your holidays, year after year after year.

(All but one of these introductory shots are close-ups! All movie cameras will make extreme close-ups—some by focusing . . . some by accessory close-up lenses.)

- Hands unwrapping new vacation togs . . . removing price and size tags.
- Hands opening new fishing lures, arranging tackle box.
- Small hands placing favorite small toys in cardboard box.
- Hands packing suitcase.
- Hose nozzle being thrust into car's gas-tank intake.
- Gas-pump dial, revolving.
- Air-hose nozzle on tire valve.
- Bills and coins changing hands.
- Finger or pencil, tracing route on road map.
- Hands loading luggage into car trunk.
- Hands thrusting note into empty milk bottle.
- Hands locking house door.
- Hands turning on car ignition switch.
- Feet stepping into car.
- Car door slamming.
- Car door opening . . . puppy jumps in . . . car door closes.
- Car wheels turn.
- Medium shot: Your car, rolling out your drive. *You're on your way for your holiday!*

. . . “dozens and dozens of fishing boats”
 . . . “hundreds of gulls screaming for lunch.”

All BIG terms—but that isn't really the way you *saw* and *enjoyed* things. And it certainly isn't the way you'll want to *film* them!

Long-range views of the beach, and water, and clouds . . . of the docks and boats—of course. But—in *addition*—there are all the important details that only a movie camera can weave into a *complete* film story. Strange and beautiful shells the youngsters brought to you to admire . . . stamping up and digging out clams at low tide . . . a scarred and sodden life preserver, with its ship's name still legible, caught among the flotsam . . . the hypnotic, pulsing play of water and seaweed strands by a barnacle-encrusted rock . . . two tiny minnows darting about their private pool while waiting for the tide to free them.

These are the specifics; these are the details that give a movie tang and conviction. These, please note, are almost invariably *close-ups*. And there simply can't be too many close-ups—special province of that movie camera of yours!

You'll want people in your movies, by all means. *Your* people . . . your family—of course. And you'll also want the friends you make—particularly the local residents who give your vacation that away-from-home flavor that helps make it memorable. Don't pose them! Get them as they actually *are*—not as they might think you want them to appear.

And, by all means, have a grand time!

Vacation days are wonderful days, and no time to forget camera . . . or, with camera, to forget film!





Title As You Travel

TITLES talk—for you. While there's admittedly no vital need for titles in family films, there is in travel and vacation movies—for these are the ones most frequently shown to friends, who just won't know where you and they are "at" unless you or titles tell them. And even you will discover, as months go by, that one mountain . . . one harbor . . . one monument . . . will

begin to look like most other mountains, harbors, and monuments.

Fortunately, ready-made "titles" abound along the vacation path. We suggest you seek them out . . . shoot them. Then shoot the site or vista they identify—which will keep your movie audiences "with you," every step of the vacation film.

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. David Schneider, New York City. Mr. Schneider first made a close-up of this baby robin, then made a friend of it. For the close-up he used a Kodak Cine Telephoto and *f*/5.6 in weak sun. (For winning the bird's confidence, boiled egg yolk.)

2. William E. Ludthe, Evanston, Ill. Notice the upward angle for a blue-sky background? *F*/8.

3. John T. Hopf, Newport, R. I. A cloud sunset is always beautiful . . . even better with foreground silhouettes. About *f*/3.5.

4. Robert T. Butcher, Santa Clara, Cal. Just a cluster of blueberries—and one of the most beautiful shots you've ever seen! The exposure was *f*/8 . . . the close-up attained with a Kodak Telephoto.

5. George Mesaros, New York City. No question about it: a blue-sky background, which almost always eliminates uninteresting foregrounds, is the best picture backdrop. *F*/8-*f*/11.

6. G. J. Paxton, Milwaukee, Wis. And again the blue sky! Mr. Paxton "shot" his Samoyed up close by focusing a standard lens. *F*/8.

7. Paul Hermle, Panama. And again a close-up tells the better story—bigger and more beautiful on a movie screen than in life. *F*/8.

8. H. Lester Parker, Dalhart, Texas. A low camera angle helped "make" this shot. *F*/8-*f*/11.



1



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8



WHAT'S THE ANGLE?



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2



3

MOVIE cameras have “eye-level” finders, with the result that most movies are shot from an altitude of between five and six feet above terra firma. Yet they needn’t be and, frequently, shouldn’t be. Many a movie target suggests that you stoop, or stretch, to conquer. To get the best angle of the subject. To get the best background for it.

