

Kodak

Movie News

For both 8mm. and 16mm. movie makers

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



This is
the
Color Season!

THERE'S a bit of a knack to filming foliage. It has its "do's" and "don't's."

Biggest "don't" is succumbing to the temptation to panoram. Foliage must be sharp to be relished, and you simply cannot get crisp picture results when you "pan" a camera—especially on minute objects typified by a multitude of varicolored leaves. Doesn't matter whether a camera is making snapshots or movies. If you *move* it, you blur the picture. You blur it *hopelessly* in snapshots. You blur it *needlessly* in movies—for, while you *can* move a movie camera and get acceptable pictures, its ability to do this is *not* the feature that distinguishes between the two types of photo equipment. The peculiar talent of a motion-picture camera *to tell a story* is the essence of the thing! *This scene . . . then this . . . then this*—all related . . . all part of the whole . . . a sequence of film images that make up into *one movie*—of fields, trees, sky and clouds—and of *yourselves*.

That last factor is important. Scenery is fine indeed in movies. But these are *personal* motion

pictures. You'll want shots of *yourselves* . . . driving the roads . . . walking the lanes . . . crossing the fields . . . climbing the hills . . . studying individual trees and branches and berries. *Your* entrance and exit to and from a vista is reason for its introduction and ending. *You*, or your companions, need not be in every scene. But your progress through the countryside supplies the logical thread upon which you string the introductory long shots, subsequent medium shots, and—*by all means*—the many close-ups.

Exposure no problem!

Regardless of the season, $f/8$ is still the sunny-day standby—for *average* subjects. You, by a crimsoned maple. But a wide expanse of frosted fields and brilliant sky is brighter than average. Use midway between $f/8$ and $f/11$. And for shots of back-lighted, sun-struck clusters of translucent leaves, use $f/5.6$ for brilliant yellows . . . $f/4$ for reds.

There's no pat formula for scene length. It all depends upon the subject . . . upon how long



you'll want to see a scene on the screen. And you'll want to spend many seconds admiring the lovely vistas of fall. When you move in for a series of foliage close-ups, shorten up on scene length. Six or seven seconds is usually plenty. And there's still another length for your introductory and closing scenes. Fifteen seconds is none too long to set the mood or conclude the story.



Grand movie scenes await the movie maker in the neighboring countryside. And it's just as easy to make them into a movie story. Takes no more film. Makes a far better record. On one roll or magazine—or less—you can get...

- l.s.** Your car, meandering along a leaf-spangled back road. ("Sight in" your camera for best composition from a steady rock or fence... wind it fully—and signal the driver to come ahead. If you pick your spot, 20 seconds or more won't be too long on the screen.)
- c.u.** Your car, halted—as one of you points toward an especially attractive vista.
- m.s.** From opposite side of car toward the vista in the background.
- m.s.** You start your walk. (Most movie camera exposure levers can be locked in running position... the camera placed on car hood—so you can walk into your own movies.)
- l.s.** You, approaching a distant patch of unusually colorful trees.
- m.s.** Still closer.
- c.u.** A series of real close-ups of different branches. "Pick 'em" with the camera, just as you would flower close-ups.
- m.s.** Fall's the season for fruit, too. You spy a laden apple tree and start for it.
- m.s.** At the tree, and deciding which ones to pick.
- c.u.** Shining up your choices on sleeve or sweater.
- e.c.u.** The first bite.

And so it goes—a series of shots in sequences... tied together by your own interests and progress. The finest finale of all would be a fall sunset, into which scene the silhouette of your car appears, and recedes, with its tail lights adding two more spots of color to your colorful record of the day.

(c.u. means close-up; e.c.u., extreme close-up; m.s., medium shot; l.s., long shot)

You can use this one color film both indoors and outdoors...



DAYLIGHT Kodachrome Film is made to give best color results under "bluish" outdoor light. It evidences a pronounced red hue if exposed indoors under "yellowish" incandescent light. S-o-o, Type A Kodachrome Film is produced to give proper color balance with flood lamps indoors. Use *this* film outdoors, and natural light would render it quite blue.

