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Kodak Movie News

For both 8mm. and 16mm. movie makers

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Finest Movies of Them All

THAT'S what movie makers say about their indoor films! And with good reason. For here are the most personal of all family movie records. Children busy with their favorite toys . . . good friends having good times in game room or living room . . . a youngster splashing in tub or bathinette . . . all-male activity at the cellar workbench . . . birthday parties and birthday cakes—and, best of all, *family gatherings at Thanksgiving and Christmas time.*

There's another reason why these will be your finest movies. *And this is that good indoor films are so downright easy to make.* We think they're the easiest movies of them all. It doesn't matter whether you've ever made indoor movies before. It doesn't matter—much—what the lens with which your camera is equipped. It doesn't matter whether you want movies in color or in black-and-white. It doesn't

matter whether your camera has a "fixed-focus" or a focusing lens. *You* can make wonderful in-the-home movies . . . *easily* . . . *surely* . . . without a substantial investment in additional equipment. And we're going to prove this right here and now!

Let's talk color movies—they're the best. You need just three things: Your camera. The right film. Inexpensive floodlights.

It doesn't matter how "fast" your lens is because most indoor movies are close-ups or semi-close-ups—and because most indoor movies are being made with the lights up close, too. So you can see that for most in-the-home movies you don't really need a wide-aperture, or "fast," lens for most close-up pictures. And don't worry about those lights. Some of them look, and are priced, like ordinary household lamps—only they're lots brighter and should be used in reflectors to direct and enhance their brilliance. Others are a combination of lamp *and* reflector. (The story's at the far right.) All these lights work from regular home-lighting circuits. Their brilliance won't "hurt" the eyes. They only *seem* bright by comparison with ordinary home lamps of 60 or 75 watts—just as the sun seems bright when you walk out of your house at midday. Even when 4½ feet from a subject, the brilliance of flood lamps is but half that of sunlight and you blink in *that* for a few seconds . . . until you get used to it.

The right film? Type A Kodachrome Film, of course. It's color-balanced for artificial light, which is reddish by comparison with blue natural daylight.

As to focusing indoors—by all means focus on your chief target if your camera will focus! But if it has a "fixed-focus" lens, don't be concerned about getting too close to people. You'll *want* to keep a few feet away with your lights and camera, and, at those few feet, the lights are still bright enough for a comparatively small aperture and its resultant sharpness.

Good Results Assured

Perhaps the biggest reason for shooting your first roll of indoor color movies—soon—is the certainty of results. One factor—and one factor only—really determines the exposure. And that is *the distance from lights to subject*. Unlike daylight, floodlights are reasonably constant in brilliance. No clouds to think about. No early-morning or late-afternoon rays. *Just distance.* The *exposure card* packed in each roll of Cine-Kodak Film will tell you what lens aperture is right for *your* distance.

So try your first roll—this week. You'll have it back—soon. Then you'll see how wonderful indoor movies really are—and you can lay your plans for Christmas movies . . . truly, the finest movies of them all!

continuity for christmas

Christmas Day is a *climax*—of weeks of anticipation . . . of days of preparation. Your movies of Christmas Day, then, should be the climax of your holiday reel . . . a film that starts well in advance of Christmas morning. *(e.c.u. means extreme close-up; c.u. means close-up; m.s. means medium shot.)*

e.c.u. Man's hand momentarily holding family's Christmas card . . . slipping it into envelope.

c.u. Woman's hand addressing envelope.

c.u. Man's hands lifting down Christmas purchases from closet shelf.

e.c.u. Woman's hands wrapping one or two presents.

c.u. Child's hand hanging stocking by fireplace.

c.u. Woman's hands spreading cloth in floor corner.

c.u. Man's hands placing Christmas-tree standard on cloth.

e.c.u. Woman's and man's hands hanging short series of tree ornaments.

c.u. Man's hands placing gift packages under tree.

e.c.u. Woman's hands tucking small gifts in fireplace stocking.

e.c.u. Man's hand pressing light switch to "Off."

m.s. Tree lights glowing in otherwise darkened room. (*f*/1.9 or *f*/2.7.)

e.c.u. Clock hands turning slowly. (Light from side . . . deliberately underexpose about one "stop" as hidden hand from rear slowly turns clock hands by twisting "TIME" knob. "Cut" camera while hands are still turning.)

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Short length of unexposed film.

