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Kodak Movie News

For both 8mm and 16mm movie makers

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

Framing your movies

THREE FACTORS determine whether you'll like any movie scene:

1. *Can you see it clearly—is it properly exposed?* This is seldom a problem.

2. *Is it an interesting subject?* The answer here is usually, "Sure—or I wouldn't have shot it."

3. *Did you shoot it right—from the right distance . . . the right viewpoint?* And here is where it is easy to slip!

It's a lot like telling a story. Some folks are really good at it. Others tell the same yarn—and it falls flat.

Why? The material is the same. But the good storyteller serves it up expertly . . . knows just how he'll present it before he starts.

Same thing is true of any picture subject.

"*There's* a wonderful movie opportunity," you exclaim. And it is—to *your* eyes. But now you've got to look at it through your camera's eye, for *that's* the viewpoint you'll take home with you.

What does the camera see? Just what you see within the frame of its finder!

How's your subject look there? Are you getting everything "in" you wanted? If not—back up a bit. Are you getting more "in" than you want? Move in closer.

Apart from distance, is your shooting angle right? Will a few steps to left or right improve your subject's appearance?

Photo experts call this "composition." But you don't really compose your pictures. They're already composed. What you do is mosey about a little with your picture "frame"—the camera finder—until your subject *looks* best. No one has to understand composition in order to recognize it—any more than you have to understand facial "planes" to appreciate a pretty girl.

When Terry Manos saw that branch appear in his camera's finder to frame his Manhattan skyline scene—see page 2—he knew he had his picture. Ditto E. H. Rossman, with the palm frond in his beach scene. Both shots illustrate another accepted factor of good composition, too. Neither movie maker got the horizon line in the *middle* of his shot. One got it low . . . the other high—another "rule" of scenic rightness that the eye recognizes as right.

James Loder shot his fishermen looking "into" the scene, rather than dead center. That's obviously right, too. And H. Lester Parker shot the tractor from an acute angle rather than broadside—again, obviously, from a better-"looking" shooting site.

(Continued over the page)

A good rule to observe is to do your "looking" first—then your movie making. When you come upon an attractive subject, look at it . . . study it . . . "know it" a bit. With familiarity will come the "of whats" and "from wheres" of good movie shooting.

Turn to page 6, if you will. We have lots of bright-light movie shots in our files with which to illustrate our point on exposure. These three were picked because they "looked" especially nice: The sailing ship *entering* the scene . . . the little girl in a close-up . . . the river scene with the foreground figure lending *contrast*.

Or look at the sunsets on page 7. We've got oodles of sunsets—not that we don't welcome more—but these four have that something extra that their makers sought and found in the camera finders—something, over and above a beautiful sky, that helped set off the sky.

So—to use a phrase *Movie News* readers may have heard before—what you see within your picture "frame" when you shoot is what you'll later see on your screen. No more. No less. In movie making, it's *finders keepers!*

Filming Foliage

ANY week now, the year's finest outdoor film fare will be available to most movie makers—the kaleidoscopic colors of fall foliage. And you'll want to capture it to best advantage.

Here's how . . .

Hold your camera steady! This is always a good idea; but, for recording the pattern of minute and varicolored leaves, *it's a must.*

Make close-ups as well as longer shots. A cluster of exceptionally beautiful leaves . . . beautifully detailed . . . is the best of all ways to present the miracle of fall. And on your screen they'll be even bigger than in life!

Try some back-lighted shots of the sunlight filtering through translucent leaves. With *f*/8 right for fall sunlight playing *on* average-colored subjects, try *f*/5.6 for back-lighted light-colored leaves . . . *f*/4 for darker, crimson foliage.

Use some mid-morning and mid-afternoon sunlight that "gets into" foliage . . . produces tree shadows and lends depth to scenics.

