

Kodak

Movie News

For both 8mm. and 16mm. movie makers

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Track!

WHEN the calendar gets around to winter . . . and the season's news-reel shots finish with world events and fashions, *there's action on the screen*. Ski jumpers . . . ski, skate, and toboggan races . . . figure-skating exhibitions—there's little to compare them with for dash and excitement. Whether the performers are experts or novices, the fast pace of the action and the clean contrast of its background make winter sports the finest of film fare. And you can shoot them—easily—by observing these few simple rules.

● First . . . *exposure*. Basic exposure recommendations for Kodachrome Film are based on average subjects . . . “average” in their ability to reflect light. Lawn scenes are average. Where you'd ordinarily use $f/8$ for sunny-day objects, you'll want to “stop down” over snow. Yet, as each change in lens stops either halves or doubles exposure, you won't have to swing your aperture selector very far at that. You should go from $f/8$ to $f/11$ for the more brilliant snow vistas . . .



midway between $f/8$ and $f/11$ for close-ups of average-colored subjects on white snow.

● Second... *camera speeds*. If your camera is designed to run at only 16 frames a second, that's that. But if it can be set to run at 24, 32, 48, or 64 frames, chances are you'll want to use one of these rather frequently for those fast-moving sports... shooting at standard speed, for example, as jumpers rush down for the take-off of their jump... switching, every now and then, to a faster camera speed to slow down and prolong their soaring flight. For fast camera speeds mean slow projection tempo. If you shoot at 32 frames, for example, you are getting but half as much action on each frame of film as you would shooting at the standard 16-frames-per-second pace. And, as projectors are usually run at the 16-frame rate regardless, your screen images of 32-frame subjects will only be moving half as fast as normal. Which brings us back to exposure again. If $f/11$ is the

you can shoot it without interference from spectators, trees, or sun. For in much of these fast-moving sports you'll want to "follow" the action... keep it pretty much centered in your finder, and let the background blur. You won't want to swing your camera around and find it staring into the sun. Have the sun at your back!

● Don't worry about the effect of low temperatures on your camera. Most Kodak movie cameras are designed to run "dry." Their built-in lubricants shouldn't solidify to a point where they will slow down camera speeds. Watch out for lens fogging, however. Best to leave your camera out in the cold (under lock and key) rather than risk fog-filtering your movies through moisture condensation.

● Yet all this has had to do with the more spectacular winter sports. There are marvelous winter movies to be made just outside your front door—snow men... snow forts and snow



right 16-frames-per-second aperture, you'll want to use $f/8$ when shooting at 32 frames, and another stop wider, or $f/5.6$, when shooting at 64 frames—doubling the size of the lens opening as you double the pace of the film.

● Third... *focus*. Again, if yours is a simple "fixed-focus" camera, you can forget focusing problems, excepting only the matter of not getting *too* close. (Your camera's manual covers that.) But if your camera focuses you've a choice of procedures. You can set it at "universal focus"... use it as a "fixed-focus" camera, if you like. You probably will want to do just this if the action of your subjects ranges from way-out-there to way-up-here. Then everything's sharp. Yet sometimes you don't *want* this. A figure skater, for example. *She* is important—not the foreground or background—so you focus the lens for her, and let the detail fall off on much closer and more distant objects.

● Fourth... *camera use*. To get good snow-action movies you must go where the action is happening. And then take your stand so that

fights. Make *movies* of 'em! By mixing long, medium, and close-up shots, tell the *story*—the start, the progress, the climax—of such activities. They're *wonderful* in color movies. Crisp white snow... gay winter costumes... ruddy cheeks... deep blue skies.

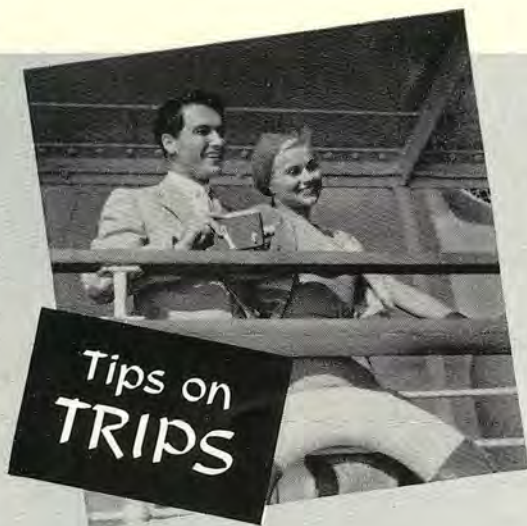
● And for easy winter titling—just letter your titles in the snow when the sun's rays are well slanted for strong-shadow side lighting!



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.



