

Kodak

Movie News

For both 8mm. and 16mm. movie makers

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

Action..Camera !

OUT Hollywood way the formula has been—"Lights . . . Camera . . . Action." But for personal movie makers, especially at this time of the year, the "action" is ready for the shooting.

What's *your* favorite sport? Golf? Tennis? Baseball or football? Hunting or fishing? Whether you approach it as participant or spectator—there's action . . . action . . . all about you.

On the links the tangy fall season makes golf a better game to play . . . fall tournaments make

it a better game to watch and film. (Incidentally, to whittle off the few extra strokes that plague you, have someone shoot *your* golf game in movies. Not of what *you* do well—but that part of your game you'd like to do better. If the trouble really *is* a crooked left elbow . . . or too much right hand . . . or an eye off the ball—movies will reveal both the culprit and the cure. Every time!)

Fall's diamond and gridiron activities are *made* for movies. Doesn't matter whether





they're big league . . . the final contest of the local "high" . . . or neighborhood youngsters giving it the old college try on your side lawn—football and baseball action is absolutely ideal film fare. Yet all the fun and interest are not out on the playing field. Don't overlook shots of the emblem vendors, crowded turnstiles, practice periods, cheerleaders, bands, scoreboard—and, by all means, glimpses of the near-hysterical fans about you at exciting moments. They take little extra film . . . add tremendously to the movie story.

Riding . . . hiking . . . fishing . . . hunting—there's color on every hand in the wonderful fall season. The two latter activities, in particular, write their own movie continuity—if you shoot 'em as you live 'em. Not just the casting and catching of fishing . . . the shooting and retrieving of hunting. *The whole story. Where you are. How you got there—who's with you. What you use for equipment and how you assemble it. The start. The first strike or flight or point. Your tense or relaxed companions. The hit. Lunch and smokes. Afternoon action. Sunset. Evening fire. That's the way you actually live a day outdoors. That's the way to film it.*

Of course, there are movie makers who don't like to fish, but who *do* like some fisherman . . . others who have never squeezed a gun trigger, but love the outdoors. Making a movie diary of the day is the best of all reasons for their going along—and they'll be blessed in the months to come when those who handled rod or gun get together to relive their outing through the action and color of movies.

Color . . . Color . . . Everywhere!

Yet maybe *your* enjoyment of the season will be confined to the more domestic and less strenuous pursuit of the lowly leaf with rake and barrow. Or to rolling in the family car along country lanes to "soak up" the kaleidoscopic panorama of fall. *Again movies*—of whooping youngsters tumbling about in crackling leaf mounds . . . of blue smoke pillars threading their way skywards through thinning branches . . . of wide country vistas, single groves—and, even better—of individual branches. For the background—blue sky and white clouds . . . even when it requires maneuvering about with the camera until you see the "right" picture in the finder. For in movies like these, unlike sports-action subjects, the interest must be in the *scene as a picture* . . . a picture you can truly "create" by a careful choice of your camera position.

Yes—fall's the finest of seasons . . . a time of warm colors and cooling air . . . a time for doing things . . . a time for some of the grandest movie making of the year!



It's the preparation... the anticipation... that make hunting holidays memorable. It's attention to detail that gets the game... and that "makes" the out-of-doors movie.

Here are some of the details you might not shoot—but will be mighty glad to have if you do. (e.c.u. means extreme close-up; c.u. means close-up; m.s. means medium shot; d.s. means distant shot.)

- c.u. Head of sleeping dog on living-room rug.
- c.u. Hands "breaking" gun.
- c.u. Dog's eyes opening.
- c.u. Hands cleaning gun.
- c.u. Opened gun barrel swung before camera to show gleaming interior.
- e.c.u. Fingers checking operation of mechanism.
- c.u. Hands with cloth polishing barrel and stock.

- c.u. Dog's eyes following motion.
- c.u. Hands taking down ammunition box from shelf.
- c.u. Hands lacing boots.
- c.u. Dog's tail thumping floor.
- e.c.u. Watch face showing starting time.
- m.s. Silhouette of hunter and dog exiting door—door closes.
- m.s. Car, headlights glowing, leaving driveway. (If really dark, open lens to widest aperture to get lights only—first headlights, then taillights.)
- m.s. Car pulling up to a stop.
- e.c.u. Watch face. (You can get it, with lens wide open, by match or lighter flame.)
- c.u. Man lighting cigarette or pipe.
- d.s. Sunrise—hunter silhouetted.
- e.c.u. Hands loading gun.
- c.u. Car door opening—dog bounds out.
- m.s. Hunting party starts off—and so do the many more obvious movie shots of a day in the field.

Good shooting!



Points on "Panning"

THERE'S one thing you have to say for panning with a movie camera: You can't do it with a snapshot camera and get *anything* fit to be termed a "picture"! Just a blur. And the only difference between "waving" while shooting with a "still" and with a movie camera is that, with the latter, you get sixteen "blurs" a second—which, thanks to the tolerance of a viewer's eyes, are sometimes recognizable. *For you cannot move a camera at the instant of exposure—whether you "joggle" a box Brownie when clicking, or "pan" with a whirring movie camera—and get a really sharp picture!*

Do we mean you should *never* panoram? Frankly—we do. But honesty prompts the confession that we all "pan" now and then, so let's try to do it as well as we can:

Panoram *rarely*. Panoram only when there's a *reason* for it. At the beginning of a scenic sequence, for example, to introduce the locale.