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c.u. Lower corner of opening door . . . child's feet emerging. (Make this any time, before or after Christmas, and splice it in here.)

c.u. Child's hands pounding on parents' door.

c.u. Adult feet "feeling" for slippers.

m.s. Hall entrance of living room—as child enters to get first glimpse of tree . . . *then follow with all the customary, climactic shots of Christmas Day. And, if your youngster is as tired by nightfall as most happy youngsters are, it should be easy to conclude your holiday reel of him, sound asleep, clutching his favorite gift.* (Fade out by slowly masking off light source with cardboard.)

Filters-Do You Need Them?

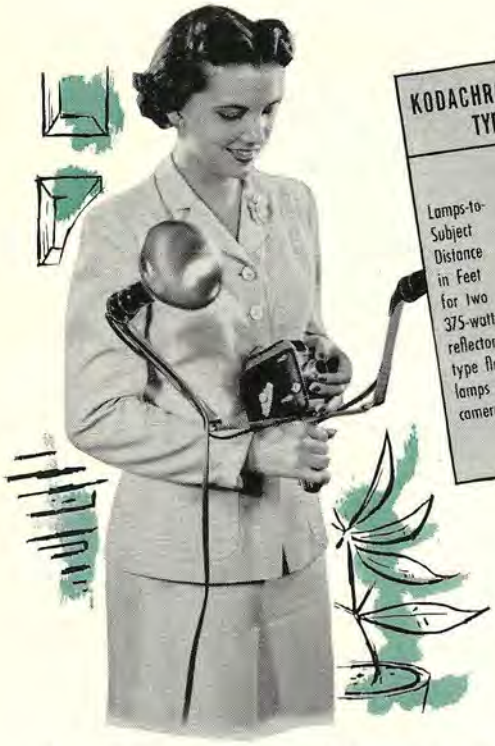
NO—FOR MOVIES on Kodachrome Film, you don't *need* filters! On certain occasions, however, they can be *helpful.*

For outdoor filming with Daylight Kodachrome Film there is the Kodak Skylight Filter. You do not need it for everyday movie making. Over water and snow, from airplanes or mountain peaks, when shooting long-range Western scenics, the Skylight Filter will neutralize the invisible-to-the-eye, but visible-to-color-film, ultraviolet light. This filter will prevent a somewhat "bluish" tinge from appearing in your movies of such subjects. Other than this, there is absolutely no need for filters with Daylight Kodachrome Film! It sees colors under normal conditions just as you do . . . reproduces them beautifully. Who could ask for anything finer—or simpler?

To Make "Type A" a Dual-Purpose Film

Type A Kodachrome Film is the film to use for indoor movies. (See page 2 of this issue.) There's a filter for this film in which you might be interested, especially if you have a roll-loading camera with which it's difficult, if not impossible, to switch partly exposed films . . . for example, a half-exposed roll of "Type A" in your camera, with some wonderful outdoor movie opportunities coming up. The filter is the Kodak Daylight Filter—for Kodak Type A Color Films—which explains itself. It not only corrects the color balance of this indoor film for outdoor, "blue-light" use, but it also gives the film the same outdoor speed as Daylight Kodachrome so that you can follow regular exposure. It does even more. Giving satisfactory results with average subjects, it also works wonders with the ultraviolet-light subjects outlined in our second paragraph. All this being true, you may wonder why we don't recommend the Type-A-no-filter-indoors-and-filter-outdoors plan, and let it go at that. We don't—it is merely offered as a workable *substitute* for the ideal: Daylight Kodachrome Film in daylight; "Type A" under artificial light.

And that's the filter story for full-color movies! It demonstrates, we hope, the pleasantly reassuring fact that *good* movies are *easy* movies. Gadgets play little part in their attainment. Much of the know-how for good results is built into your camera and film. Most of the rest of it merely requires a perceptive and selective eye behind your camera's finder. For that's where good movies must begin!



Easiest Movies of Them All

THAT'S what can truthfully be said of movies you make in your home. The tiny exposure card packed in every carton of Type A Kodachrome Film tells just about the whole story—so we're reproducing it above.

Most indoor movies nowadays are being lighted by two reflector flood lamps mounted, together with camera, on a light bar such as the Kodak Photo-Light Bar. The lights are at the same distance as the camera—and about all you have to think of is the distance of lights to subject. *That determines the exposure because it determines the quantity of light being reflected by your subject!* At a lights-to-subject distance of 4½ feet, you shoot at *f*/5.6; if 6 feet, at *f*/4; if 9 feet, at *f*/2.8 or *f*/2.7; if 13 feet, at *f*/1.9. Could anything be simpler?

Focus, of course, if yours is a focusing camera. If it's a "fixed-focus" camera, refer to its manual to learn how close you can be—and still retain sharpness.

