

# Kodak

# Movie News

For both 8mm. and 16mm. movie makers

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

Let your hobby be your guide . . .  
to new movie thrills!



IT MIGHT be golf . . . or fishing . . . or the sight of dew on the leaf of a prize rose . . . that takes a man out of bed in the 4 A.M. chill.

And, instead of shaking heads about him, most movie makers know just how he feels: Every hobby is worth a good try—even at that early hour.

One of the most popular of all such before-breakfast hobbies, here and around the world, is bird watching. This month, the man who can show you why birds are front-page *movie* news is J. Donald Sutherland, past president of the Washington Society of Cinematographers and amateur ornithologist, of Washington, D. C. He is also, as you can see when you turn the page, a very adequate movie maker.

There's a reason movies of birds are so rewarding, besides being just plain beautiful. Glimpses of many birds, especially the rarer species, simply don't come our way very often. But when you get them on movie film . . . get them with a telephoto lens so you can see them on the screen far bigger than you ordinarily can see them in real life . . . that's bird watching *de luxe*. Instead of a thrilling but fleeting glimpse, you can enjoy a lingering, satisfying

look as often as you like . . . proud and comfortable beside your own projector.

And that's what Mr. Sutherland discovered. Like most people, he kept his camera focused solely on friends and family for many years. Birthdays, holidays, and vacations made memorable movies for him.

Then one day in 1947 (just like in *THE* movies) a fine Audubon bird calendar caught his eye! The birds were fascinating in these "still" pictures. But Mr. Sutherland properly decided they demanded full-color motion pictures to do them justice.

That's when he added bird watching to his home-movie interest. By 1949 he was adding symphonic background music, provided by his musically accomplished wife.

(Continued over the page)

If **YOUR** other hobby is bird watching, as with the Sutherlands, of Washington, D. C., you'll find a "6-times" movie telephoto magnifies just as do field glasses.\*

*\*There's one big difference.  
Movie film "remembers" a lot longer than you can!*





Hundreds of scientific organizations, Audubon societies, and lecture audiences have seen the Sutherlands' movies. A lot of *them* get excited about making bird movies, too—and Mr. Sutherland's pointers on bird cinematography cover the ground nicely.

Don't be surprised if you notice a similarity between the reminders for good hobby movies—of *any* hobby—and *good movies*! The know-how IS the same: Plenty of story . . . plenty of close-ups:

1. Don't start serious bird cinematography until you have made at least an amateur's study

sunlight into shady areas where birds generally nest, or onto your kitchen-window feeding station. You can do a good reflecting job, too, with a movie screen.

5. *Have patience.* (Attention, all hands!)

Finally, Mr. Sutherland offers a kindly steer toward finding stars for bird pictures you might like to make. "If you haven't time to take an extended vacation trip to one of the famous birding spots in our country, a feeding station in your own back yard can provide almost unlimited opportunities for you to color-film a variety of beautiful birds."

Mr. Sutherland has over 30,000 feet of Koda-



*These illustrations are all enlargements from the 16mm. movies of Mr. J. Donald Sutherland, of Washington, D. C.*

of ornithology—enough to judge where and when certain species nest . . . or feed . . . or rest.

2. Get up close to the bird you are trying to photograph. You can do so by patience . . . a "blind" . . . or a telephoto.

3. If your camera permits, take no bird pictures at a film speed slower than 24. All flight shots at 64.

4. Use a large plate-glass mirror to reflect

chrome bird movies, most of it filmed within an hour's drive of his home.

What's *your* hobby? Movies will make it more interesting . . . and it'll make movies more rewarding. As another example, there's an unusual hobby reported on page 10 of this issue. Animated puppets. There's *another* dandy on page 11. Homemade titles. They **REALLY** make movies "more rewarding"!



# 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. *E. H. Rossman, Toronto, Ontario*—The sun is on the horizon in this sunset, so Mr. Rossman opened up all the way to  $f/1.9$ .

2. *Burton L. Schorr, Mahopac, New York*—Which once again proves that close-ups and blue-sky backgrounds can't be beat.  $F/8$ .

3. *Edward Lee, Chicago, Illinois*—A completely charming close-up of a little girl—tinted by the color of the background.

