

# Kodak

# Movie News

For both 8mm and 16mm movie makers

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Not  
shots...



SOMEWHERE along about now you may find yourself sharing in the following dialogue:

*You*—"Great weather, isn't it? How'd you spend your first spring weekend?"

*Friend*—"Oh, I got out some old duds and fussed around the garden a bit."

*You*—"Me too. Man, but it seemed good! What'd you get done?"

## SEQUENCES!

*Friend*—"Nothin' much. Spaded up a bed or two... got tired of that and played a little mumblety-peg with my twelve-year-old."

But spring and outdoor activities around the house are a lot more interesting and enjoyable and colorful than the two isolated examples our "friend" related—and which are pictured on this page. They simply don't tell the story.

Not the way *you'd* tell it, we're sure! You'd tell it something like this:

"I'd almost forgotten what spring felt like! Bolted my breakfast and got outdoors with a lawn rake. Wheeled the stuff out back and burned it. Grass looked pretty good, too."

*(Continued over the page)*

## Special Bulletin!

Kodak has just announced the following new cine equipment, which will be at your Kodak dealer's soon: A **Brownie Movie Camera f/2.7, Model 2**, for only \$29.95; an **f/2.3 Brownie, Model 2**, for \$37.50; and a new low price of \$44.50 on the **f/1.9 Brownie, Model 2**. All three incorporate a unique Sky-Guide on their front name plates—and the f/2.3 and f/1.9 models likewise have tri-field, parallax-correcting finder systems. Also new—a **Brownie 500 Movie Projector** at \$74.50 that offers re-

verse action, "stills," and has a big-screen lens with field-sharpening element that readily fills a 4-foot-wide screen with corner-to-corner detail. And, for 16mm filmers, there's now a **Cine-Kodak K-100 Turret Camera**. Takes any 3 Cine Ektar Lenses from 15mm wide-angle to 152mm telephoto, and their finder lenses show, automatically, the individual fields of whatever lens is in shooting position! \$315, with Ektar f/1.9 Lens.

See your Kodak dealer for the full story!





"Mary disappeared in the car for an hour and came back with a couple of flats of flowers. Next thing I knew, Jimmie and I were busy spading up some beds, planting flowers, and spreading around a little peat moss. Mary, meanwhile, got out some flowerpots and painted them.

"After a couple of hours on my hands and knees, I didn't need much urging when Jimmie suggested a little mumblety-peg. Used to be pretty good at it, too. Mary decided to bribe us to more action by bringing out sandwiches and lemonade.

"Yup—winter's all right, I guess. But give me spring, any day!"

That's about the way *you'd* tell it. For you have a movie camera—and you're accustomed to picturing events in chronological order.

It works for *any* subject! Doesn't matter what—a sequence will do it better than a shot. Take "Mary" and the geranium pot she's going to paint, for example.

One way of filming it is to stand back about ten feet or so and show her daubing paint—which would simply be an animated snapshot. Or, you can film a sequence like this:

(*m.s.* is medium shot; *c.u.*, close-up; *e.c.u.*, extreme close-up)

*m.s.* Mary, with flowerpot and trowel, approaches vacant garden.

*e.c.u.* Trowel scoops dirt into pot.

*m.s.* From beyond car—Mary approaches.

*c.u.* She taps plant loose from small pot.

*c.u.* Her hands nest plant into larger pot . . . pat dirt.

*m.s.* Mary approaches camera from garage with paint and brush.

*e.c.u.* Hand shakes small paint can.

*e.c.u.* Brush wipes off extra paint on side of can.

*e.c.u.* Brush strokes paint on large flowerpot.

*c.u.* Her hand brushes back hair from forehead

*e.c.u.* Final stroke of paintbrush . . . it's placed on can.

*m.s.* Mary gingerly picks up pot by base and turns to display it to cameraman.

*c.u.* Pot is a beautiful white. So are Mary's nose tip and one cheek.

Try sequence shooting on your very next subject. You'll like it—and so will your viewers.





**C**HANCES are your favorite movie subject is children. The best view of them comes from having the camera at *their* eye level, or below. Not *your* eye level. The same goes for pets. With the matter of altitude determined, where's the best place to have your camera horizontally? You'll find the answer to this by moving around with your camera and studying the image you see in its finder—for *that's* what you're going to get on your film . . . on your screen.

How about over here—with some of the lawn swing in the foreground? Yup—that does it. Having a bit of that swing up front lends the scene color contrast . . . gives it depth.

Probably the second most popular subject is scenery . . . a beautiful view. *You* see it in three dimensions. But your movie camera views it with only one eye, and in two dimensions. Again you can give your subject depth and contrast by having something in the foreground. Perhaps part of a building . . . your car . . . a person. Or maybe you can frame your scene with branches. Now you're getting the feeling of *looking into* your scene.

