

Kodak

Movie News

For both 8mm. and 16mm. movie makers

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This IS the Outdoor Season!

SPRING is wonderful—a season for beginnings. Summer is grand—a time for easy pleasures. But fall is the beautiful and breezy season. A time to get up and go. To make the trips you've planned, and postponed... to visit favorite haunts, now in their finest garb... to slip into comfortable clothes and wander through fields and woods... to drive out into the country for brimming baskets of fruit, jugs of tangy cider, branches of ruby-jeweled bitter-sweet. In the fall, chores around the house become less chorelike, too. Leaf raking... leaf

burning—the whole family joins in the fun. Or taking down screens and putting up storm sash. Or cleaning and waxing the car against the coming winter. *It's all prime movie fare!*

There have been times in recent months when you meant to load up your movie camera... yet somehow didn't. But *this* is the season when there's every reason not to forget!

(Continued over the page)

KODAK is on "Main Street" at Disneyland!

WHEN you visit Walt Disney's fabulous "Disneyland" in California this year, or next year, you'll want to do two things for sure. One is to bring along your movie camera—for "Disneyland," and your family's enjoyment of it, is certain to provide marvelous movie material. And the second is to visit the Kodak exhibit on "Main Street."

Faithfully depicting the busy main street of a typical small American town of 1893, "Main Street" leads into "Disneyland's" "Fantasy Land," "Frontier Land," "Tomorrow Land," and other areas. The Kodak exhibit will bring to life an old-time professional photographer's studio of the day, plus displays of beginnings of movies and stereo.

Chances are you'll have film in your camera



and carrying case for the trip—but it's nice to know that Cine-Kodak and Kodak films are available everywhere at "Disneyland."



Fall foliage, alone, is worth the price of admission. But there's a knack to filming it. You don't see many "don'ts" in *Movie News*, but there's one we're honor bound to intrude: *Don't panoram foliage*—for several reasons:

First off, if your scene is worth the filming, it's worth the *seeing*. So why swing away from it before you and your movie audiences have drunk your fill of its beauty? If there's something else nearby you want to shoot, shoot it—*later*. But that's pretty much true of panoraming on any subject.

On foliage, composed of thousands if not millions of individual and minute objects, you want all possible detail. If foliage is in motion, swayed by wind, it's *normal* motion—your eye accepts it... overlooks some lost crispness. But if you provide the motion by panning your camera, it's *artificial* action. Trees, branches, and leaves *jitter*, as your camera swings past them with its shutter open for a picture, shutter closed for film advance, sixteen times a second.

Promise?

And film your foliage as you really like to see it and show it. Lead off with a scenic—at some distance, of some duration. Then close in on

your subject. That *tree*... that branch—then that, and that. Each more perfect for its closeness. Then the next site—how'd the camera get there? You *walked* across the meadow toward it, of course. Have your movie audiences walk with you by getting into your movies yourself every now and then as you lead the way, thus making a logical transition from one sequence to another.

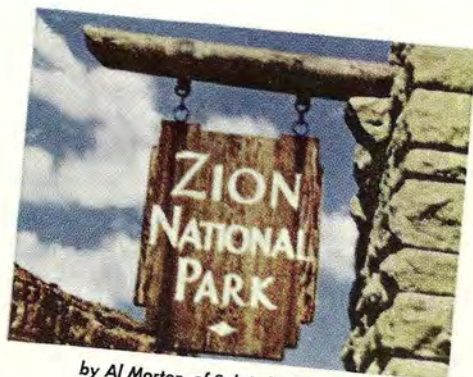
And *here's* a word we haven't had frequently enough in *Movie News*: **SEQUENCE**. It's the very essence of movies. One subject, one sequence—rather than one subject, one shot. One's a movie... the other, just snapshots, even though animated.

You stop to buy a basket of apples. *Without* a camera you'd approach the stand... move from basket to basket... bend down to inspect them... question the grower on type and price... look at him as he grins his answers... accept his offer to bite into a shiny sample... make your choice and load it into the car. There's the *sequence* for your movie camera. Completely natural, as all sequences can so readily be. And—a movie.

This is a swell season to make grand movies.



by Ernest Miller, of Chatham, N. J.



by Al Morton, of Salt Lake City, Utah

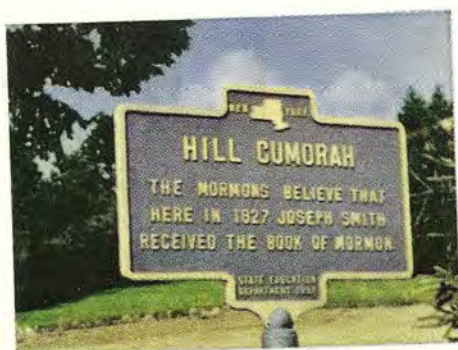
Title as you travel



PURCHASERS of signs put them up to tell people *on the spot* just where they are, even though most of them already know. But when you make movies of these sites and bring them back home your movie audiences *won't* know where they're "at" unless you tell them. The easiest way to do this is to dot your reels with ready-made sign titles. To "time" them for length, just read 'em slowly as you shoot 'em, so your movie viewers will get their full story.



by James L. Watson, of Worcester, Mass.



by John Jay, of Williamstown, Mass.



by Earl Hilfiker, of Rochester, N. Y.



