

# Kodak

# Movie News

For both 8mm. and 16mm. movie makers

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## Your Movie Camera Deserves a Vacation!

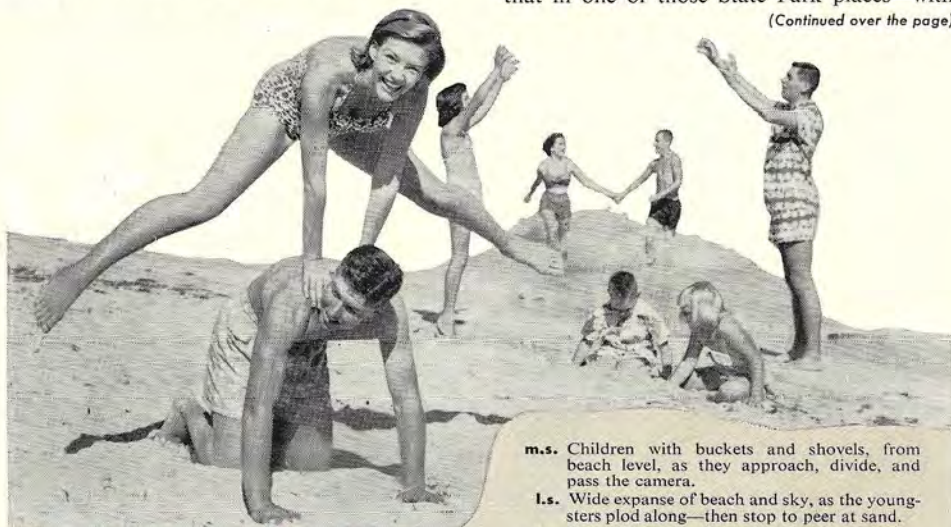
**I**F YOUR movie camera could name its favorite subject, it would be vacationtime! And the reason is that a vacation story IS a movie—crowded with action every minute... with a logical beginning... a build-up... a climax... a denouement. In telling your friends about it, you'd probably begin about like this:

"Thought we'd *never* get started. Both Ben and I had been packing things for weeks. Then,

on the big day, he had the car loaded to the gunnels... the outboard motor stashed away in the car trunk with our bags... the two boys separated from each other fore and aft for the sake of peace—I even had the note out for the milkman. Soon we reached the open country, and I will say the family car rolled along beautifully.

"I'd packed a picnic lunch. We stopped for that in one of those State Park places—with

(Continued over the page)



## Time Out!

Being just a suggestion of the type of movie story you can make on your vacation. Our accompanying article talks chiefly about holidaying at a mountain camp—and lots of folks do. But if your objective is the seashore...

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

m.s. Side-lighted imprints of bare feet on wet sand at low tide.

c.u. Children's feet, as they pad by at right angles to the camera.

m.s. Children with buckets and shovels, from beach level, as they approach, divide, and pass the camera.

l.s. Wide expanse of beach and sky, as the youngsters plod along—then stop to peer at sand.

c.u. One of them stamps on beach.

m.s. The other points to side... they move over.

c.u. Foot stamps again.

m.s. They try new location... again stamp.

e.c.u. Clam "squirts."

m.s. The children dig furiously.

c.u. Shovels throwing sand.

c.u. Boy drops on knees, thrusts hand into hole.

e.c.u. Hand removes stone.

m.s. He throws it away in disgust, digs again.

e.c.u. Sandy hand wipes brow... leaves smudge.

c.u. He brightens, then frowns in concentration.

e.c.u. Hand emerges—with the clam!

m.s. Other youngster proffers bucket.

e.c.u. Two bottles of "pop" are removed from it.

e.c.u. Clam is deposited.

c.u. Pair triumphantly tackle their soft drinks.



fireplaces and tables. Gave the boys a chance to work off steam. Then we got going again. I played "Cows" with Billy and Dick . . . had 'em down thirty-two at one point—but every time I'd get ahead we'd pass a church on my side of the road and I had to start all over. But it kept *them* occupied.