4. *Fred B. Doolittle, Glendale, California*—"Have an object in the foreground to lend depth and contrast to the background." Mr. Doolittle did it!  $F/8-f/11$ .

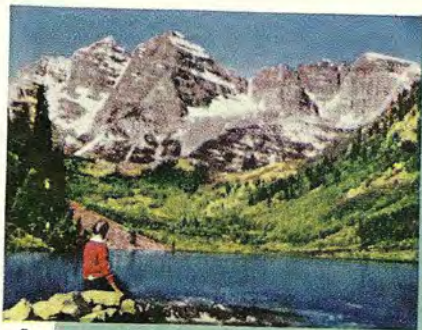
5. *Walter Sasman, Syracuse, New York*—A Portra Lens made possible the close-up. (And all movie cameras can make extreme close-ups—with their standard lens or with an auxiliary lens!)  $F/8-f/11$ .



3



1



4



2



5



## STAGE-STRUCK TOWN-

Pearl River, N.Y., welcomes "Norby"



**A**BOUT once a week something comes over Pearl River—not so very many miles north

of New York City, on the other side of the Hudson River.

WHAT comes over Pearl River is very frequently a helicopter carrying David Wayne and other members of the cast of "Norby," the new show that's fast becoming TV's happiest half hour. The coming of the "whirlybird" is the signal for sightseers, autograph fans, and Pearl River picture makers to converge upon the corner of Main Street and Central Avenue, location of the First National Bank of Pearl River at which Wayne, as Pearson Norby, is the newly appointed Vice-President in Charge of Small Loans. Or the focal point of the day's shooting may be the lawn and exterior of Fred Lang's white-shingled house where, on TV, Norby "lives" with his lovable family. Or the excitement may be outside Police Chief Fred Kennedy's brick house over on Orangeburg Road which, on the "Norby" program, is seemingly occupied by Maud Endless, President of the Bank. And frequently the crowd is in or around the Grenada Diner, a few doors from the bank,

Harry Haderl, who IS the President of the First National Bank of Pearl River; Fred Kennedy, who is NOT wearing that Police Chief's uniform for laughs; David Wayne, who is an actor cast as Pearson Norby and IS NOT the Vice-President of ANY bank. He's not the best trombone player alive, either—but on the TV play, "Norby," he's a practicing member of the Pearl River Town Band—which is why he's rehearsing in this brief moment of respite.







Pearson, Helen, and Dianne Norby—or, in real life, TV and stage stars David Wayne, Joan Lorring, and Susan Halloran.

where many of the cast, David Swift the producer, the cameramen, and others of the company will go for lunch—along with as many Pearl River folks as can crowd in.

Why that helicopter? “Norby,” being on film, is *really* a mobile show. It can go . . . anywhere. “Pearl River” exteriors, as we’ve said, are shot in Pearl River, N. Y. Most interiors—like those of the Bank and of the Norby home—have been re-created in the 20th Century-Fox Studios in New York City, which the “Norby” outfit has taken over. Other exterior locations can be most anywhere in the U. S. A. the “Norby” story calls for them to be—for the Bank is merely the springboard for Norby’s activities. With one or more camera crews standing by, and “Norby” on a weekly NBC-TV half-hour schedule, the “copter” that flits in and out of this southern New York town is what frequently makes the schedule possible.

### Why Pearl River, New York?

That’s easy. No one has yet invented a handy packaged substitute for the friendly, hometown atmosphere of a friendly town. “Norby” of necessity needed its town near New York—and, to simplify exterior-lighting problems, with a bank facing south.

Pearl River folk take the frequent invasion of the “Norby” company pretty much in their stride. They’re fast becoming expert sidewalk superintendents. And a lot of ‘em are becoming TV actors, inadvertently or otherwise. Take the day the “Norby” cameras were turned on the sidewalk just outside the bank. David Wayne—pardon, Pearson Norby—had just gotten his raise to a “veep.” The script called for him, outwardly calm, to saunter across the way for a coffee break. Yet the moment he reached the sidewalk, he broke into a dead run, pelting home to tell Joan Lorring—or rather, Helen Norby—the great news. As he sprinted past the

drugstore, out stepped Pearl River’s attractive Mrs. Gilbert Zicker with Gail and Gary Zicker and—whammo!—they were in “Norby.”