The NEW Brownie Movie Kits and Outfit

YOUR friends will be interested in these new packaged introductions to low-cost movie making. For the Kit and Outfit are now better and more versatile than ever.

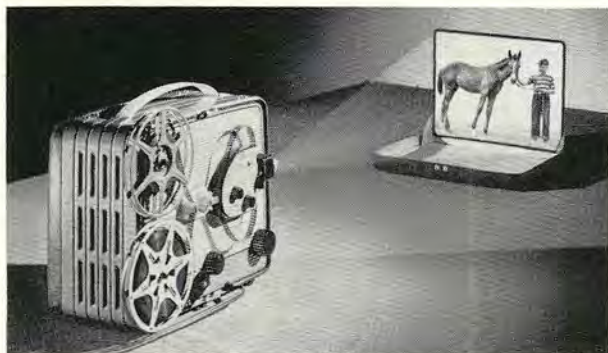
There's a choice of two Brownie Movie Camera Kits, each different from its predecessor. Heretofore, the Kit contained the Brownie Movie Camera, $f/2.7$; its Field Case; the Brownie Movie Light; and two reflector floods. Now there's an $f/2.7$ and an $f/1.9$ Camera Kit, with Field Case and new Brownie 4-Lamp Movie Light. Bulbs are extra. Purchasers have a choice

of lenses and get the doubly bright 4-lamp bar. (Which you should get for *your* movie making, by the way, if you don't already have one. Lighting indoor movies has never been so easy!)

There's an important change in the Brownie Movie Outfit, too. It still contains the popular $f/2.7$ Brownie Movie Camera, but now incorporates the Brownie Movie Projector, "One-six"—twice as bright as the original Brownie Projector.

And, while the previous Outfit contained a special preview movie screen, the Projector in the new Outfit—as

now do Brownie Movie Projectors sold individually—incorporates a preview screen right in the cover. So, to the Projector's advantages of normal, "still," and reverse-action projection, its freedom from wear due to its lifetime lubrication, add another—quick-as-a-jiffy setups for intimate, room-light movie showings. And for larger groups, in darkened rooms, the Brownie Projector projects movies on screens 30 to 40 inches in width.





INDOOR MOVIES

—now easier than ever!

with **NEW 4-lamp bar**

| INDOOR EXPOSURE TABLE | | |
|---|---------------------|------------|
| Lamp-to-Subject Distance in Feet: For 375-watt reflector flood lamps on a camera light bar. | | |
| | Two Lamps | Four Lamps |
| $f/5.6$ | $4\frac{1}{2}$ feet | 6 feet |
| $f/4$ | 6 feet | 9 feet |
| $f/2.8$ | 9 feet | 13 feet |
| $f/1.9$ | 13 feet | 18 feet |

This table is for subjects of average color. For dark-colored subjects, use half-stop larger; for light-colored subjects, use half-stop smaller.

It's just twice as bright as the conventional 2-lamp bar. Yet its extra brilliance is, perhaps, important chiefly because *it's there if you need it* and because, with *this* light bar, you can switch on but 2 lamps if you *don't* need all 4.

To clarify: At any distance up to 13 feet, by using all 4 lamps, you can now shoot color movies with Type A Kodachrome Film at one aperture stop smaller than before—and, as you know, the smaller the aperture the more depth to the picture. For example, with 2 lamps, a 9-foot lights-to-subject distance was the limit of $f/2.7$. Now, with 4 lamps, you can shoot at that distance at $f/4$.

With 2 lamps in the past, a 13-foot lights-to-subject distance was only for $f/1.9$ cameras. Now, you can shoot at 13 feet at $f/2.7$. By the same token, you can now step back to 18 feet with an $f/1.9$ lens to floodlight and film a considerably wider area than before.

But, when you're up close, separate switches let you elect to use either 4 or 2 lamps. If you're after a real close-up from $4\frac{1}{2}$ feet, you can shoot at $f/8$. But since you don't *have* to use $f/8$ to get a sharp picture, you can switch off 2 lamps and shoot at $f/5.6$ instead.

This 4-lamp bar supplies a lot of light, but it's not uncomfortably bright—and certainly not of “dangerous” intensity. What makes movie lights *seem* bright is the comparative inefficiency of ordinary room lights. They really give *yellow* light, and not much of it, by comparison with the *white* light of reflector flood lamps. Pop on the latter abruptly without playing them on the ceiling or walls for a moment, and your subjects will squint or blink, exactly as they do when stepping out of a shaded house into sunlight. Give eyes a chance to adjust before directing the lights onto subjects!

So here's a versatile, capable light bar for *any* movie camera. It's called the *Brownie 4-Lamp Movie Light*, because it's so easy to use. Because it's so bright and so simple, the whole wide range of in-the-home movie opportunities is yours for the making—and, obviously, there is no better spot to gather the best of personal-movie records than right in your own home!

Another reason why a light bar has it over old-fashioned lights on fixed standards is that people won't, *and shouldn't*, stay put for movies. With your camera on a light bar, both camera and lights can readily *follow* action.