There are photographic rules for this business of camera angling and composition. But all they mean is that things *look better* when shot by

these rules. As you are simply capturing and not creating composition, the only guide you need is that camera finder. When things look right—there—they're right all the way.

A bit of inventiveness comes in handy, too. Here's an example last reported to us by Marvin Doolittle, of Jackson, Michigan.

Mr. Doolittle—as who doesn't—likes to film flowers. Blue is the most complimentary color for most blooms, and the sky is blue. But the flowers are *down*, and the sky is *up*. Mr. Doolittle solved this by putting a mirror in back of the target flower—thus blanking out its neighbors and giving his flower a pleasantly soft, out-of-focus sky-and-cloud background!



John Jay, of Williamstown, Mass., raised his sights for this colorful shot.

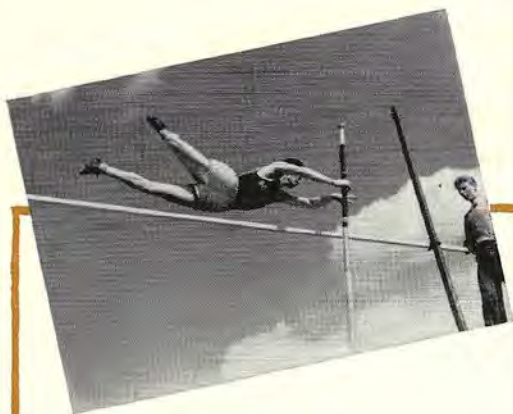


Willard C. Hahn, of San Mateo, Calif., chose an upward and sideward angle.



Charles O. Williams, of Detroit, Mich., stooped to conquer composition.





## Timing for tempo



**H**ow long should a movie scene be?

For average subjects—as long as you think you'd like to see it on your screen.

For unusual subjects—as long as it must be for you to get the action you want.

For special effects—as long or as short as your heart desires.

First off, however, let's look back to the opening item in this issue . . . this business of regarding almost every subject as an opportunity for a movie *sequence*, and not just a shot. What we're considering here, then, is the screen duration of the *individual shots* in a sequence.

Let's take the pole vaulter at the top of this page. Here you'd want a scene of about 15 to 20 seconds—as the athlete stretches before his run . . . clears the bar . . . climbs back to his feet after landing in the pit. The start-to-finish action determines scene duration.

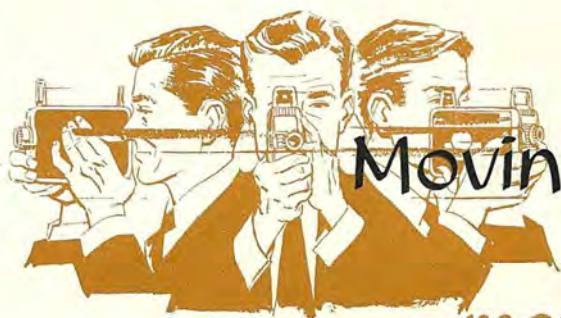
A spectacle of nature such as Niagara Falls is a different matter. It's not a subject you glance at and then glance away. You'll want some fairly brief glimpses of it from different angles, of course, but for THE shot of it, give your camera the steadiest possible support . . . *don't*

panoram . . . *and let your camera run.* (If you can shoot at 24 or 32 frames per second, here's the type of subject that will gain in grandeur and detail from the faster-than-average shooting that results in slower-than-average viewing!)

And so to our close-up of the steak roast. This, obviously, is but one glimpse of the readying, serving, and enjoyment of an outdoor meal. Four- or five-second bursts are long enough for such preparatory bits.

One thing for sure: Don't give all movie scenes equal length, any more than you'd give them equal subject distance. Introduce new sites or subjects by setting the stage with a shot of some duration, *from* some distance. Then move in. Pick up details with shots closer in timing and in proximity. Then—as each good film story should be going places . . . should have a high point—you'll want to step back again and let your camera purr for many seconds. For our steak-roast sequence the high point would be the arrival of the food, and its enthusiastic welcome, at the table. That moment is really what all the shooting was about.





# Moving pictures vs. moving camera

THE one big difference between your movie and your still camera is that you can move the former while shooting—and get a picture. Not, as a rule, a very good picture—yet a recognizable picture nonetheless.

Move even a movie camera when shooting non-moving objects . . . especially nearby objects . . . those with a pattern . . . and you're bound to blur them.

Move your movie camera—*panoram*—on distant subjects, and the results in terms of picture crispness are pretty fair. Sometimes—but not often—there's a good reason to panoram. To introduce a new movie locale, for example. But panoram *slowly* . . . panoram *evenly*

on moving objects. Which isn't panoraming at all. It's *following action*. You'll get the objects in action nice and sharp, even though you blur the background—and the background, of course, isn't what you're after anyway.

