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Kodak Movie News

For both 8mm and 16mm movie makers

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The sun's brighter in winter

IT ACTUALLY IS—for a lot of us. Not just because it's nearer to us than it is in summer, even though for fewer hours. But because of the boost its illumination gets from snow—which visits a lot of back yards on the North American continent in a normal winter.

Two factors determine proper exposure: How much light is playing on our subjects . . . and how much of this light do they and their immediate surroundings reflect?

Snow reflects lots of light. Certainly as much as the sand at your favorite summertime beach . . . or the sand of your favorite desert resort. So, with sunlight itself being equal in both seasons—in brilliance, if not in warmth—you should "stop down" from normal exposure when filming over light-reflecting snow.

Normal sunlight exposure for Kodachrome Film—any time, any place—is *f*/8. A wide expanse of snow on a brilliant day . . . scenes in which individual humans are less important than s-p-a-c-e . . . calls for *f*/11. If your figures are close to the camera and you want *them* right, even if the snow's a bit "over," shoot at midway between *f*/11 and *f*/8.

Here's another pointer. Blue sky and white snow team to produce a light that's more blue than that of summer. You can correct it, if you wish, by shooting through a Kodak Skylight Filter. This filter will likewise soak up much of the also-blue ultraviolet light frequently found in sun-snow vistas, especially at high altitudes. That's with Daylight Kodachrome Film! But if you prefer to shoot with Type A Kodachrome Film together with a Kodak Daylight Filter for Kodak Type A Color Films, you already have a film-filter combination that will both color-balance this indoor film for outdoor use and also absorb ultraviolet light.

So there's little or no mystery to good color and good exposure in wintertime snow. And winter's snow promises some of the finest movie action and cleanest color contrasts of the whole year.

"Stop down" for snowtime movies . . . this article tells you how

These lights have become fixtures

TIME WAS, not too many years back, when indoor-lighting equipment was both costly and ponderous. Heavy reflectors in sturdy standards, using bulbs that ran into dollars and not cents. *Fixed* lights, that could be played onto but one area—out of which movie subjects quite naturally were given to wandering.

Then came far less expensive photoflood lamps. Again (at first) they had to be used in tripod-supported reflectors, or hand held—by some other hands than those using the movie camera. Or just spotted around the room in standard fixtures—which certainly filled a room with light, but resulted in at least one lamp beaming balefully into the camera's lens.

No more! Now the light and reflectors are combined into one unit—the reflector flood lamp. And now lamps and camera are "synchronized" by being mounted on the same light bar. Where the camera looks, the lights play. When the action moves (as you hope it will, in movies) camera and lights swing to follow it—simultaneously. Illumination is abundant . . . film, fast and faithful . . . exposure, a lead-pipe cinch. Actually, indoor movies have become even easier to make than outdoor shots. Which is why the lighting outfits on this page have become fixtures in thousands of movie kits.

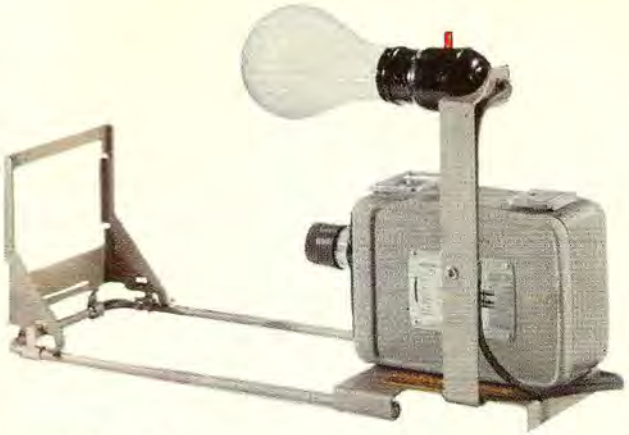
One unit is the Brownie 2-Lamp Movie Light. It's called "Brownie" because it's so simple and inexpensive. But you can attach *any* home-movie camera to it. Fitted with two reflector flood lamps, it produces ample light for color movies at *f*/2.7 with Type A Kodachrome Film of subjects 9 feet away . . . 13 feet away at *f*/1.9. The *distance* determines the lens opening. And instructions on the light bar give you the right lens opening for various light-to-subject distances. Bar, $4.95; lamps, $1.35 each.

Even more potent is the Cine-Kodak (4-lamp) Folding Movie Light, which has switches for lighting 2 or 4 lamps. Two lamps for nearer subjects . . . 4 for more distant ones. With it, at *f*/1.9, you can floodlight movie subjects 18 feet distant—a whole room! When not in use, this light bar folds up to half length for ready storage. Light bar, $9.95.