Get yourself a Brownie “4-lamper.” It's only \$8.45. Follow its four simple directions. Dollars to doughnuts, you'll get the finest movies you've ever made—for good indoor movies are even easier and more certain than those made outdoors. *And that's a fact!*



Good Sports ...

GRAND Color!

ANOTHER thing we like about fall is the increased tempo of sports activities. Just as the squirrel who nests in your side-lawn elm dashes about as if every minute counted in his quest for food—and it does—so do all other earthly inhabitants step up the pace as if they, too, had much to crowd in before winter drove them indoors.

That lazy old setter who's dozed away the summer under a lilac bush now greets you with puppy-like cavortings against the morning when you'll put aside gleaming shoes and pressed trousers for boots, wool shirt, and hunting jacket—and get down to the really important business of stalking the wily pheasant or partridge. He knows, as you do, that a full bag is not all that stands between you and survival. It's getting outdoors in ideal outdoor weather ... the pleasant all-in feeling after a day in the fields and the almost-forgotten appetite for a



square meal and a sound sleep that are the real lures.

This goes whether you personally prefer to hunt with gun or movie camera. The latter, if we may make the comparison, will provide the more lasting pleasure—and a fine and colorful movie story.

Fishin's still fine, too. In fact, there are those who'll offer proof that this season of warm days after crisp nights is the time the big ones get to striking. Whether it proves out with your beat or not, bays extravagantly daubed with color are grand to cruise along—and make a fine backdrop for a movie camera loaded with Kodachrome Film.

And it's football time! Doesn't much matter whether it's tag football out back, an inter-high game on the school field, or one of the big ones—there's action and color, and still more action. For the last, in particular, movies will tell you the complete story: Your group assembling for the trip ... highway glimpses on the way ... filling parking areas and crowded entrance gates ... your emergence into the stadium ... the entrance of the teams ... high spots of the game and the reactions of fervid fans nearby ... the scoreboard ... half-time doings—it adds up to fine and colorful picture fare to which only a color-film-loaded movie camera can do full justice.

You've got the camera. How's your film supply?



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.



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1. Roy A. Whipple, Hot Springs National Park, Arkansas—A close-up of massed farm produce at this time of year just naturally says "Fall." *f/8*.

2. L. R. Lohr, Chicago, Illinois—The type of interesting close-up a telephoto can make. Backlighting—at *f/5.6*.

3. M. Doll, Battleford, Saskatchewan, Canada—Here's the way to film fall foliage—up close! *f/8*.

4. O. L. Tapp, Salt Lake City, Utah—Nice, eh? In Mr. Tapp's reels, it's even nicer. He single-framed it—and really "set" that sun! *f/5.6*.

5. Paul M. Otteson, Owatonna, Minnesota—Up close, and upward angled. And remember—any movie camera can make close-ups! *f/8*.



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EASTMAN KODAK COMPANY

Rochester 4, N. Y.

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8mm.



One thing that's always puzzled me is how 8mm. film is processed so it comes back 8mm. J. H., Wellsburg, West Virginia.

You expose it along one half its 16mm. width . . . then turn it over and expose it—but “running in the other direction”—along the other half its width.

After processing and drying as 16mm. film, it is slit down the middle and wound off on two different spools, each taking 25 feet of 8mm. film. And when the end of one length—which is the last of the first 25-foot run—is spliced to the end of the other—which is the first of the second 25-foot run—they both are then wound off on another reel as 50 feet of film, 8mm. wide.

I recently returned from a European trip on which I obtained good movies of all countries and cities except of Spain (no film) and Vienna, Austria (bad weather). I thought, perhaps naively, I could somehow buy 16mm. color footage of these missed subjects. Can you help? Mrs. Jane Da Costa, 9554 Alcott Street, Los Angeles 35, California.

Can any reader help?

1. Do you splice several films together on request, and if so, how much extra does it cost?

2. Do you make individual pictures from a movie frame, and if so, how do the charges run on that? W. S. O., Jr., Delhi, New York.

1. Y-e-s—if your dealer doesn't offer this service. Frankly, we're not in hot pursuit of the work, but if you wrap a written request around a shipment of films sent by your dealer first-class mail to our Rochester Lab for processing, we'll assemble them on larger reels, put them in film cans, and send them back to your dealer for the price of the reels and cans alone. There are bureaus in many cities offering this service . . . many dealers likewise offer it . . . other dealers know of local experts anxious to do the job for a reasonable fee.

2. Sure, and in color—IF the movie film is sharp, and preferably a close-up. But we don't claim they'll match the originals in crispness and color! From 8mm. film, we'll try 'em UP TO $2\frac{1}{4} \times 3\frac{1}{4}$ inches . . . from 16mm. film, UP TO 4×6 inches. Smaller, if the original suggests it. Price, per enlargement—\$2.25. Order through your dealer, who, in turn, will order from our Chicago Processing Laboratory. Have him send a 5-frame length of 8mm. film, or 3-frame length of 16mm., “scotch-taped” to 2×2 glass, with the frame to be enlarged in the middle.



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