Pearl River does more than put out the welcome mat. Friendly town that it is, it’s an essential ingredient in the fun of “Norby.” People willingly cooperate when “extras” are needed for a scene. Police Chief Fred Kennedy provides a 3-man traffic detail to assist in street shooting. The First National Bank—scene of Norby’s biggest trials and triumphs—plays itself as if its big brass handles had been polished with grease paint for years.

Local stores keep specially spruced up on shooting days to provide an attractive background for “Norby’s” use. Even the schools have offered their facilities for any sequences that might be planned.

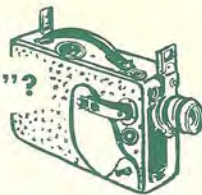
As Producer Swift says, a town like Pearl River *can’t* be duplicated. We believe him. And because we’re mighty interested in the “Norby” show ourselves, we’d like to thank Pearl River, New York, right now for making “Norby’s” authenticity possible. See you next week on TV, Pearl River!

Mrs. Gilbert Zicker, of Pearl River, New York, accompanied by Gail and Gary, walked right out of Sanford’s Pharmacy (local Kodak dealer!) and right into a shooting scene of “Norby”—a surprising experience which has been happening to a lot of Pearl River folks.





Who said—"They can never make another 'K'"?



# Announcing the

# CINE-KODAK **K-100** CAMERA



*A new, built-to-take-it  
16mm. roll-loading beauty*

**W**E'VE no quarrel with small cameras. Not us. Yet there are thousands of men in this country who'll tell you that 1930 was the vintage year for real movie cameras. For that was the year Kodak introduced its famous Model K—big enough to "get ahold of" . . . light enough to carry . . . tough as nails. A faithful work horse of a camera that didn't actually do a blame thing but make simply swell movies—year, after year, after year. That was the "K"—a camera you haven't been able to pry away from its proud owners for love or money.

But maybe now you can.

There's a new "K" today! Even (and here's where we invite trouble in our mail bag!) a





better "K." It'll do anything the original "K" will do—and then some. Sure as shootin', it's going to be THE camera for those who *don't* want all of the advanced effects built into the incomparable Cine-Kodak Special II Camera, but who *do* want the very finest results from big-screen 16mm. movies.

And *here's* something that'll surprise you—the current and sustained popularity of 16mm. movies! Most folks, by far, take their personal movies on 8mm. film, it's true. And why not?

But does this mean 16mm. equipment is "on the way out"? Not for those who want it and need it!

There are a whale of a lot more 16mm. cameras being bought today than there were just before or after the "Eights" made their bow. And more 16mm. film. For, back in those "pre-Eight" days, 16mm. equipment was used largely for personal movies *only*. It's still being used for 16mm. home movies—and for many newer fields as well. In *every* field, in fact, where someone has a story to tell to a group and wants to tell it with the greatest impact and for the greatest retention. Education, religion, community causes, selling, safety, orientation—are a few.

All of which kept on bringing up the matter of a "Cine-Kodak K." A *precision* camera that looked and felt equally at home in hands or on tripod. A camera that fits a man's way of working—quiet, reliable, remarkably sure and

easy. *Here—gentlemen—is that camera!*

It loads with 100-foot rolls of a wide variety of Kodak movie films, single or double "perf." It'll run you 40 feet of film with one winding, and give uniform exposure to the whole run. You can purr off the footage at any speed from 16 to 64 frames per second—and the lens images will fall razor-sharp on the chatter-free film in the pressure-equalized gate. Or you make single-frame exposures. Or hand-crank it. Or wind it back for double exposures. Or run it by its electric-motor drive shaft. Or—but we're beginning to make this sound like a "trick camera."

It isn't. The beauty of the K-100 is its simplicity, its dependability—and *its results*. In turn, *they* are in good part the result of the K-100's superb lens—or lenses. It comes with either an *f*/1.9 or *f*/1.4 Ektar . . . readily accepts any of several other Ektars ranging from wide-angle to 6-times telephoto. And there are no better lenses!

It's a great camera—and you can learn a lot more about it by seeing it at your Kodak dealer's. It's priced at \$269 with Ektar II 25mm. *f*/1.9 Lens. And it's well worth it.