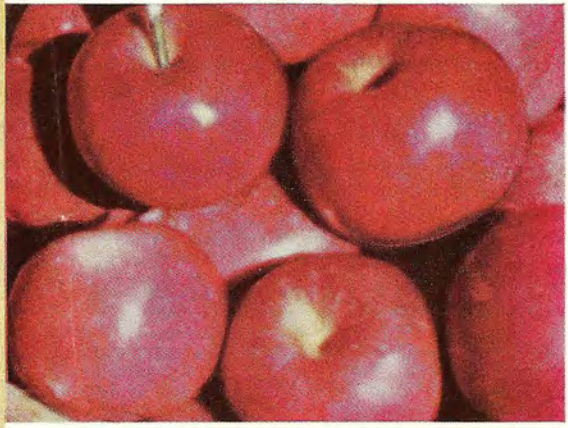
Left—by Terry Manos, Bronx, New York City.
Below—by James L. Loder, Salem, Oregon.

Above—by E. H. Rossman, Toronto, Ontario, Can.
Right—by H. Lester Parker, Dalhart, Texas.

by Mrs. Melvin Banks, Kirkland, Ill. f/8-f/11.

Good Shots

Let's see your "good shots"! Remember that close-ups, scenes of simple composition and contrasting colors are best. And, of course, *they must be sharp.* Send film clippings only—please. Three movie frames from the start or end of a scene are enough—only 1/5 of a second's screen action! Address "Good Shots," *Kodak Movie News,* Eastman Kodak Company, Rochester 4, N. Y.



by Mrs. Erwin Oltmann, Plato, Minn. f/8.

by Wesley D. Graham, Toronto, Ontario, Canada. f/2.7—indoors with window light.

FOR TOP HOME entertainment, if you use 16mm film . . . for widest sound-movie range for travel, business, and civic-enterprise movies—*that's* the significance of this sensational new projector.

Here's what it'll do:

1. Show silent 16mm movies—beautifully, quietly, brilliantly.

2. Permit you to add voice commentary with its microphone and speaker to the projection of silent films . . . or musical background by means of a phono adapter . . . or both.

3. Produce finest image and tonal quality from professionally made optical sound films—just as do all Pageant Projectors.

AND

4. Record and project sound movies you make yourself! It's on this fourth count that this projector really makes headlines!

For example, you make a 16mm movie—a travel film . . . or for some civic enterprise . . . or for teaching purposes . . . or for your business. On single- or double-perforated film. You edit and assemble it—just as with any silent film. (Or it can be an "old" movie already in your film library.) You then have it edged with a magnetic oxide stripe by Kodak, or by some other laboratory. The cost is quite reasonable—our charges for Kodak Sonotrack Coating, through Kodak dealers, are 2½ cents per foot. Now you're ready to add sound!

With your film back at home, you thread up the "Magnetic Optical"—just as for a show. Plug in the mike, set the projector for "Record." Then start the projector—and, while you watch the screen, speak your commentary, through the mike, right onto the magnetic stripe. Rewind the film . . . set the projector for "Play" . . . start her going—and there's your sound movie!

If you "goof" on a phrase, just reverse the projector. Then, with the machine still set on "Record," start forward projection and give your new commentary. This projector automatically erases the error and re-records.

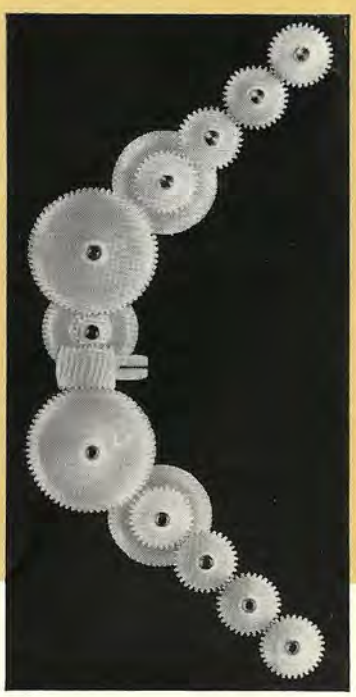
If you want to add musical background, too, you can do it—bringing the volume up, between voice areas . . . down, behind your voice!

If you'd like to change all or part of the sound track, for different audiences, you simply erase and re-record the sound. As often as you want to. In minutes. And the Kodascope Pageant Sound Projector, Magnetic Optical, has a built-in locking device to prevent accidental erasure or unwanted recording!