Yet, sometimes, it is most desirable to be able to shoot any subject, outdoors *or* indoors, on one film. Such as when you use a roll-loading camera . . . frequently have a partly exposed roll . . . and movie opportunities won't wait until you've used up your film.

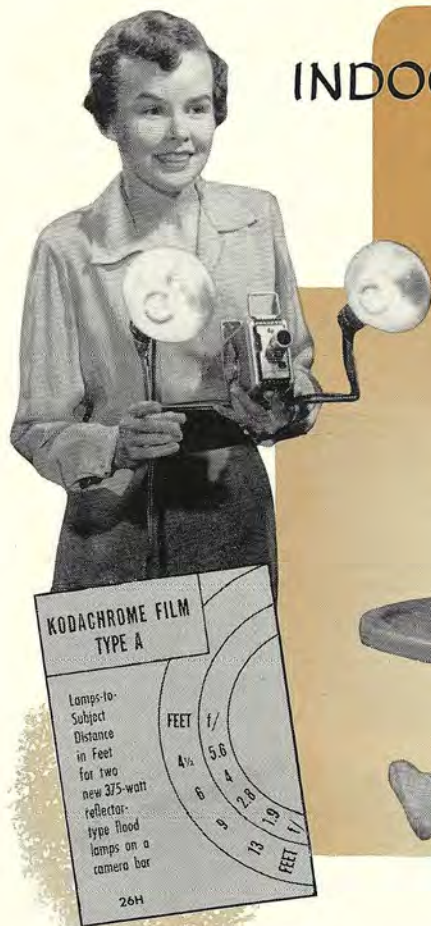
The answer is easy. Use "Type A." Use it unfiltered indoors—see page 4. Slip a Kodak Daylight Filter for Type A Color Films over the lens for outdoor use—and, presto, the film's color-balanced for natural light. Not only that, but it has exactly the same speed as Daylight Kodachrome Film!

How do you get such a filter to fit your camera? Your Kodak dealer should have the answer—or drop a line to *Kodak Movie News*.

This tint
is about the color
of the Daylight
Filter. When Type A
Kodachrome Film
"looks" through it,
outdoor blue light
is corrected so
that this indoor
film sees subjects just
about as does
Daylight
Kodachrome Film.



INDOOR MOVIES are a cinch!



HOW'D you like to have the sun provide uniform brightness at all hours of the day . . . always play fully on your movie subjects, no matter where they stand, or move . . . and never shine into your camera's lens?

That's *exactly* how easy indoor movies really are!

Your "sun" is a twin-light bar which holds camera and two reflector flood lamps. They don't care what time of night or day it is. You "sight" them as you sight the camera. If your movie subjects wander about a bit, what matter? Camera and lights follow them . . . stay on target. And, of course, you always have the "over-the-shoulder" type of light that works out so well with Kodachrome Film.

Which leaves but one concern—exposure. This *is* different from outdoors. There, you estimate the quantity of light. Indoors, you know the quantity is unchanging, so you estimate *distance*—the distance from your lights to your subject. A glance at the exposure card packed

with all Cine-Kodak Films gives the lens opening to use. So many feet of *distance* . . . then *this* is the lens opening. *Less* distance . . . this smaller lens opening. *More* distance . . . this larger lens opening. And that is that!

The right film

Type A Kodachrome Film is the color film for floodlighted movies. (See, also, page 3!) It was made to match the light. Because it is color-balanced for artificial indoor light, best you block out all possible natural outdoor light when filming indoors during daylight hours. If you don't, this extra light will not only invite overexposure, but also give a bluish tinge to the "window side" of your subjects.