If you haven't already—*get* a light bar and "Type A" film and start making movies indoors. You'll double your movie fun. For there's really no place like home to take home movies!

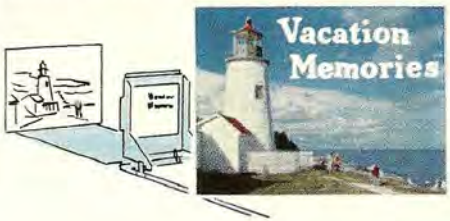
NEW

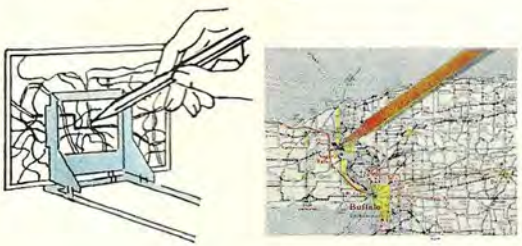
and the ideal addition to every "Brownie" movie kit



It's the Brownie Movie Titler Outfit—only $14.95! Any Brownie Movie Camera can be secured to it for the making of an amazingly wide range of title and close-up effects. A few—and only a few—are shown below: a simple typed title; the tracing of a holiday route; an extreme close-up of a flower; a vacation title superimposed on a travel illustration; sailing action as shot through a Titler mask; "curtain masks" opening to introduce a child's reel.

Indoors, illumination is provided by a 25-cent No. 1 Photoflood Lamp. Outdoors, just follow daylight exposure recommendations. Titles can be printed, typed, spelled out with inexpensive stick-on letters, cut from periodicals or folders. The Titler will copy snapshots—or any other object ranging from 6 by 4 inches to 3 by 2 inches, or smaller. You can even film scroll titles . . . or make keyhole, binocular, or porthole movie effects. In short, if there's a Brownie Movie Camera owner in your family, here's an item that will add a lot to his movie enjoyment, sure as shootin'. It's available at Kodak dealers', now!





WE'RE PROUD of these projectors because each, from drafting board to hand assembly, was conceived and built to fill a specific need in the projection of 8mm or 16mm movies. And each and every one does its job beautifully and effortlessly.

For there's no one best projector. "Best"—for what?

The Brownie 300 is very certainly the best value in low-cost 8mm home-projection equipment. And, because it is, it is not the projector to use for 8mm showings before scores of onlookers in a clubroom, calling for much more illumination and a more powerful cooling system and motor. Such a projector is the brilliant Showtime 8. Is it a "better" projector than a Brownie? Not if the latter's three-foot-wide pictures and $62 price tag parallel your projector specifications! Yet, even for a lot more money, you can't do better than the $115 Showtime, if the largest and finest 8mm movies are your objective.

Perhaps 16mm movies are your forte? If the quietest, crispest silent movies in home or hall are your goal . . . if you're sure you don't want sound movies, too . . . then the Royal is outstanding. But, if you wish to have silent films and professionally produced optical-sound reels share your screen spotlight, a Pageant Projector is the very logical and satisfying choice. And . . . if silent . . . and optical-sound . . . and magnetic-sound films you make yourself—if *all three* are or can be of service to you—then the remarkable Pageant MK4 is far and away your best projector!

We're proud of these projectors

Brownie 300—Shows 8mm movies three feet across. Wide-view lens. "Stills," reverse action, too. $62.

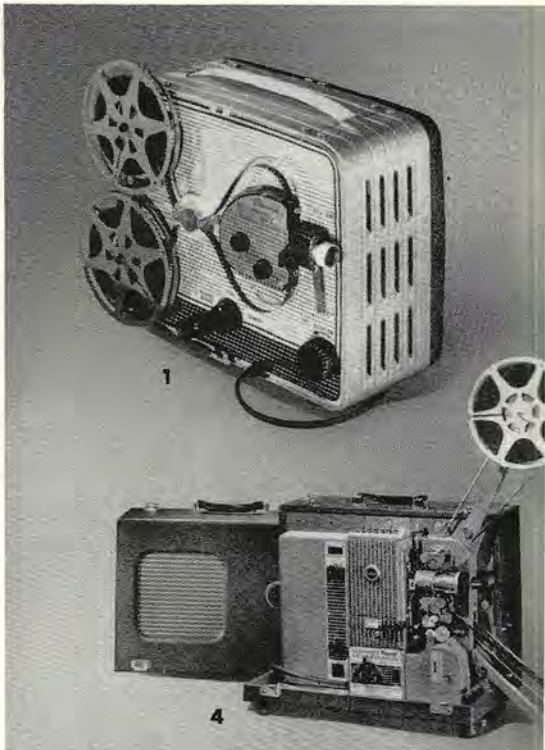
Brownie 500—Like the 300—but with extra light for four-foot screens, plus an extra-sharp lens. $74.50.