It's a wonderful and an exciting machine. Kodak has had it in development and testing stages for several years. It's "right." Its price, for the readily portable single-case Model MK4 (projector-*and*-speaker), is $795. See it at your Kodak dealer's, or, if he hasn't a "Magnetic Optical" in stock to demonstrate to you, write Kodak for free folder C3-138 if your interest is for home use. If for business or profession, write for folder V3-44.

Now—make your own sound movies, with the NEW

Kodascope Pageant Sound Projector, Magnetic Optical Model MK4



Here's the newest thing in movie equipment

Directly left is the Cine-Kodak Showtime 8 Projector. Note the position of film sprockets, arms, and spindles. At far left are some of the "Showtime's" hidden nylon gears which smoothly . . . quietly . . . move the film.

LOTS OF PEOPLE would say that the $29.95 Brownie Movie Camera is the biggest single news item in movie equipment in many a moon. A really fine little movie maker, with a good and fast lens, for less than $30!

Others will point to the Brownie Turret. A completely equipped three-lens camera for only $79.50! And that, too, is an achievement—never before equalled.

Still others will hold up their gleaming new Cine-Kodak K-100 Cameras. Beautifully engineered. Outstandingly precise. Optically superb.

Yet—the *big* news in movie equipment is built into projectors today. As is true of cameras, projectors are bigger value than ever in what-they-will-do-for-what-you-pay-for-them—but that isn't our point. It lies in those gears you see above—nylon, oil-impregnated gears . . . that begin running quietly . . . and run more quietly the longer you use them. And that IS our point—the lifetime prelubrication, in which these gears play a leading role, that's an integral part of *all* Kodak 8mm and 16mm projectors. *They stand up.* For years and years!

This last, admittedly, has not always been as true of movie projectors as it is today. Human nature, as well as engineering concepts, has been responsible. And there's another factor:

Which do you use most—camera or projector?

Most movie makers will answer this by saying: "My camera, of course. We use it almost every week for at least a few scenes. Our projector—well, we show our films right away when they're processed. But after that . . . only on 'show evenings.' "

Yet, if you ran your movies through your projector but *once*, you'd already be giving it as much actual use as your camera. And then, of course, you must rewind a film.

Projector *care*, perhaps, is an even more significant factor.

All projectors were (and most still are) designed for periodic and proper lubrication—which, alas, they usually don't get. Sometimes *no* oil. Sometimes a *flood.* Result—in the first instance—wear. In *either* instance—inevitable breakdown.

That's why we say these Kodak-introduced gears, a major element in the lifetime prelubrication now built into all Kodak projectors, are big news—and one big reason why the 1956 Kodak projectors are likewise big news, and big value, all the way from the modest and rugged 8mm "Brownies" to the remarkable 16mm Kodascope Pageant Sound Projector, Magnetic Optical, announced on the facing page.

We think you'll agree with us—if you'll just take your favorite movie reel to your favorite dealer and ask him to run it on the nylon gears of any 1956 Kodak projector!

Bright Stuff!

f8 f11

ON THIS PAGE are three brighter-than-average movie subjects—although they don't look it, because three movie makers planned it that way. Which is precisely why we picked 'em to print.

Four factors determine correct sunlight exposures outdoors: 1. Is the path of the sun to the subject unobstructed by clouds? 2. Are your subjects *in* the sunlight—or are they out of the sun, in shade? 3. If they're in the sun—are you shooting their sunlit side? Or a shaded side? 4. Are the subjects, themselves, of average brightness? Do they, therefore, reflect an average or non-average amount of light?

Our three subjects are in clear sunlight, all right. And all are "open" subjects . . . without truly dark, shaded areas. All are bright subjects —sky, water, sand. *You'd* squint if you were looking at them in life. You should "squint" your camera's lens.

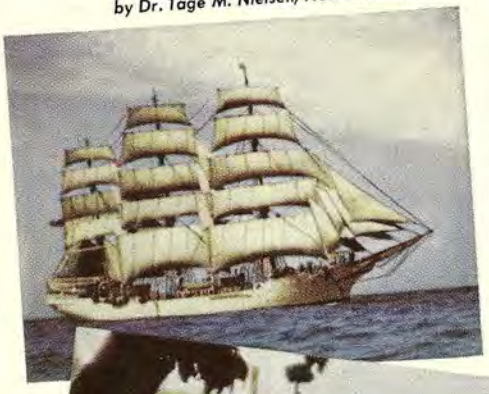
Take that sailing ship, as our first example. The average subject in sun is always right at *f*/8. But the ship is white . . . its setting, wide-open sky and water. There's sunlight bouncing all over the place. So you close down the lens opening . . . let in less of that extra-bright light . . . shoot at *f*/11, just *half* the exposure of *f*/8—and about as "small" as you'll ever have to go for any extra-bright subject. Any place. Any season.

