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Kodak Movie News

For both 8mm. and 16mm. movie makers

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How about snow exposure?

EASY! Just give snow scenes the same exposure you've been giving similar subjects all year long.

The nub of the matter is that term "similar subjects." A summertime subject *similar* to snow would be white sand. Both reflect more light than an average subject—like grass. They are not only brighter themselves, but also bounce more light back onto all subjects on them. You should "stop down" the lens a bit.

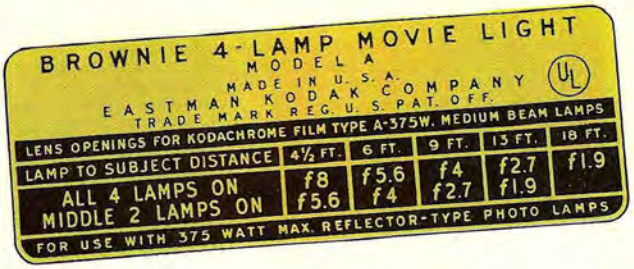
That's easy to figure, too. Start off with the understanding that *f*/8 is the standard lens opening for *average subjects in sunshine*—any place, any time. People on a green lawn are average. However, for people on sand or snow on a clear, sunny day, use midway between *f*/8 and *f*/11. For people *in light-colored costumes* on sand or snow—*f*/11. Wide expanses of sunlit sand or snow in which people play a minor role—also *f*/11. Simple as that.

Supposing the sun *isn't* out . . . or is masked by haze or cloud patches?

Use the same rule of thumb to adjust for snow shooting. For hazy sun, standard exposure is *f*/5.6. Over high-reflecting snow, close down a half stop—*f*/5.6-*f*/8—for average-colored subjects *on* the snow. Cut down a full stop to *f*/8 for lighter-than-average subjects. On a bright day, but with clouds over the sun, start at *f*/4 as average and work back the same half or full stop.

Here's a good opportunity to see what a filter can do, as snow scenes, especially on higher ski trails, are one of those subjects where the ultraviolet light abounds, which Kodachrome Film can see even if humans can't. A *Kodak Skylight Filter*, which carries its own instruction sheet, will reduce this bluish cast.

Two reasons why movies are even easier indoors than outdoors



1. Light 2. Guide

Light is so "easy" indoors because it's constant, uniform, a known factor. Outdoors, your light source—the sun—can duck behind clouds or trees, or shuffle off toward the horizon and stare at you through miles of ground haze. Indoors, you make your own light by clicking a switch. Then the only real factor to consider becomes distance of your "light" from your subject. Which brings us to . . .

. . . *the Guide.* It's "easy" because it's right on the Brownie 4-Lamp Movie Light to which your camera attaches, and it tells you what lens opening to use with Type A Kodachrome Film for a choice of light-to-subject distances.

There are two switches on this light bar. One turns on two lamps . . . the middle two. They'll provide plenty of light to film most nearby subjects. Press the other switch, and all four lamps are on. Now you're set to shoot larger groups.

First, decide how close or far back you want to shoot. The guide tells you what exposure to use for distances ranging through 4½, 6, 9, 13, and 18 feet.

No other factors?

Two. Just as outdoors, you'll want to remember that subjects, themselves, vary in light-reflecting ability. A living-room scene, usually, is average-bright. But a youngster splashing in a white bathroom tub is having light bounced at him from all sides. Close down a stop. If you were shooting from 4½ feet, you'd use *f*/8 instead of *f*/5.6, for example.

The 375-watt reflector flood lamps available for the Movie Light are rated to last several hours—which means for months or years of average movie use. But, in time, they will darken and dim. They will "go." They can be broken. So if, as lamps get older, you notice your movies getting a little darker, open up the lens a half stop next time you film indoors. Too, at all times keep a spare lamp at hand—just in case.

Prices? They're "easy," too. The Brownie 4-Lamp Movie Light is priced at $8.45 . . . 375-watt reflector floods at $1.35, each.

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! Send your film clips to: "Good Shots," *Kodak Movie News*, Eastman Kodak Company, Rochester 4, N. Y.

1. ***Dr. W. H. Zahl, Whitewater, Wisc.*** Good, because it's simple, colorful, and a close-up. f/8-f/11.

2. ***A. Pettit, Windsor, Canada*** Winter sunsets are a promising "Good Shots" subject. f/4.

3. ***Roger Guyot, Montreal, Canada*** Again a close-up—perhaps the first advantage of movie-camera lenses!

4. ***Henry R. Martin, Princeton, N. J.*** Simple, close-up details like this round out a winter movie story. f/11.

5. ***William E. Doll, Jamaica, L. I., N. Y.*** Floodlighting for ice hockey is bright, but distant. Mr. Doll made his shot "wide open" at f/2.5—but wished for f/1.9 or faster.