(We expect to announce a turret-model K-100 later this year. The present single-interchangeable-lens camera can at that time be converted to a turret model at a reasonable charge.)



Comes with your choice of either 25mm. Ektar *f*/1.9 or *f*/1.4 lens.



Loading's quick, certain—with color film . . . or extra-fast black-and-white.



Three-way lever: Normal scene exposure . . . "locked" for long run . . . touched for single frames.



An easy-to-read dial tells you, way ahead, when winding will be needed.



Spring-motor drive . . . hand-crank . . . electric-motor shaft—K-100 offers all three!

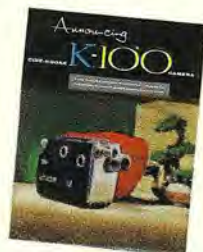


Ektar wide-angle or telephotos, telescopic finders give their fields.



Shoot at 16, 24, 32, 48, or 64 frames—film flow is smooth, constant.

Ask your dealer—  
or write Rochester—  
for colorful free booklet  
C3-101



*Every man will know the K-100 is "right" the moment he picks it up!*



# Cine Chat

*Please change your records. I have a 16mm. camera and not an 8mm. By the way, is there a Kodak 16mm. roll-load camera? E. V. H., Patchogue, New York.*

Is there EVER! See pages 6 and 7!

January 5, 1954. *Enclosed you will find ten cents for the convenient portfolio for filing KODAK MOVIE NEWS, which I enjoy very much. Mrs. A. L. G., Wetumka, Oklahoma. (P.S. on above, received by Kodak Movie News nine months later on October 13! Please make some kind of excuse to my wife. I just found this in my office desk! A. L. G.*



Okay—we'll compromise. From January 5, 1954, to March 1955, when, we hope, Mrs. G. reads this, we occupy the doghouse. From this point on it's every man for himself!

*In the not too distant past, I had my dealer order titles made by you until you discontinued the service. The local camera shops claim you no longer manufacture titlers, either. Do you? Mrs. G. G., Buffalo, New York.*

No—although some dealers may still have a Cine-Kodak Titler. And there are other titling devices on the market. Also, a Portra Lens and a little ingenuity will produce a very workable homemade titler. (Kodak's Sales Service Division has a helpful booklet on this topic. Write for Booklet D30.) And there are several good title-making services throughout the country. If your dealer doesn't know of 'em, write us.

*Tell me—is it possible to copy TV-screen images on movie film? S. R., San Francisco, California.*

Y-e-s—but you won't like the results too much.

One reason is that the shutter of your movie camera operates at a different rate of speed than

the "electronic shutter" of TV cameras, frequently causing a stroboscopic effect in the form of a wavering light streak across the picture.

Still want to try?

Okay. Sight your camera steadily and squarely on the TV screen. Don't hand-hold it. Raise your sights so you're not lopping off the top of the TV image. You'll have to be in close! Which you can do with a focusing camera, by focusing. And with a fixed-focus camera, by using a Portra Lens.



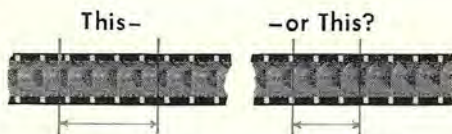
Load up with Cine-Kodak Super-XX or Super-X Films. (You can get either for 16mm. cameras . . . "X," only, for 8mm. cameras.) Open the lens WIDE. If "wide" is  $f/2.7$ , set that TV image *really* bright. Set it bright for  $f/1.9$ . Set it for normal-viewing brightness at  $f/1.4$ . Set the contrast slightly softer than for normal viewing. And you'd better watch room lights to see that none of them are bouncing off the front of the TV tube.

There's also the matter of *copyright* of TV shows! For Pete's sake, don't copy one if you have any idea of using *your* copy for commercial purposes!

*On our recent trip out West, all the shots of distant mountains appeared very hazy. Was the haze caused by the great distance, or by some error on my part? T. S., Barberton, Ohio.*

If they didn't look hazy to you, as you shot them, then it's "dat ol' debbil" ultraviolet. Use a Kodak Skylight Filter with color film.