"We reached camp just at dusk. Is there anything quite as lovely as your first glimpse of your favorite vacation spot!"

Like *that*, you see. Yet there's another point

to make. For even *distance* contributes to the appeal of your vacation site. If you *started* your vacation there, it'd be no real vacation at all. And, if you start your vacation *movie* there, you're missing a big part of the story! "Getting there"—with apologies to the Cunard Line—"is half the fun"—of a vacation movie story.

Once into sneakers and T shirts, keep your camera loaded and your movie eye peeled. *Get* the day-to-day highlights . . . *plan* the important sequences—*then* shoot 'em.

As one example: Billy, let's say, has been told he can run the outboard this year. *That's* important business—so you lead off with Bill studying the operating manual . . . polishing the gleaming motor . . . teasing Ben to keep his promise. Off they go—and you and the camera go along.

Strive for the subjects that *mean* vacation. Scenics are swell, but the canoe trips, diving lessons, suppers by a campfire—or whatever the high spots of *your* vacation locale—represent the *real* significance of your holiday. *One* series of shots will inevitably stand out in your movie record for sheer interest and excitement. Place them last

in the film to provide the climax.

Well—not *quite* last. You'll want to *end* your movie. You can sign off your story any number of ways. A campfire's flames, decreasing in brilliance as you "stop down" the camera's lens. A sunset. Or, if at the seashore, just a simple title—"The End"—scratched in the sand at the water's edge, as a wave froths over it.

Good fun—and good movies!



Enlargements from the movies of—from top to bottom—J. T. Hopf, Newport, R. I. . . . Mrs. C. D. Patton, Anchorage, Ky. . . . David Reed, Massena, N. Y. . . . Miss M. L. Jones, Oklahoma City, Okla. . . . and John Jay, Williamstown, Mass.



# 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. *Charles G. Abbott, New Canaan, Conn.*—There used to be a warning about not shooting in color "before 9, or after 4." Here's a beauty, shot at 4:30—at  $f/4$ .

2. *Charles Damanski, Newark, N. J.*—who wrote, "I think this is a good shot of a bride." So do we.  $f/4$ , with twin reflector floods at 6 feet.

3. *Joseph Stoklasa, Long Beach, Calif.*—A "good shot" that reminds us that good shots become even better in close-ups.  $f/8$ .

4. *W. Emerson Scott, Caro, Mich.*—A dandy, born of being at the right place at the right time—with a loaded movie camera.  $f/8$ .

5. *Mrs. S. R. J. Suchecki, Dorchester, Mass.*—Sunrises and sunsets always promise "good shots." This one fulfilled its promise—at  $f/2.7$ .



1



2



3



4



5



# Black-and-White . . . and Beautiful!

WHEN did you make your last black-and-white movies? When—perhaps—are you going to make your *first*? For they have their place . . . they have their uses. And they're a nice change of pace now and then from the color movies made on Kodachrome Film—rightfully the prime favorite of movie makers.

Cine-Kodak Super-X "Pan" Film, available

clouds—making very pretty pictures, indeed. Filters also help to clear visible haze. But there are times when you *don't* want filters with the "X" films. That's when you need *all* their speed. For indoor subjects, for instance, where you have no control over dim lighting. A church wedding is a good example. Or, outdoors on very dark days or in waning light when you



for both 8mm. and 16mm. cameras, and Super-XX, made for 16mm. cameras only, *do* have one advantage over color film. They're *faster*. Not that it's likely you have any complaints about Kodachrome Film being slow and of limited range. Not when you can enjoy outdoor dawn-to-dusk shooting on sunny days, and even cloudy-day color shooting on poor days . . . or nighttime filming with Type A with a brace of inexpensive reflector flood lamps. Yet the "X" monochrome films are *still* faster.

With Kodachrome, basic bright-day exposure is *f/8*. With Super-X, it's *f/16*—or four times faster. With Super-XX, it's *f/22*, or *eight* times faster—*so* fast, in fact, that you have to use a filter to slow it down to within the range of the aperture stops of most cameras!