That Just About Does It

But watch these three factors: 1. Exclude all daylight by drawing shades or blinds, if filming during the day. This, otherwise, would let in "bluish" light, and would also destroy the beautiful simplicity of lights-to-subject exposure estimation. 2. Check to see if your lights are "bouncing" back off windows or mirrors into your camera's lens. A change in camera-and-lights position will avoid this. 3. And please superimpose the rays of your two lamps over the subject area being covered—don't let them get "walleyed" and stray to left or right.

Anything else? Only the customary suggestion that you allow for lighter- or darker-than-normal subjects. A boy on the floor, playing with his trains, is a normal subject. A little girl mixing a cake on a white porcelain table in a light-walled kitchen is a light subject—close down a half stop, from *f*/5.6 to midway toward *f*/8, for example. A baby in a white tub in a white bathroom reflects a *lot* more than average light—close down a full stop, all the way to *f*/8, using the same exposure comparison.

And that is all there is to it for wonderful color movies against that very finest of all home-movie backgrounds . . . the interior of your own home.

IN OUR NEXT ISSUE

January *Kodak Movie News* will discuss snowtime movies . . . film editing . . . and, for the benefit of those going abroad, U. S. and foreign customs regulations.

Watch for it in your mailbox—sometime early in January.

Save the "News"!

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Good Shots

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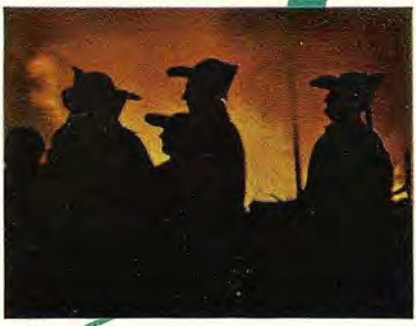

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Let's see *your* "good shots"! Remember that close-ups, scenes of simple composition, are best. And, of course, *they must be sharp.* Send film clippings, only—please. Three movie frames are enough—only 1/5 of a second's screen action! Address "Good Shots," *Kodak Movie News,* Eastman Kodak Company, Rochester 4, N. Y.

1. ***James L. Loder, Salem, Ore.*** Nice composition for a fascinating subject. Mr. Loder shot the white water at f/8-f/11 in full sunshine.

2. ***Peter M. Bridges, Chicago, Ill.*** An unposed close-up, without distracting background and with pleasant side lighting. Mr. Bridges disregarded the shadows, exposed for the lighted areas—and for contrast.

3. ***H. Orel, Dorchester, Mass.*** Poplars always make a pleasant pattern, especially at sunset. About f/3.5 for this "good shot."

4. ***John Burke, Philadelphia, Pa.*** Fires, while regrettable for those concerned, are dramatic movie fare. Either Daylight or Type A Kodachrome Film will get them. Mr. Burke used "Type A" at f/2.8.

(See next page, please.)

5. ***James R. Oswald, Chicago, Ill.*** There's endless variety in sunsets. This one, of silhouetted trees, was given about f/3.5.

6. ***Paul Hermle, Panama.*** How big is your movie screen? That's how large you can magnify a single blossom—or any other small object—from a movie close-up! F/8.

7. ***Walter I. Sasman, Syracuse, N. Y.*** Pets seldom get much at Christmas time—but they add to the family holiday movie. With lights and camera close—f/5.6.

8. ***Warren Doremus, East Rochester, N. Y.*** It pays to keep your camera loaded—for any evening might produce that ideal sunset. F/1.9, because the sun had already set.

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How Many Seconds Make a Scene?

Question: How long should you hold your finger on the exposure button for each movie scene?

Answer: As long as you'd like to see each individual scene on your movie screen. For there is no set formula. All movie scenes should *not* be "10 seconds" or "12 seconds" in length. An opening, locale-establishing shot can well be this long. So can a shot of Niagara Falls . . . or of a sunset . . . or of breakers beating against a cliff . . . or of the harbor into which your cruise ship is carefully nosing. Other subjects can be only 4 or 5 seconds long. Action shots of sports, for example. Or one of several detail shots of the same subject which, all told, really make *one* "moving picture" of one movie target.

It's variety of scene lengths that gives a movie pace and tempo. A series of short scenes can build up to a really climactic shot: several terse glimpses of a child opening a Christmas gift . . . then a 10-second shot of her hugging and admiring her new doll. For *this* is the difference between "stills" and movies! In the former, frequently, you film by a one-subject, one-shot formula. In movies, however, you film by the one-subject, one-*sequence* rule! You tell a story in phrases and sentences, rather than by staccato words.