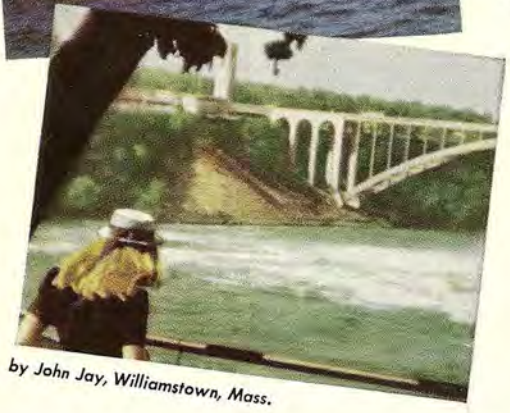
Then—the Niagara gorge. It's obviously not quite as white . . . quite as open . . . as the seascape. But it's brighter than an average "*f*/8" lawn scene. So . . . midway between *f*/8 and *f*/11 is the ticket. And this mid-lens-opening shooting, considering that each *full* change in lens openings either *halves* or *doubles* exposure, is frequently the secret of hitting correct exposure on the button!

The little girl on the beach is of bright coloring, herself, and she's in the brightest possible surroundings. Back to *f*/11—and, while the young lady can't hide her squint, those who see her on the screen can view the scene in comfort, full detail, and color.

Correct exposure, when all is said and done, is simply a matter of applying common sense to your interpretation of the simple and millions-of-times-tested suggestions on the exposure cards packed in every carton of Kodachrome Film. You can depend on them!

by Dr. Tage M. Nielsen, New London, Conn.

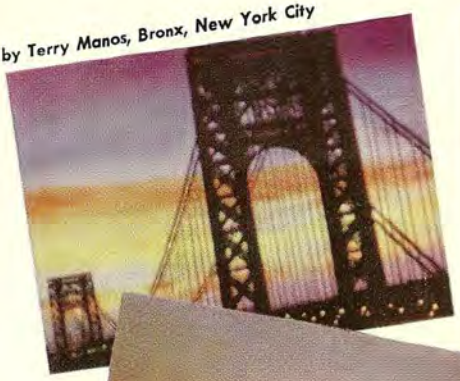


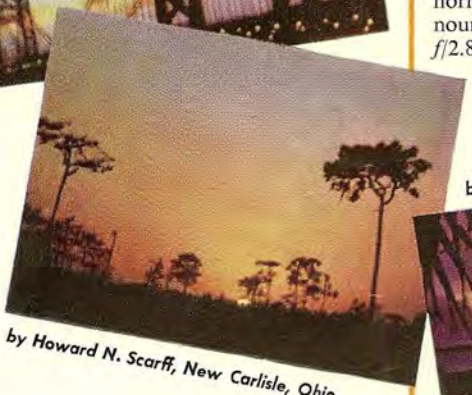


by John Jay, Williamstown, Mass.

by Blair Murphy, Haddonfield, N. J.