Panoram *slowly*. Panoram *steadily*. If vertical jitters are added to the horizontal "panning" movement, results are twice as jumpy. Panoram *only* on distant objects, *never* on nearby ones. (You'll understand this distinction if you think how impossible it is to count the cars on a freight that whooshes past your train window, yet how comparatively easy it is to tot up autos whipping past at the same speed on a paralleling highway many feet distant.) Panoram from the "lesser" to the "most"—from the foothills to the peak, so to speak. The tendency is to do otherwise, and then, recognizing the error, to "pan" back to the point of most interest. *Never* panoram on patterns, foliage, buildings!

But don't confuse "panning" with following action! If you're following the flight of a pheasant with your camera, the background, inevitably, will be blurred. But who cares if you're "on target" on the bird?

Of course
you can
make
close-ups



IF YOURS is a focusing camera with a lens that will barrel down so that you can approach to within 1 or 2 feet from objects, real close-ups are a cinch. For at 1 foot you can cover a field a bit less than 4 inches in width, and about twice that at 2 feet.

But perhaps your camera is "fixed-focus." Its lens is preset to focus about 15 or 20 feet distant, so that everything is sharp from a few feet from the camera way out to infinity—and your camera's manual will warn you against getting

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Yet perhaps the easiest way to extreme close-ups, if yours is a Kodak movie camera, is to acquire a Cine-Kodak Titler. Besides its obvious use for title making, this handy little device can be used to magnify any subject framed within its easel—and on the same plane as the easel. On this page, the blossom and the road-map area would be "naturals" for Titler filming.

Of course, if you have a Kodak Cine Tele-



nearer to subjects than those "few" feet, especially in poor light. The Brownie Movie Camera, for example: You can get fine focus in sunlight as close as $4\frac{1}{2}$ feet . . . cover a field only $1\frac{1}{2}$ feet wide. Yet how about somewhat smaller subjects, such as those shown on this page?

The answer is an inexpensive Kodak Portra Lens of 1 +, 2 +, or 3 + magnification. With the 1 + lens you can shrink the field to about 1 foot in width . . . with the 2 +, to about 6 inches . . . with the 3 + lens, to about 4 inches. You can fit these Portra Lenses to your camera, regardless of make or model, by getting the right size Adapter Ring—part of the versatile Kodak Combination Lens Attachments. With the Adapter Ring comes an Adapter Ring Insert. Between the two you slip the Portra Lens of your choice. (Once you've acquired your Adapter Ring you can substitute a filter for the Portra Lens, or build onto this basic attachment a filter-Portra Lens combination, a lens hood, or a Pola-Screen. If your dealer cannot give you the full story of these useful attachments,

photo Lens you're all set for close-up filming—a feature of telephotos not generally appreciated. For, just as they magnify distant or wary subjects, so will they magnify nearby ones. Varying somewhat with cameras and focal length of telephotos, you can sometimes narrow fields down to an inch or less in width!



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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. 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. Warren A. Levett, West Hartford, Conn. We like this for the same reasons you do. It's clean and contrasty. *F/8-f/11*.

2. Nelson Edwards, Baltimore, Md. Nice camera angle to semi-silhouette the hunter against the cloud effect. About *f/3.5*.

3. C. H. Foster, Little Neck, L. I., N. Y. About all that needs to be said about the parrot is to point out that Mr. Foster made a close-up—and you can't have too many close-ups . . . special province of most movie cameras! *F/8*.

4. Dr. C. W. Odell, South Bend, Ind. A lovely sunset with foreground objects to lend depth and contrast. About *f/3.5*.

See next page, please

5. R. L. Kramer, Cincinnati, Ohio. A foliage shot with everything: foreground objects . . . blue-water background . . . back lighting for "shimmering" beauty. *F/5.6*, for the back lighting.

6. William Martin, Grand Island, Neb. Again a close-up—this one made with a telephoto. *F/5.6*, for partial shade.

7. Ross Madden, Tucson, Ariz. Another low camera angle for a sky background. Camera angling, too, eliminates uninteresting foregrounds and backgrounds. *F/8-f/11*.

8. Martin Drayson, Elmhurst, L. I., N. Y. As has been said before in *Kodak Movie News*—you can't have too many close-ups! *F/8*.



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Good Shots (continued)



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Filming Foliage

CHANCES are you won't be alone on your hike through fall countryside. Why not, then, "thread" your foliage sequences on the course walked by your companion? Why not use her progress as your continuity theme?

If you drive into the country, pull off the road by a clump of crimson brush bordering a fence—train your camera on *this*. Have the front of your car pull up and stop part way into the scene. Then your car door opens, feet step out, move toward the fence. Shoot *this*. Then your companion clambers over the fence, looks back over her shoulder for you to follow. Shoot *that*—and you're on your way. Film her walking across fields. When she pauses to shade her eyes to admire a view—make the close-up of her . . . then the view. When she approaches a brilliant grove—film the approach . . . then the grove . . . then the branch she pulls downward to admire. Have her walk into, and out of, your scenes—each disappearance is your cue to choose your next shooting position. And save your most beautiful vistas 'til last—even though this means a bit of rearranging over a splicing block.