Showtime 8—Projects 8mm movies five feet wide. Shares all other Kodascope-8 refinements, accepts larger reels for half-hour shows, has reel-storage compartment in base. $115.

Royal—Soundly and solidly built, smartly fashioned, and your best assurance of a permanent answer to quiet and detailed 16mm big-screen silent-movie shows. $275.

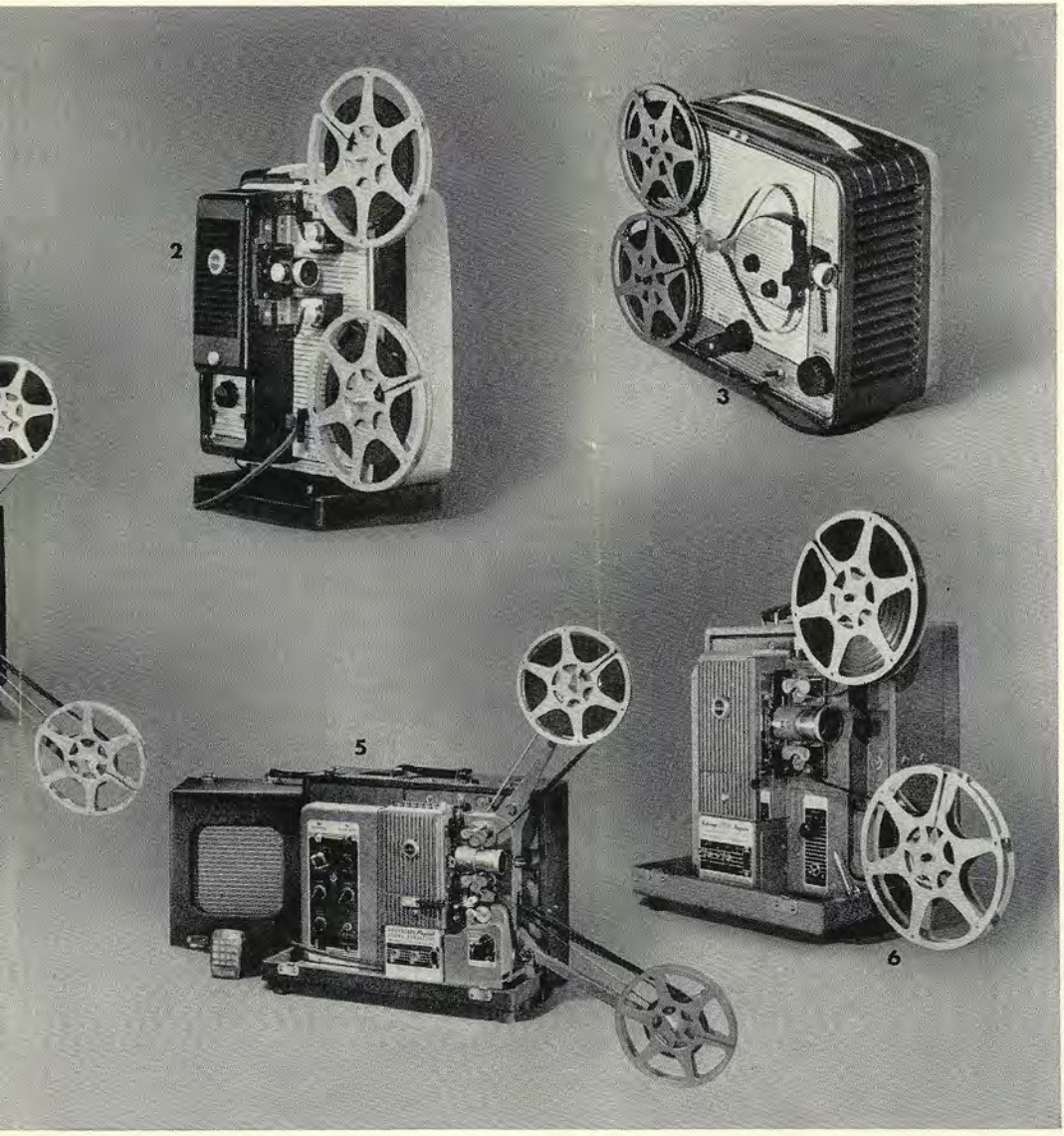
Pageant 7K4—Shows 16mm silent or optical-sound movies up to 2000-foot lengths . . . permits addition of voice or musical background through auxiliary "mike" or phono adapter. Justly the growing favorite in living room, classroom, or auditorium. $459.