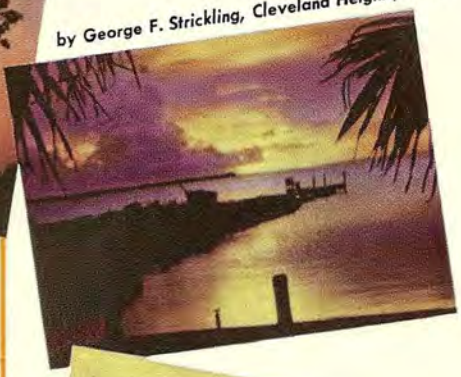
by Terry Manos, Bronx, New York City

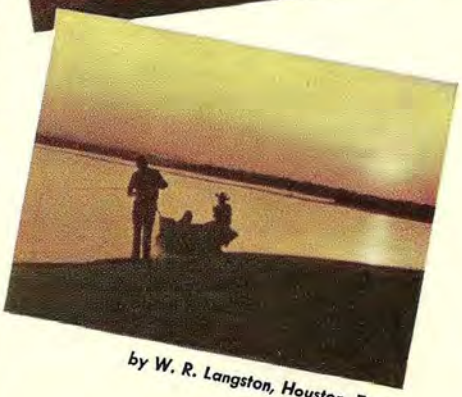




by Howard N. Scarff, New Carlisle, Ohio

by George F. Strickling, Cleveland Heights, Ohio





by W. R. Langston, Houston, Texas

How to film SUNSETS

SUNSETS are a bit tricky, because, when filming them, you're not shooting *by* sunlight. You're shooting *at* it. Normal exposure estimates, therefore, go out the window—but this much is for sure: Exposure range is from *f*/5.6 to wide open, which latter means anything from *f*/2.7 to *f*/1.4.

If the sun's still up—bright, yet partly hidden by clouds . . . and you can look at it without eyestrain—chances are you should shoot at about *f*/4. If the sun's almost at the horizon, but still partly shielded by clouds, *f*/2.8 or *f*/2.7 should do it. If the sun has just set, and the clouds are still brilliant in its afterglow, *f*/1.9 is usually the ticket. And, if you've an even faster lens, you can still get equally beautiful movies minutes later at *f*/1.6 or *f*/1.4.

Now let's look at the four sunsets on this page. And let's assume that the four, to their makers, looked just as they do to us here—for their choice of lens opening could have brightened or darkened their sunsets' true colors.

Mr. Manos' George Washington Bridge shot is set off by an afterglow cloud effect. He gave it *f*/1.9. In Mr. Scarff's scene the sun was at the horizon, and the sky free of clouds or pronounced haze. We'd estimate he gave his shot *f*/2.8. Mr. Strickling made his sunset in its final possible minutes. Again we'd guess *f*/1.9—*f*/1.4 or *f*/1.6 would merely have brightened it a bit . . . and at *f*/2.8 it would have been quite dark. Mr. Langston's is more difficult to gauge. The sun was up—but filtering through haze. We'd estimate *f*/4 or *f*/3.5 for this one.

But there's one factor about these scenes we can present with complete conviction. By making their movies from the locations chosen, these movie makers added *composition* to *color*. Which is really how to film sunsets—and every other movie subject!

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cine CHAT

Movie News *labels a lot of its pictures as movie enlargements. My dealer says they can't be—because you just can't "blow up" movie frames that sharp. Who's telling the truth?* Mr. W. T., New York City.

How come you don't use 8mm film for making your "Good Shots"? Mr. C. T., Washington, D. C.

We're both telling the truth, Mr. W. T. And we choose "Good Shots" from both 8mm and 16mm film clips sent to us, Mr. C. T.

It's true that minute movie frames lose detail when given "straight" enlargement as stills. But, when we make our enlargements for *Movie News* engravings, we resort to the Kodak Flexichrome Process. We usually can get better results from 16mm for the simple reason that the latter film has four times the area of 8mm.

8 and 16

What's this Flexichrome Process? There's not enough space to describe it here. So let's just say it's a process for professional use through which full-color prints, transparencies, or color "art" for direct photomechanical engraving can be made from color or black-and-white originals of any size from 8mm to 8 x 10 inches. For "Good Shots" we make color "art" from movie frames. Which means we make an enlarged black-and-white print on Flexichrome Paper . . . then by hand, and checking against the film clip in a magnifier, add Flexichrome colors—snap out detail, sometimes strengthen colors, bring out highlights. All prints are made to a predetermined size, mounted in layout position, and the engraver "shoots" a full page, or more, at one time.

S-o-o . . . it's the effectiveness of this process that fooled your dealer, Mr. W. T. And it's likewise the Flexichrome Process that may well be the business answer to the photomechanical printing problems of many of our readers—in which case we suggest they write for more information to the Professional Color Sales Division, Eastman Kodak Company, 343 State Street, Rochester 4, N. Y.