*When you say, "Send a length three frames long," for your "Good Shots" page, which do you mean:*



O. H., Newton, Massachusetts.

The former—we guess. We only meant to imply that just a split-second amount of footage will give us a chance to gauge the shot. Although three *full* frames give us a *better* chance.



# To take a broad viewpoint of things . . .



**T**O TAKE a broad viewpoint of things, you need a wide-angle lens. It's especially helpful indoors, where you frequently can't back up enough to "get everything in."

A wide-angle lens we think very highly of is the 15mm. *f*/2.5 Kodak Cine Ektar—but then everybody thinks highly of Ektar lenses. They're the best. *This* Ektar is for 16mm. cameras, and note how fast it is—another advantage for indoor filming, where a fast lens requires less light . . . and the need for "less light" means more filming opportunities.

Funny thing about *this* wide-angle lens. People buy it to cover a wider field of view. But, because this is a focusing lens and will focus as close as SIX INCHES, it's a great lens with which to *narrow* a field, too. It'll span subjects less than three inches wide—see the illustration below.

## For 8mm. cameras

The only "Eight" camera for which Kodak currently supplies a wide-angle lens is the Cine-Kodak Magazine 8 Camera. It's a 9mm. wide-angle lens, as compared to the 13mm. of standard "Eights."

Yet there are other ways to "wide-angle" with other cameras.

For Cine-Kodak Reliant Cameras we make a Vuedar wide-angle converter. It screws right into the standard *f*/2.7 and *f*/1.9 lenses—and converts them into wide-angle lenses, of the same "speed" as the standard lenses!

And then, for *any* camera using the superlative Kodak Cine Ektar 25mm. *f*/1.4 Lens,

The 15mm. *f*/2.5 "Ektar" will cover lots, or cover little—like this 2½-inch goldfish.



Back up as far as you can, in average-sized rooms, and a standard movie lens frequently still won't cover all you want—as is shown by the limited area framed by the white line, above. From the same distance, a wide-angle lens spans our whole picture area.

there's the Ektar Converter, which makes it a remarkably fast 15mm. wide-angle lens. Here is *really* a versatile shooting combination! In use, all you need do is screw the converter into the lens mount.

But—back to the 15mm. *f*/2.5 Ektar Lens at the top of our page. All 16mm. Cine-Kodak Cameras taking the full complement of Kodak auxiliary lenses will accept it, with the right adapter. For Kodak's 16mm. magazine cameras, it's the "M" adapter . . . for the Special I Camera, the "G" adapter . . . for the Special II, no adapter. And all these 16mm. movie cameras will accept it with a Type C Adapter: Auricon, Bell & Howell,\* Bolex, Cinklox, DeVry,\* Keystone, Mansfield, Maurer, Pathé, Revere, Victor,\* and Wollensak. Your Kodak dealer either has, or can order, both the lens and adapter for you.

Matter of fact—using a camera that'll *take* an extra lens, and not having one *for* it, is sort of like cruising along in your modern and shiny car in "third" when you've got overdrive.

There's a free booklet on lenses you should have, whether your camera is 8mm. or 16mm. It's Kodak's Lens Book C1-6—and, if your dealer doesn't have it, write Rochester, New York. It shows what each lens will do . . . tells what cameras each will fit . . . what adapter, if any, you need . . . lists all prices.



\*Except a few early models.



# "Courtin' Capers"



Mr. J. R. Wighton, of Ottawa, Canada, and enlargements from his delightful "second-hobby" movie.

EVER wonder what kind of men and women like to make movies? More and more, we're sure they're the people who lead interesting lives. They have interesting families. They enjoy interesting hobbies.

To show you what we mean, we give you Mr. J. R. Wighton, of Ottawa, Canada, and some of the characters from his "puppet town."

Making personal movies, of course, is one of his interesting hobbies—has been, for fifteen years. Another is his collection of skillfully hand-crafted, scale-model antique automobiles, which, he tells us, he constructs from Hudson miniatures. About a year ago, these hobbies sprouted a third one: Mr. Wighton conceived the idea of designing amusing little puppet characters, to live in his old-fashioned village and "drive" his miniature cars.

Now, using stop-motion to produce entertaining animated effects, he's making a movie of "Josh Lots," "Desmond Slick," and other members of his puppet family, as the hero thwarts the villain, courts and wins the gal of his choice.