Light or dark subjects

Just as with outdoor movie making, indoor exposure instructions are based upon subjects of average brightness . . . average-bright colors. Such would be almost all living-room picture

opportunities. Some rooms, however, are brighter. Walls and ceilings are whiter . . . closer. They reflect more light back onto your subjects. The *most* you will want to allow for such brighter subjects will be one "stop" . . . $f/5.6$ instead of $f/4$, for example, when filming a youngster splashing about in a white tub in a white-tiled bathroom. And maybe a half "stop" . . . midway between $f/5.6$ and $f/4$, as a second example . . . when filming the same youngster in his high chair in a brightly decorated kitchen. Your lights-and-camera distance will suggest the correct *average* exposure—then make an allowance, if needed!

Reflections

While, as we said, your indoor "sun" can never shine into your camera's lens, it's possible its rays may ricochet off windows or mirrors. This situation is easy to notice—and to avoid.

And, speaking of eyes, you may wonder about the brilliance of those reflector flood lamps—are they so brilliant that they might actually "hurt" the eyes? Absolutely not. They just *seem* bright, because ordinary room lights are so dim. A "brightly lighted" living room, dotted by floor and table lamps with pools of good reading light, actually is nowhere near as bright

as a "dark day" out of doors! And, even if you use your light bar right "on top of" a subject, at $4\frac{1}{2}$ feet, you'll note that the exposure card calls for an $f/5.6$ exposure. That lens opening, outdoors, is for "hazy sun," which is only *half* as bright, photographically, as "clear sun"!

The right lamps

The flood lamps we're talking about have been developed especially for picture making . . . for *movie* making. They combine light and reflector within themselves, and the angle of their illumination matches that of the average movie-camera lens. Their code designation is PH-375/34R4 and they are known as "375-watt, medium-beam, reflector flood lamps." They've a rated maximum life of four hours—and, if you actually ran your movie camera every minute during that lamp life span, you'd use up *sixty* rolls of 8mm. or 16mm. film, or *one hundred and twenty* 16mm. magazines! So those \$1.35 lamps should last you awhile. But, even so, better keep a spare about—just in case!

You'll be pleasantly surprised, too, at the low price of light bars. And, if you've thought indoor movies required special skill, you'll be nothing short of amazed when you screen your first reel of "Type A" movies.

You wrote this book!

How To Make Good Movies is written from the reader's viewpoint . . . in the reader's language. In fact, from the first page to page 224, a typical movie-making couple ask the questions the book answers.

The young wife puts a very pertinent question at the very outset. "*Our movies seem pretty grand to me just the way they are. Why bother about reading a book?*" The best answer we can make here to that is to reveal that some 450,000 copies of *How To Make Good Movies* have been purchased to date!

This book tells movie makers *what* they want to know, *in the way* they want to know it. Many of its hundreds of illustrations are enlargements from the films of movie makers. It covers its subject like a tent. Yet it reads fast. It reads simply. It reads, we hope, entertainingly. We think you, too, will agree that *How To Make Good Movies* is well worth its price of \$2. Your Kodak dealer has it, or can order it, for you.



Movies Span the Miles



MOST significant of our correspondence, we think, are the reports we frequently receive of how personal movies span the miles in giving distant relatives on-the-spot reports of family activities. Grandparents, "back home," kept in touch with grandchildren by periodic receipt of color movies which they screen on their own projector. A husband in uniform, stationed in a foreign country, "visiting" his family through regular receipt of color movies.

It strikes us that here are probably the most thrilling of all movie screenings!

Seeing our own movies is wonderful enough. We all know the anticipation with which the "new" roll or two is awaited after its dispatch to a processing station. Yet, after all, we *know*

what those movies will show. We *made* them and were, in turn, either behind the camera finder or in front of it.

But think of those distant members of your family who may not have seen the children for many months... who read and reread every word of your letters about the children's progress. Imagine *them* threading a new movie film, certain to carry a series of happy surprises in every sequence, onto their own projector!