Let's use the illustrations on this page to explain our points.

The wedding-group illustration is an attempt



to show, in a still, what you'd get in a movie if you "panned" it.

The little girl on the tricycle is an action subject, and you can film it two ways. One, from an acute angle, as she enters the finder from one side and leaves it by the other. Shot full sideways, she'd jitter rapidly across your screen. Shot from an angle, you keep her on the screen longer. The other way to film her is to keep her pretty much in the *middle* of the finder . . . better still, a bit toward her "entering" side . . . and *follow* her action.

In short, a movie camera is designed to *capture* motion, if motion exists. But not to provide it. And the big difference between movies and stills is that movies, because they are seen as a parade of succeeding scenes, present a *moving* story of any subject.

. . . panoram to the area of greatest interest—not from it! Then hold that area steady in your finders for a while. Most frequently, however, the unique ability of a movie camera to be moved while shooting should be concentrated





# It's warmer when it's cooler



**A**T cockcrow or waning day, temperatures are cooler than at noon. But to color films the world appears warmer early and late in the day. The sun doesn't play a white light from a blue sky. Instead, it's orange or red, and there's little brilliance from the sky. The colors you see, and those your movie film sees, "hot up."

Time was when some photographic purists worried about this. Worried to the point of cautioning picture makers against shooting with color film near sunrise or sunset because subjects were recorded with unnatural although frequently flattering ruddiness. But no more. For, when shadows begin to lengthen—lend contrast and an almost third dimension to scenics . . . when flesh tones deepen in close-ups

and harsh eye shadows vanish—color films and camera lenses continue to portray accurately the scenes before them.

But normal exposure rules don't apply. Sunlight, although unobstructed by clouds, filters through many miles of haze. The clear-sun-and-blue-sky standby of  $f/8$  is "out." Determining the right lens opening to use comes readily from experience, however. Just remember, before each shot, that unobstructed sunlight near mid-day calls for that familiar  $f/8$  . . . that, during these same hours, hazy sun suggests  $f/5.6$  . . . cloudy-bright light,  $f/4$  . . . open shade,  $f/2.8$ . For early-late filming, therefore, you'll find the answer between  $f/5.6$  and  $f/2.8$ . The scene on this page, for example, would be right at  $f/5.6$ .







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## Good Shots

1. *Myron A. Elliott, Washington, D. C.*—A telephoto lens, and a good eye for composition.  $f/8$ — $f/11$ .

2. *Terry Manos, Bronx, N. Y. C.*—If a more dramatic close-up of Miss Liberty has been made, we've yet to see it.  $f/11$ .

3. *Warren Doremus, E. Rochester, N. Y.*—Here's a subject promising "Good Shots" material twelve months a year.  $f/3.5$ .

4. *F. W. Harding, Victoria, B. C., Canada*—Although this lioness was in a zoo, a telephoto still came in handy.  $f/8$ — $f/11$ .

5. *John Jay, Williamstown, Mass.*—Maybe the reason Mr. Jay leads in K.M.N. appearances is that he shoots more film than almost anyone we know. That—and his nice eye for angles and sky backgrounds.  $f/11$ .

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.



5

8 and 16



We've often wondered what became of all the small plastic reels on which film is returned to owners from processing laboratories. (It really isn't practical for us to reclaim them for re-use.)

Francis Gilmore, of Elizabethtown, Pa., has found one good use for them. He makes toys for his young son. For one, he simply joined a few reels together with a bead chain. Makes a swell rattle, he reports. For a second toy, he seated a round pencil in a square of wood—and young Mr. Gilmore spends happy hours stacking and unstacking “return reels” on the pencil.



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A recent titling item in *Movie News* prompted the suggestion from A. J. Stratton, of Stony Creek Mills, Pa., that readers stop worrying about the problem and simply use a child's large slate and white or colored chalk. Position both slate and camera steadily . . . letter or write a title . . . shoot it . . . wipe it off with a damp cloth . . . make the next title. Nothing to it, says Mr. Stratton. And he's right.

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A West Coast movie maker writes that he's just got himself “a complete camera-projector outfit”—and what would we suggest his adding next: An extra lens . . . editing equipment . . . or a screen?

A screen—by all means! Makeshifts, here, simply won't pay off in movie satisfaction. The Brownie Movie Screen is beaded . . . a full 40 inches wide . . . sets up in a jiffy . . . stores compactly. And it's plenty big enough for most living-room shows.

\*

Another West Coaster wants to know which type of film provides us our best “Good Shots.”

“Sixteen” film. Not because it's “better”—because it isn't. It simply has 4 times the image area of 8mm film . . . doesn't have to be magnified as much . . . and, therefore, comes up sharper.



## 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.

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