The "how" sounds easy when Mr. Wighton tells it. The puppets, costumed for color-film effectiveness, are scaled  $\frac{3}{4}$  inch to one foot to conform to the size of his horseless carriages. He times the motion of his puppets' actions by

a shooting yardstick that allocates 12 single-frame shots to an average-speed raising of a character's arm.\* Faster action . . . fewer movies per arm-raise—or vice versa.

Makes him feel pretty much like Gulliver, he says. Only Mr. Wighton doesn't let his Lilliputians get him down. He's only part way through his movie even now. Come an odd hour or so, he repairs to his "set," turns on the lights, and says, "Now what'll I have them do?" (Talk about *escape* from everyday problems!)

S-o-o—if YOU are already having a good time recording family celebrations and outings with your camera—you're *sure* to have fun when you arrange a get-together between your movie camera and one of your other favorite hobbies.

\*Mr. Wighton's camera *has* a single-frame button. Cameras without such a feature can be used for animated movies by flicking the exposure lever, which, with some cameras and some movie makers, can be done so rapidly as to expose only a single frame.

But the point should be made, we think, that no truly amateur-type movie camera, with or without a single-frame attachment, should be subjected to a concentration of the camera-jarring starts and stops of animated movies. But for fun—every now and then—why not!



## Tone up with

## TITLES

## TITLES

## TITLES



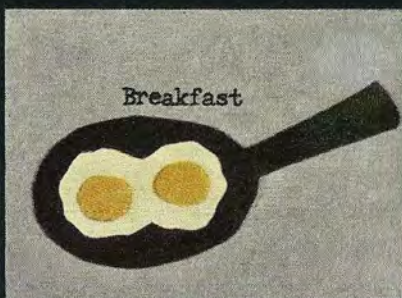
WE'VE never said *every* movie should be titled. But we do now—if all movie makers can do them as easily and refreshingly as Mr. Walter Weir of New York City.

With shears and paste, paper and thread, Mr. Weir's titles become a lively part of the action of his movies. Pastel-colored paper borrowed from a first-grader or bought at the dime store is his basic material. Pretty soon he's adding bits of thread to maneuver a sail, a straw from a broom to "swell" the waves—and before you

know it he has the kind of complete movie that excites an audience.

Mr. Weir says you needn't sketch titles—just go ahead and cut or tear them out. Bend the paper (to simulate steps) or crush it (to simulate rocks). "Line" the paper with your fingernail for texture effects. Get shadows with 3 and 4 layers of paper—"sky" first... then "water"... "waves"... "boat"... "boathouse," etc. Assemble the titles with tape, concealed by each overlapping layer of paper. Or just *paste* on small cloud patches. Threads and straws help achieve motion, when desired.

How did Mr. Weir shoot his titles? He used a simple titling device that brings movie-camera lenses into focus on small title cards inches from the lens. You can buy, or build, such a titler. To build it you'll need—first—Kodak's free booklet, "Kodak Portra Lens Data for Movie Cameras"—D30. (Write our Sales Service Division at Rochester, New York.) Then you'll be able to pick out the right Portra Lens so that, for example, you can get to within a foot of a title—or any *other* subject—and span an area only about 3 or 4 inches wide. Even with nonfocusing cameras!





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8 and 16

Your youngster  
can still enter  
this snapshot  
contest!



**R**OSALIE MAY of Los Angeles made the picture you see above. She called it "Fowl Play"—and it won her \$250 in the Ninth Annual National High School Photographic Awards last year. Other boys and girls whacked up the remaining \$4250 in prizes.

The Tenth Annual Contest is on right now, for all youngsters aged 9 through 12, in public, parochial, or private schools! Snapshot Subjects: *School Activities . . . People*—all ages . . . *Pictorials . . . Animals and Pets*. Taken by your boy or girl since April 15, 1954, with any still

camera . . . on any film. Black-and-white prints, mounted or unmounted, up to 8 x 10 inches in size—and they must be received at contest headquarters by March 31, 1955! Total prizes—\$5000.

Is this article now before the youthful snapshooters of the family? Good! Your local school officials should have full details of the contest, rules folders, and entry forms. If not, sit right down and write: National High School Photographic Awards, 343 State Street, Rochester 4, New York.

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