Top nominee for the ideal implement for this purpose for 8mm. movies is the Brownie Movie Projector. For here is the simplest and most inexpensive of projectors. It not only provides normal screen shows, but halts to show stills—at an especially appealing expression or gesture; even reverses for the immediate review of any scene. All under single-knob control! And it certainly shouldn't require attention or service, because this \$62 projector is lubricated for life.

"Eight" movies, or "sixteen" movies—you can loan them, or have them duplicated and send away the "duplicates." Kodak makes color "duplicates" from 16mm. film, and also makes fine 16mm. projectors. Kodak does not duplicate 8mm. film in color, but your dealer should know where such work can be done. If he does not, write *Kodak Movie News*. Your dealer is always the man through whom to *order* all duplicates. Their cost is quite reasonable.

**What bigger thrill—the
grandchildren in color movies!**



1



2



3



4



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. J. W. Capwell, Iowa Falls, Iowa—A 102mm. lens, on a camera 10 feet distant, made this close-up of the happy chipmunk. *F/8*.

2. Mrs. August Oberlander, Waco, Texas—We like the boy and his boat because he's busy...unposed. And that's the way people should be in movies, where there's no need to "hold still" for a picture. *F/8-f/11*.

3. John T. Hopf, Newport, R. I.—While the yawl and schooner don't look any bigger than the boy's boat in the preceding shot, they're every bit as real as the airplane from which Mr. Hopf shot them. *F/11*.

4. Robert T. Butcher, Santa Clara, Calif.—Close-ups—so easy with a movie camera—always tell a good picture story better. *F/8*.

5. C. H. Foster, Little Neck, L. I., N. Y.—And again a close-up. Any movie camera can make them—and of blooms far smaller than sunflowers, too! *F/8-f/11*.

Good
Shots



5

operation

"1,000"

1

1

2

2

1

5

Projector runs "2½ years" without drop of oil!

A Colorado dealer of ours, enthusiastic about our permanently pre-lubricated Kodascope Pageant Sound Projectors, planned to exhibit them at two state-teachers' conventions. Too much or too little oil, he knew, was the chief cause of projector breakdowns. Schoolmen knew this, too. How long *would* a Pageant run without oil, our dealer wondered. Those conventions were almost two months away. If he started one "Pageant" running in his store window, and one in his store . . . if he ran them day and night until convention time, that would be—let's see—about 1000 hours! Projectors in schools often pile up 400 hours of use in a school year. 1000 hours would be the equivalent of 2½ years of school use! And *then* some—for the machines would have no chance to "rest" during all those days and nights!

The dealer engaged a firm of Certified Public Accountants to supervise the test. They started the machines, sealed in operating position on the fourth day of the first month. A time meter,

reading 00000.1 hours at the start, fed them their current. On the 21st day of the *second* month, with the first convention about to open, they were still purring away, with the meters then reading 1,122 hours and 15 minutes! The firm of CPA's, which had checked the tests frequently, cut the power.

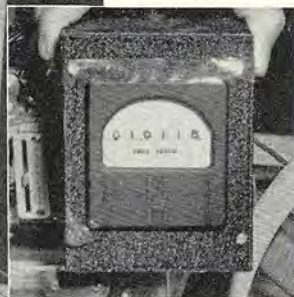
Not one drop of oil. Not one bit of attention. The dealer packed the "Pageants" off to the conventions—and started them all over again!

The moral of this story is simple. If you have need of fuss-free silent or sound movie projection—for personal shows, or for your community or business interests or activities, consider a Kodascope projector. *For all Kodak-made 16mm. projectors have exclusive "permanent pre-lubrication."*

(Take 8mm. movies? Better buy the Brownie Movie Projector. It's lubricated for life, too!)

Ask, or write,
for free folder V3-22

Denver CPA, who supervised test,
started Pageant on September 4
... stopped it on October 21.