There are several fine examples of camera angling among the “Good Shots” on the preceding page. The subjects weren’t unusual—but the cameraman’s viewpoint *was*. There are three more examples above. And you’ll see scores of

1. Kittens are almost always ready to play, but cats like their comforts. Our first illustration, above, wouldn’t be half as interesting if Tabby had been shagged off the warm roof and made to pose for his picture.

2. Historical sites always call for picture making—but what’s the angle? Our movie maker at Mt. Vernon backed up to frame his shot with trees.

3. As with almost every subject, there’s no single vantage point for movie making—there are several. Certainly this upward-angled view of a golfer is one of the good ones.

opportunities in your camera finder to shoot up . . . to shoot down . . . to move to left or right, forward or backward—for better movies.

It’s Fun To Be Fooled

WHILE personal movies don’t have to be amusing to be entertaining, there’s surely no harm in occasional humor. And the possibilities of introducing comedy and a tinge of mystery into home movies are almost limitless.

For example—the “quick-change diver.”

The locale—any diving board or platform. The activity—diving. One individual, however, is a fully clothed nonparticipant. The others urge him to join in. He demurs. They insist. They dare. They infuriate. He springs to his feet, brushes them to one side, strides to the diving board . . . postures . . . steps . . . pounds . . . and soars outward in a beautiful “swan.” Yet at the instant he leaves the board he is suddenly and mysteriously garbed in swim trunks!

How? Simple. You film his dive with your camera firmly sighted from table, railing, or tripod. You stop shooting as he “hits” the end of the board. He checks his dive . . . retreats to dressing room . . . changes attire . . . repeats and completes dive. You cut back finished film to match take-off . . . splice film ends together. Presto!



Or—there’s the “drowned-audience” routine. This is sure-fire—but we suggest substantial chairs for your movie viewers.

The early scenes in this sequence show your hero washing a car . . . or puppy . . . or watering a flower bed with a hose. Suddenly, and without warning, he picks up the bucket or tub . . . or swings the hose . . . and directs the water right smack at your movie audience!

How? Easy. You film your water sprite from the opposite side of a clean pane of protective, flaw-free glass. Expose for outdoor light.

Or—there’s the “startled-waterbug” technique. This calls for some harried soul cutting lawn, weeding garden, or engaged in some other ground-covering pursuit. Temptation, in the guise of an invitation to swim, to golf, to lunch, suddenly spurs him to feverish activity. Zip . . . zip . . . zip—the task is done!

This, likewise, calls for fixed-camera shooting from a *steady* support. But, instead of average-length shots, you *flick* the exposure lever periodically to expose a few frames per “flick” for split-second glimpses of your hero.

SUMMER

EXPOSURES



1



2



3



4



5



6

1. $f/8$ is right for average sunny-day subjects in color—but this scene is somewhat brighter than average. Between $f/8$ and $f/11$ is the answer.

2. This wide sweep of sand, water, and sky is a lot brighter than average. All the way to $f/11$ —which admits but half the light of $f/8$ —is the correct formula.

3. Plenty of movies are shot from heights—mountaintop or airplane. Such sunny subjects are open, shadeless. $f/8$ - $f/11$ is the lens opening. A Kodak Skylight Filter will counteract the invisible (to you—but not to film) ultraviolet haze and offset an otherwise "bluish" tinge. Better still, perhaps, is Type A Kodachrome Film and a Daylight Filter. This "warms" the scene, too, and also helps your camera "see" through visible haze.

4. Which to expose for—sun or shadow? Exposing for the sun, as usual, produces attractive silhouettes of shadowed subjects.

5. Rainy-day subjects won't always wait for the sun to shine. Give them $f/1.9$, or $f/1.4$ —if you can.


6. Sunrises and sunsets are top movie fare. There's no rigid exposure rule. When the sun's up, partly cloud-covered, and easy to look at—try $f/3.5$. When the sky's aflame shortly after the sun has set, or just before it rises, try $f/2.7$ or $f/1.9$.

SUMMERTIME movies thrive on the same exposures as those of spring, fall, or winter—for the same or similar subjects.

Yet somehow it's easy to believe that, because the sun is *warmer*, it must be *brighter*. It isn't. Summer's subjects, however, may be *whiter*—and whiter-than-average subjects . . . *any time—anywhere* . . . suggest a somewhat smaller lens opening than normal.

On the other hand, because summertime is movie time, and plenty of full-color movie opportunities occur when light is dim as well as when it is bright, it's nice to know that fast movie lenses can keep right on making movies.

The illustrations above tell the story.



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