## Filter for sky-and-cloud contrast

Film speed isn't the only reason for using a filter with black-and-white. Panchromatic films don't have the impartial viewpoint of all colors as does Kodachrome. They "see" blues, for example, more readily than reds. Blues register faster . . . tend to "overexpose" . . . go white or light gray by comparison with the darker reds and browns. So a yellow or red filter is generally used to slow down the blues, with the result that, in shots such as the two shown on this page, blue skies are grayed down in contrast to white



want all the detail possible with the smallest apertures—these faster films permit it.

As with Kodachrome Film, Cine-Kodak Super-X and XX contain their own exposure recommendations. So do the Kodak K-2 (Yellow) Filter and Kodak A (Red) Filter. Try one of these film-and-filter combinations sometime. You'll be pleasantly surprised.

Which prompts us to suggest you ask your dealer—or write Rochester—for a copy of our free booklet C1-20, "Kodak Movie Aids." You may well find other items in it to add to your movie kit . . . to add to your movie fun.





# GET POP in the picture



**M**AKING movies is sort of like playing host at a lively party: You can get so busy running the "show" that you may not get into the fun yourself.

There's no need for this in personal movies!

For one thing, any movie maker will readily admit that every member of the family beyond the toddling stage can operate the camera just as well as he can—at least, with a bit of instruction. So, if your family movie diary *is* to be a family movie diary, the lord and master should make more than fleeting appearances in it.

Furthermore, there's no absolute need for *any* member of the family to be *out* of the picture to get Dad *into* it! For almost all movie cameras have at least three positions for the operating lever. One is Neutral—the camera doesn't run. The other is Run—that's the one you use to purr off your individual shots. The third, and all-too-seldom used, is Lock. Not the cover or mechanism lock—but the position of the exposure lever that *locks* it into running position, so it'll buzz away until it runs down or it is pushed back into Neutral. S-o-o, all Pop has to do in order to join the family in a group shot is to wind up the camera . . . place it on some steady support such as a railing or chair arm . . . train it on the target area . . . set it at Lock—and saunter into the scene.

There's another neat use of this camera feature. And that is to get unposed and unsuspected shots of folks who either are, or pretend to be, camera-shy. The trick is simply to wind,

set, and sight the camera—and you can sight it accurately enough without having to get behind the finder. Then press the exposure lever into Lock when unobserved, and either engage your unsuspecting victims in conversation, or just stare at the sky.

But you *will* remember to first wind up that camera motor, won't you?

## Two Beautiful Booklets for You

Kodak publishes lots of helpful items for picture makers. Two of special interest right now are "Better Movies in Color" and "Vacation USA—with your Color Camera."

The former is 28 pages of fast-reading movie know-how for both outdoor and indoor filming. Price, 35 cents. "Vacation USA" covers both movie and still-color filming of just about any vacation subject and site you'll meet up with this summer. Sixty-four pages, its price is 50 cents.

Your Kodak dealer should have them for you. If not, he can order them!



# Get the SCENT

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## in the Shot



Peter Bridges, Chicago, Ill.



Mervin Doolittle, Jackson, Mich.



Frank E. Gunnell, Bayonne, N. J.



Martin Drayson, Elmhurst, L. I., N. Y.

**L**ots of people send flower shots to *Kodak Movie News*. And almost all of them are beautiful to look at.

Some are of *gardens*. Some of individual flower beds. Some of single blooms. *All* belong in the garden movie—but no movie of a garden is really complete without the last of the three. And any movie camera can get close-ups, which, on your movie screen, are far bigger than you saw them in life. So realistic you almost feel you could reproduce their *scent*!