● *Before you leave:* Be sure your camera is in apple-pie order. Better get it insured, too—and have its serial number in the policy. A photo-stat of this will verify your ownership to customs authorities. Or—make a list of the equipment you're taking and have it notarized. Part of this equipment, for color filming, might well be a Kodak Skylight Filter. It counteracts the "bluish" ultraviolet light you'll encounter in shots from airplanes, of or from mountains, in distant scenics, over snow and water, in open shade, or on overcast days. No exposure allowance required—for the filter. Have a carrying case for your camera? If not, this is certainly the time to get one.

● *Take your film with you!* Kodachrome Film, particularly, is scarce abroad. Most countries will admit a reasonable amount duty-free if you carry it with your personal luggage. If you're taking more, carry it in a sealed package. Let's say you want to use a half-dozen rolls in your first country. Remove that on arrival... have customs seal up the remainder. Again—duty-free. (For detailed information on customs restrictions, contact the Field Office of the Bureau of Foreign and Domestic Commerce nearest you—there's one or more in most every state. For U. S. customs regulations, ask your nearest Customs Office. For all other questions about picture making abroad, drop a line to the Sales Service Division, Eastman Kodak Company, Rochester 4, New York.)

● *En route:* Keep your film with you. Then you'll know you have it, and that it is safe—if traveling in the tropics—from excessive heat. Cine-Kodak Film is tropic-packed as a safeguard against moisture. If flying, your film may

expose you to excess baggage charges—but they'll probably still be less than duty charges on film shipped to points of call along the way.

● *On arrival:* Now you're the foreigner! Be friendly, factual. Declare your camera and film for personal use and all will be well.

● *Exposure:* Just the same as at home for similar full-color subjects. $f/8$ at 16 frames is still the standard in sunlight, no matter how warm. $f/8-f/11$ for scenes somewhat brighter than average... $f/11$ for the most brilliant.

● *Subjects:* You want, we assume, a movie of your trip. This starts when you start—or maybe even a bit before, of your plans and preparations. You may go many places, see and shoot many things you'll have trouble identifying months and years later. Best to title them—and the best titles are made to order along route. Signs and plaques, for example. Then shoot the scenes they've identified.

Have people in your movies... not just cathedrals or vistas. Film your party exploring, climbing, chatting—and tell them to forget your camera. Your movie scenes should be the story of your trip... not interruptions in the story for which your "cast" woodenly faces the camera. Be friendly toward the natives, and remember, please, that they are the natives.

Some subjects, in many countries, are "out of bounds" for picture makers. But who wants movies of military installations, anyway? Don't be "surprised" at some of the other items on the "verboden" list. Best to ask—first.

● *Technique:* There's lots to film—be selective. Make certain that your camera's finder shows the view you really want before you shoot. Don't—please—try to "get more into your movies" by panoraming from this, to this, to this. Film this... then this... then this.

● *Processing:* In warm climes, particularly, it's wise to get films processed as soon as possible after exposure! And, while there are Kodak processing stations abroad, it's usually best to have your U. S. films processed back home. Address and tie them carefully and send them registered air mail, and duty-free, to Kodak Processing Laboratory, Rochester 4, New York, giving your home address (if someone's at home to receive them) or a friend's address as the return address. Mark each such package plainly: "Exposed film for processing. Pictures for personal use exclusively—not for any commercial purpose whatsoever."

● Bon voyage—and good movies!

THIS is the time of year when you dig out all the short reels of film you've shot in recent months and make them into *movies* so that you and your movie audiences can lean back in your living-room chairs and, without interruptions for rewinding and reel changing, view a smooth movie show of a quarter hour, half hour, or even longer. It's *not* difficult. It *is* important. And it *can* be fun.



Big Reels Out of Little Ones

● To do the job (besides projector, film, and screen) you need a rewind-viewing-and-splicing unit. And, if you're really going to enjoy movies in the years to come, you should acquire such an outfit.

● The first step is to screen your films. This takes a few minutes per small reel. After each, stare at the ceiling for a while. Is there, honestly, anything in that reel you'd rather not see or show again? Only *you* can answer that question. The flaw could be exposure . . . or a camera "joggle" . . . or a needless duplication of a scene . . . or one obviously too long . . . or one which would be better if relocated in the reel. Run through the reel again, jotting down brief descriptions of each scene, and brief comments as your guide to reassembling. Such as: Pete casting—OK; boating fish—OK; changing plug—trim end . . . too long; starting motor—OK; sunset—move to end of reel; entering channel—cut wobble at starting; docking—OK.

● *Then you do it!*

With editing equipment and notes at hand, you scan your film on the screen of your viewing device. When, for example, that plug-changing scene turns up—*snip*—the film is cut at the end . . . several frames are then cut off . . . the film ends are secured to the splicing block, scraped clean of emulsion, touched with film cement, and briefly pressed together for the weld. On you go to the sunset. Cut it out of the reel and momentarily place it to one side until any other corrections have been made. Then splice it to the end of your film.