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What you want is a BROAD VIEWPOINT

NOBODY's figured out for sure what the average outdoor camera-to-subject distance actually is—but it's certain it wouldn't be "average" indoors, because of the space limitations of even generous-sized rooms. S-o-o—unless your target's a small area, unlike our group below, you must: 1. Film one portion at a time—which is all right. 2. Panoram—which is not good. 3. Switch to a wide-angle lens, or convert the standard lens to a wide-angle viewpoint—either of which is swell.

Certainly the easiest answer is offered by the unique Brownie Movie Camera, Turret *f*/1.9—see next page. For single-lens cameras, such as the standard "Brownies," owners can simply acquire the Kodak Wide-Angle Converter (only $18.50 including finder lens), which gives the standard 13mm lenses the viewpoint of a 9mm wide-angle. For 8mm interchangeable-lens cameras such as Kodak's new "Medallion," there are 6½mm and 9mm wide-angle lenses available . . . for 16mm cameras with 25mm standard lenses, 15mm wide-angle lenses are supplied. (If you use Kodak's 25mm Ektar *f*/1.4 Lens, there's also the Ektar *f*/1.4 Converter which gives it a 15mm viewpoint. And for Cine-Kodak Medallion and Reliant Cameras, there's the Kodak Vuedar Converter, 13mm to 9mm.) Not only do all these lenses take a broad viewpoint, but, fixed-focus or focusing, they enable you to shoot at close indoor ranges. And also because they are "*fast*" lenses, you can *really* begin to cover territory when you can get back a dozen feet with the Brownie 4-Lamp Movie Light.

Your Kodak dealer should have the story. If not, write Rochester for free Kodak Cine Ektar and Ektanon Lens booklet, C1-6, for lens data for movie cameras other than "Brownies."

Here's Kodak's ALL-NEW movie line-up

EVERY product on this page is *news*. The standard "Brownies," veterans of the group, are still big and welcome news to those seeking the greatest "first-camera" value. And word of some of the other items below has only recently been released.

Friends of yours who are *not* making movies —yet—will be asking you about these fine cameras and projectors. So here's a capsule recount for your information—and theirs.

Brownie Movie Camera—Most economical way to good 8mm movies—and every ounce a movie maker. $37.50 with fast f/2.7 lens; $46.75 with extra-fast f/1.9 lens.

Brownie Movie Camera, Turret f/1.9—*Complete* with 3-lens range for standard, wide-angle, or telephoto shots—all as fast as f/1.9. Only $79.50 —no extra lenses to buy!

Cine-Kodak Medallion 8 Camera—Palm size. Matches any "Eight" in simplicity . . . exceeds most in range. f/1.9 lens. Slow motion, single frame. $144.50.

Cine-Kodak K-100 Camera, 16mm—High precision, moderate price. One winding runs 40 feet. Accepts hand crank, motor drive. $269, with Cine Ektar II f/1.9 Lens.

Brownie Movie Projector—Fastest-selling 8mm projector ever. Forward, "still," and reverse-action projection onto 3-foot-wide screens. Lubricated for life. Only $62.

Cine-Kodak Showtime 8 Projector—New-design shutter and pulldown deliver 60% more light! 8mm movies 5 feet wide! "Stills," reverse action, lifetime lubrication, too. $115.

Cine-Kodak Royal Magazine Camera—Simplest way to make big 16mm movies. Single frame to 64 frames. Superb f/1.9 Ektar Lens.

Kodascope Royal Projector—Superb silent 16mm projector delivers every last bit of detail—corner to corner—on screens up to 12 feet wide.

For more information ask your Kodak dealer or write Rochester for free folder C3-2 or C3-3. The former gives the 8mm equipment story . . . the latter, the 16mm. Better still—see these cameras and projectors, and let them tell their own story!

Metal letters placed on a magazine illustration—by Lester F. Shaal of Providence, R. I.

Good and low-cost sketching by a show-card writer —for J. Donald Sutherland of Washington, D. C.

Enlarged print from a 35mm. slide, and white letters on a plastic overlay—by George F. Strickling of Cleveland Heights, O.

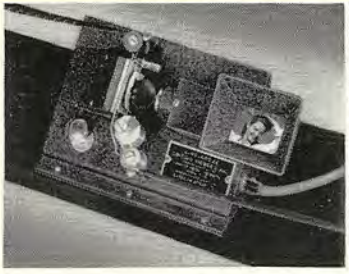
Paper letters on a glass pane—by Peter M. Bridges of Chicago, Ill.