EDIT

To Your Credit

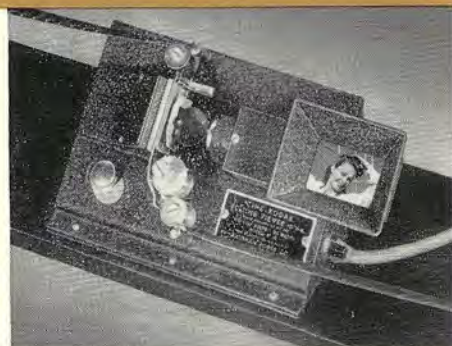
SOME cinematic sage coined the phrase "*Movies are taken with a camera, but made over a splicing block.*"

He was right. Movies should be assembled on large reels that give an uninterrupted show of 15 minutes, 30 minutes—or even longer. And they'll be even better with a bit of editing.

What's involved in the way of equipment depends entirely upon how much you plan to do with your films.

You'll surely want reels and film cans. Kodascope Reels are ideal, because you don't have to "thread" them when engaging film ends. Just *press* the film leader onto the reel core . . . spin the reel one full turn—and that does it. Kodascope Film Cans (That hand at the lower right corner of this page is really holding a film can!) are of transparent plastic. You can see what's in 'em without opening. The 200-foot 8mm. reel and can, \$1.25 . . . 400-foot 8mm. or 16mm. reel-and-can combinations, \$1.75.

You *should* have a horizontal rewind—which is simply a sturdy base with two upright spindles, to hold original and take-up reels, connected to hand cranks. On this you will want at least a good and simple splicer. Kodak makes a dandy. It's called the Cine-Kodak Duo Splicer Outfit. \$9.25, complete, it handles both 8mm. and 16mm. films. It grips the film . . . scrapes off a ribbon of emulsion so you can brush on a touch of cement . . . then clamps down and welds the splice in a matter of seconds. No trick at all to use, it's the answer to fast and easy film splicing. (Kodak also offers



the Cine-Kodak Junior Splicer for 8mm. and 16mm. films. Only \$1.75, it's a handy "take-along" item for emergency splicing.)

Seeing what you're doing when editing moving film is a real help, and the Cine-Kodak Editing Viewer solves that! When film is threaded through it and wound either way, the Viewer shows *movies* on its magnifying screen. When you spot a scene you want to cut out for rearrangement, you simply stop winding and press a lever—a small and harmless identifying nick is made on the perforated edge of the film. Supplied in two models—for 8mm. or 16mm. film—the Viewer is \$35 or \$37.50.





CLOSE-UPS

with
YOUR
Camera

THERE are two general types of standard lenses on movie cameras—fixed-focus and focusing. The former is pre-set for over-all picture sharpness “in depth” of subjects from a few feet from the camera clear out to infinity. With focusing cameras, you rotate the lens mount to move the lens slightly backward or forward so as to focus on the most important subject in the field of view, whatever its distance. A focusing lens lets you “move in” on subjects much closer than you could with fixed-focus lenses.

With fixed-focus Brownie Movie Cameras, $f/2.7$ or $f/1.9$, you can get as close as 42 inches on a typically clear “ $f/8$ day,” and at that distance you cover a field about $13\frac{3}{4}$ inches wide. On the other hand, a focusing lens, such as the $f/1.9$ lens in the camera shown on the next page, will focus down to 2 feet and cover a field only $7\frac{1}{2}$ inches wide! “Blow up” that small a subject onto a movie screen 3 feet or more in width, and you’ve quite a close-up!

How to get still closer

Is there any way similar magnification can be achieved with the cameras that *won't* focus . . . that must “stand back” a bit?

There is—and it’s made possible by Kodak Portra Lenses, which come in three types—1+, 2+, and 3+, with the more (+) indicating the more magnification.

S-o-o, going back to our Brownie Movie Cameras as examples and still talking about sunny-day $f/8$ lens openings—because you can get closer in good light with its resultant smaller

apertures—let’s see what a Portra Lens will do for you. With the 1+ Lens slipped over the regular lens you can move in to within 23 inches, cover a field about 7 inches wide. With the 2+ Lens you can shoot as close as 14 inches, narrow the field to about $4\frac{3}{4}$ inches in width. And with the 3+ Lens, again on an “ $f/8$ day,” you can film to within $10\frac{1}{4}$ inches and span a field about $3\frac{1}{2}$ inches wide!