There are several ways to get close-ups. If

your camera lens focuses, you can probably get up to within a foot or two of a flower. That'll narrow the lens span to fewer inches of width than the lens-to-subject distance. If you have a telephoto, you can narrow the width of field, in *inches*, to equal the *feet* of the camera distance. (Depending, of course, on the focal length of your telephoto.) And even with a fixed-focus camera, the addition of an inexpensive Kodak Portra Lens will let you sneak up to within a foot or two and cover a field with a smaller inch spread than you have fingers on one hand.



# REACH OUT— with a Telephoto



A TELEPHOTO is the "overdrive" of lensdom. It gets you to your target—faster—by drawing the target closer to your camera.

And a telephoto is of everyday value to movie making. For it's *not* just for wary game—or for cautious hunters. It's useful for spanning the distance between you and your subjects, such as sports events—where you can't get any closer. It's more frequently of help in getting you big magnifications of small objects close by, narrowing the field to mere inches in width so you can show objects even bigger than life on your screen. Just *how* small a field depends upon the telephoto's focal length. The longer the lens, the greater the magnification.

With even a lens of medium focal length, such as the 38mm. lens on an "Eight," or 63mm.

telephoto on a "Sixteen," tremendous image enlargement is possible. With the former, at a 2-foot lens-to-subject distance, the lens will span but  $2\frac{5}{8}$  inches . . . with the latter lens, at the same distance,  $2\frac{15}{16}$  inches.

Kodak makes many precision telephotos, offering up to *six times* magnification, in its famous Hawk-Eye lens plant. If *your* camera will take a telephoto, it'll appreciate a fine Kodak Cine Ektanon or superb Ektar. Best way of getting the full story is to ask your dealer, or write Kodak, for a free copy of the colorful and descriptive lens booklet C1-6.

Enlarged from the movies of—

1. George E. Mushbach,  
Moiese, Mont. . . . 2. Ralph E.  
Lawrence, Washington, D. C.
3. R. B. Ford, Homestead, Pa.  
4. Warren A. Levett,  
West Hartford, Conn.
5. Lorus J. and  
Margery Milne, Durham, N. H.



8 and 16



**"Brownie" now makes  
telephoto or  
wide-angle movies**

*In your November-December issue of last year, you said Kodak expected to announce telephoto and wide-angle lens converters for the Brownie Movie Camera. When? W.B.B., New York City.*

Now! Your Kodak dealer either has them or can order them for you. The Kodak Wide-Angle Converter and Kodak Telephoto Converter fit right into the standard  $f/2.7$  or  $f/1.9$  Brownie Movie Camera lenses and convert them from their focal length of 13mm. to that of a 24mm. telephoto or a 9mm. wide-angle. No focusing required. And they retain the "speed" of the

standard lens! Each is but \$18.50, *including* a field-size mask to slip on the Brownie's front finder. Especially, now, get the Telephoto Converter for summer shooting! That's the one you see on the "Brownie" across the page.

*Is it advisable to keep a Kodak Skylight Filter (or Haze Filter) over the lens at all times, or only for high altitude, snow, or other conditions advised for this filter and Kodachrome Film? W. C. C., Whitinsville, Massachusetts.*

Doesn't matter. If there *is* ultraviolet light (which this filter absorbs and prevents from photographing as blue on the film), the filter will take care of it. If there isn't, it will have no effect of any kind. Of course, as you know, neither the Skylight nor Haze Filter has any effect with *visible* haze. It's the invisible (to the eye) ultraviolet they take care of.

*What's that "8 and 16," over the reel on this page, mean? Sometimes it just says "8." R. B., Philadelphia, Pennsylvania.*

It means you're on our 8mm. *Movie News* list—and when our issues vary a bit (*this* one doesn't, but they usually do), the "8" is the one you get—and 16mm. filmers get one reading "16." Watch our next issue, and if we have you on the wrong list, drop us a line.

### Save the "News"!

We have prepared an attractive and convenient portfolio for filing your issues of *Kodak Movie News*, sized to fit book-case or desk drawer. Just send 10 cents in coin, to cover handling, to Kodak Movie News, Eastman Kodak Company, Rochester 4, N. Y.