Tell 'em with TITLES

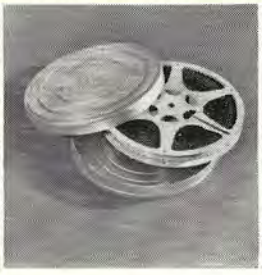
THERE are lots of ways to make titles. Dealers offer titling outfits which bring camera lenses into focus on title areas only inches distant. Many also carry title units incorporating metal, wood, plastic, or paper alphabets with which to spell out title messages. Movie makers cut ad illustrations and headlines from magazines and newspapers. And there are titling bureaus, whose whereabouts should be known to your dealer, which will make you title footage in a variety of styles. Whatever the method, titles add a truly professional fillip to your more important films. (If your dealer can't answer your queries, drop a line to Dept. 2, Eastman Kodak Company, Rochester 4, N. Y.)

Titles or no, your short spools of film definitely should be assembled on larger reels to provide longer, uninterrupted shows. Here's the opportunity, too, to do a bit of rearrangement of scenes—and, *perhaps*, even to drop an occasional one. For this you need a rewind. And on it you should have an 8mm OR 16mm Cine-Kodak Editing Viewer that shows your movies on its screen and makes harmless identifying nicks on the film border where you want to make a cut. A "must" is the Cine-Kodak Duo Splicer for 8mm AND 16mm films. They're all *fun* to use—and put your best footage forward!

Cine-Kodak Editing Viewer



Kodascope Reels and Film Cans



Cine-Kodak Duo Splicer

Your movie camera can make these!

. . . That is, if it has an *f*/2.7 lens—or faster.

Take the bright lights of Broadway, for example . . . the advertising "spectaculars." If they are lighted—floodlighted, that is—they're usually best at *f*/1.9 with Type A Kodachrome. (But they aren't at all bad at *f*/2.7!) If they are made up *of* lights . . . hundreds or thousands of individual bulbs . . . they're best at *f*/2.7. The light-bordered streets, themselves, are all right at *f*/2.7, but better at *f*/1.9 or faster.

★

Take the circus, ice shows, and the like. Overall views do best at *f*/1.9 or even wider. Soloists in colored "spots" are best at *f*/1.9. Same folks in *white* "spots," *f*/2.7. And this type of film fare makes really exciting showing to those friends of yours who might think that, just because a "home movie camera" does its most important work at home, it's ill at ease when it steps out in fast company!

★

Take indoor sports such as boxing or wrestling. They're duck soup! Ring lighting varies a bit—but *f*/2.7 has proved to be the best recipe. Doesn't matter where *you're* sitting. The distance-of-lights-to-subject seldom changes much—nor the exposure.

Here's a great opportunity for telephoto shooting! Same exposure as standard lenses, of course.

★

Take floor shows and such. Same rules apply as for ice-show or circus shooting, and it doesn't matter a hoot, exposure-wise, that you're closer to the entertainers. It's the light that counts!

There are lots of other doings along gay white ways that you can get in color. But start with these—then you'll *know* whether the others are within range. Of course, if you have a 16mm roll-loading camera with a fast lens and thread some Cine-Kodak Tri-X Reversal Film, you can film almost anything you can see. It's *really* fast. Ask your Kodak dealer about the range of this amazing film—and about its processing.

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8 and 16

Cine Chat

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.

Friends of mine keep asking me this question: "I want to get a movie outfit, too. What's the difference between 8mm and 16mm?" Just how do you answer this one? B.R.G., Chicago, Ill.

Basically—this: If you only want to make movies for personal enjoyment and for home showings on living-room screens, there's no real need to buy 16mm. If, however, you want to show them on screens up to 10 or 12 feet wide, for large groups, then you *must* buy 16mm.

If you want to enjoy the most advanced cameras and projectors—for *any* purpose—16mm is again your answer.

The big difference in films is image size and film cost. 8mm film is half as wide and high as 16mm. 8mm film understandably costs less and cannot be enlarged as much as 16mm. But—project it right alongside a 16mm image twice the width of your 8mm image, and you'll have no reason to apologize for 8mm movies.

The accent on 8mm, and properly so, is *ease* and *economy*. Yet cameras such as our new Turret Brownie and Medallion 8 (see page 5) will step out when you want them to. The accent on 16mm is *range*. Folks who want 16mm film frequently want extra versatility, as well as extra size, in their movies. Hence the most advanced equipment is 16mm.

But let no one think that low-cost 8mm equipment such as Brownie Movie Cameras and Projectors won't take and show real movies!

Here's one I hear at least once a month: "Let's say YOU *were just starting . . . what camera would* YOU *buy?" Well?* R. B., Philadelphia, Pa.

First—ask your friends to decide between 8mm and 16mm films. Second—find out how little they must pay to get a reliable camera that will give them the degree of versatility they think they want.