You can obtain Kodak Portra Lenses for your camera, whether it’s fixed-focus or focusing, in mounts to slip or screw directly into, onto, or over standard lenses . . . over telephoto lenses, too, for still closer close-ups. Their cost is pleasantly modest.

Close-ups are best—always. And every movie camera can make close-ups.





TEAMED for Talent...

Take the Cine-Kodak Magazine 8 Camera. It loads with film in pre-threaded magazines—just open the camera cover . . . pop in the film.

You can pop it out again, too . . . any time . . . even partly used—when you want to switch films. Use the "Magazine 8" as a fixed-focus camera, if you like—or focus from 2 feet to infinity. Shoot at standard speed at 16 frames per second—or at 24, 32, or 64 frames. Use the standard lens—or slip on an auxiliary telephoto. Point is—the versatility is there when you need it!

Or take the Kodascope Eight-71A Projector. Its chief virtue—and it has many—is that its fast lens and powerful 750-watt lamp will show big 8mm. movies, whenever you want them. Five feet wide—or wider. You can even use a 1000-watt lamp, if you please.

The camera is \$149.50 . . . the projector, \$110. Most Kodak dealers will welcome your present camera and projector as a substantial down payment.

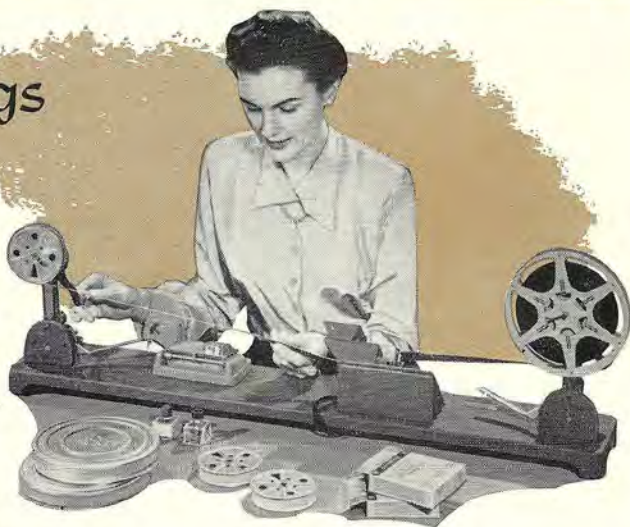
EASTMAN KODAK COMPANY, ROCHESTER 4, N. Y.



C3-2—
a free folder
you should have.
It's at your
dealer's—or
write Rochester.

Clippings

There are now two versions of *Kodak Movie News*—8mm. and 16mm. You can tell which one *this* copy is by noting the numeral "8" OR "16" appearing about one inch above the first word in this paragraph. We *think* this is the type of film and equipment you use. If our records are wrong on this point, please scratch out the wrong numeral . . . write in the correct one alongside it . . . tear off and mail this whole back page to Dept. 6, Eastman Kodak Company, 343 State Street, Rochester 4, N. Y. We'll change our list and promptly mail back to you the correct and current issue of this little publication.



We hope *Kodak Movie News* answers many of your movie-making questions. We know it cannot answer them *all*. If you don't want to wait for your answer to appear in our pages, just drop us a line. The advice of Kodak's staff of photo experts is yours to command!

Do we pay for readers' movie shots enlarged and reproduced on our "Good Shots" page or elsewhere in *Kodak Movie News*? No—not exactly. But we do like to express our appreciation by a gift of a fresh carton of the type of Cine-Kodak Film on which your shot was made.

To be perfectly frank, enlargements from 16mm. film will engrave and print better than those from 8mm. film, simply because they don't have to be enlarged *as much*. But we try to use both—if they are unusually sharp and of unusual interest.

"Kodak" and "Brownie" are trade-marks.

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

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.