● *That's* how one reel can be toned up. But in what company will all its scenes be assembled on a larger reel?

● If there are several small reels of a fishing

trip, the answer's obvious. If they don't fill quite all of a large reel, good enough. (It's nice to have your films stored on a one-subject-to-one-reel basis.) Project the full movie and, as its smoother story unfolds on your screen, you'll feel more than repaid for the minutes you've spent in its grooming. Label it, and pop it into a labeled film container. (And please do this! One big enemy of good movies is soiled, and hence scratched, film. Keep it safe from dust by storing it in film cans.)

● But how about the run-o'-the-mill movies every picture maker acquires? Not films of special events, but the catch-as-catch-can shots of day-to-day doings. Let's be reasonable about these. There are, admittedly, two types of home movies. One is the "show" reel.

A travel story is typical. Everyone likes to see this. The other is the personal reel. Family shots. No particular story to them—but to you, and your family, they're the most priceless pictures in the whole wide world.

● Now—how much will you want to do with *these*? It's up to you!

● We would suggest this, however. For each youngster, a special reel—with carefully selected shots, neatly spaced in time, to make up into his or her "growing-up" movie diary. Doesn't matter from what footage you choose your scenes. One here. One there. One or two from a vacation movie . . . from a birthday reel . . . from a Christmas sequence.

● Most of the rest of your family footage you will at least want to assemble onto large reels . . . perhaps discarding some shots . . . slightly rearranging others . . . indexing the contents on reel and can.

● Editing movie film is something like planting a garden . . . a lot like spinning a good yarn. It's like planting a garden because the bringing home of the flower flats is only the start. How you arrange them in the flower beds is what counts. It's like spinning a yarn because, while all of us hear good stories, only some of us tell them well. Those who do simply present the same material in more thoughtful fashion.

● That's the way it is with movies.

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. *W. E. Eigsti, Hastings, Neb.* Just a frosted spruce tip, but a beautiful little movie shot. *F/8.*



1

2. *W. L. Wilcox, Omaha, Neb.* We don't know what size screen Mr. Wilcox uses—but can you imagine this belligerent-looking character, about five feet wide, staring at you across the living room? *F/5.6-f/8.*



2

3. *John Jay, Norfolk, Conn.* Wonderful sport, skiing, and wonderful movie material. Mr. Jay wisely shoots at an acute angle for this action shot. *F/8-f/11.*



3

4. *Hugh Irwin, Portland, Ore.* When you can't shoot by the sun, shoot at it. About *f/1.9*, when the sun has just set.

5. *N. I. Petersen, Chicago, Ill.* Now this is what movie cameras are really made for—a happy youngster having a simply wonderful time! Best, as always, in a close-up.



5



4

Care for Your Films— They're Worth It!

Dust and dirt on carelessly stored film . . . stray oil from projector gates and sprockets . . . can damage film. But they *needn't*—if you keep film and projector clean. Your projector's manual covers the latter half of the job. The clean-film factor is two-sided. The best way to have clean film is not to let it become soiled. Keep it, snugly wound, in dustproof film cans. For dust is abrasive . . . builds up in projector gates . . . scratches film. By "snugly wound," incidentally, we mean careful rewinding of film . . . *not* loose winding, counteracted by tugging the film tight. This is the best method of film scratching known to man! And—film should be cleaned every now and then. Don't—*please*—use anything but the right type of cleaning fluid, for film is a product sensitive to chemicals. Kodak Film Cleaner—only 90 cents for liquid and cleaning cloth—is your best bet.

Excessive heat will make film dangerously brittle and risk the fading of your color films. But it *shouldn't*—if you keep film away from hot areas such as sunny windows, or shelves over heat registers.

Too much moisture can spoil film, so store it in a reasonably dry spot, humidify it with restraint, or not at all. For film will usually pick up enough moisture from the air to remain suitably pliant.

Proper Projection Important.

Two cautions are in order. One is *always* to use the trial knob found on most projectors to be sure the film is properly threaded before starting the motor. If the first ten feet run properly, the whole reel should project faultlessly. The second risk is a film break during projection. This hardly ever occurs except at a splice—and it shouldn't occur here because a proper splice, which is really a weld, is the strongest part of the film.

Consider Duplicates! Your favorite films, of course, are the ones most frequently shown, and usage inevitably results in some wear. Kodak will "dupe" all 8mm. and 16mm. films, when ordered through Kodak dealers from our Rochester, N. Y., laboratories. From 8mm. films, Kodachrome or black-and-white, only black-and-white duplicates are made . . . from 16mm. films, Kodachrome or black-and-white "dups." Their cost is not unreasonable. Their quality depends in good part upon that of the originals. Some compensation can be made for original exposure errors, but "dups" will be a bit contrasty.