Pageant MK4—Does everything the 7K4 can do—and also *makes* and shows magnetic-sound movies! With inexpensive striping added to new or old 16mm films, you simply pick up the "mike" of the MK4 and talk your commentary onto the film edge—then project your sound movies as soon as the film is rewound! Truly, the all-purpose movie projector! $795.



1. Brownie 300 Movie Projector
2. Cine-Kodak Showtime 8 Projector
3. Brownie 500 Movie Projector
4. Kodascope Pageant Sound Projector, Model 7K4
5. Kodascope Pageant Sound Projector, Magnetic Optical, Model MK4
6. Kodascope Royal Projector

The Kodak projector family—and *only* the Kodak projector family—shares one all-important design refinement: ***built-in lifetime lubrication.*** You never have to oil them! This is of great consequence because too little or too much oiling is the chief cause of projector whir, wear, or breakdown. Most Kodak movie projectors, therefore, are made to be seen and not heard. But you can hear the Pageants' fine sound systems! *Perfectly*. From a living-room whisper to an auditorium "shout." So run through the check list of these built-in-case projectors on this page and see which matches your yardsticks of price and performance. Then put *that* projector to the test at your Kodak dealer's.



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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.

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1. ***William C. Ferrill, Jr., Ogden, Utah***—Prescription of everyone's good shot? A close-up of a happy and attractive child. f/8.
2. ***Ryne Zimmerman, Milwaukee, Wisc.***—A recent issue of the *News* labelled as a robin the "Good Shot" of a young barn swallow, for which the *News* received a resounding "bird." We think we know the parentage of this fledgling, but we're taking no chances. What's your guess? f/8.
3. ***Richard Guetl, Chicago, Ill.***—A beautiful bloom . . . a close-up—and a breath of the winter season. f/8.
4. ***M. G. Carolan, Philadelphia, Pa.***—The first "store" haircut—one of the best of all shots in a child's picture diary, at its best in movies. (By window light.)
5. ***P. B. Wier, Jr., Providence, R. I.***—No question about these birds. They're ducks—shot from the right angle, right distance, right lens opening. Again f/8.

Lucky you?

HARDLY seems possible, as we write this with an over-the-shoulder glance out *our* frosted window, that there are plenty of people enjoying warm sun and warm water this month. Some even *live* in such a climate. Others are lucky visitors. This page is pretty much for the latter group, for it has to do with a few filming precautions peculiar to "winter" warm spots.

First off . . . don't worry about humidity, as far as your unopened movie film is concerned. All Cine-Kodak Film is "tropic packed" . . . taped tight against moisture. But *do* worry about heat—to the extent that you keep films, especially those wholly or partly exposed, away from the direct rays of the sun. And get exposed films off to a processing station as soon as possible. Cine-Kodak Film bought abroad *includes* the price of processing, and such film can be processed in foreign lands where there are Kodak labs—or can be mailed or brought back to U. S. laboratories.

As for exposure—*figure it just as you would for similar subjects back home.* The point here is the phrase "similar subjects." A beach on or near the equator is no brighter than a beach in Maine—but, like the New England beach, it's a lot brighter than a typical lawn setting with green grass, varicolored garden beds, and a background of shade trees. And this last setting is, itself, not as frequently found in hotter, drier climates. There's less grass, more sand. Houses . . . costumes . . . are generally brighter. So, with *f*/8 being right for that "average" sunlit lawn setting, *f*/8-*f*/11 is very often indicated for average tropical "lawn" situations and *f*/11 for the brightest beach and water shots. Just as at home, you'll seldom—if ever—have to go "smaller" than *f*/11. For, though the sun may be warmer to the south, it's no brighter than back home. The difference lies in the fact that there are usually *more bright subjects* in warmer latitudes!

Tell a movie story

So much for *how* to shoot. Now—*what?* Unposed action is the best and briefest prescription for good movies. People—rather than buildings. Or, when buildings, make it buildings with people moving somewhere in the picture. Shoot in sequences, and not just single shots. Introduce a subject with a long or medium view . . . then move in for close-ups—just as you'd look at any subject if you *didn't* have a movie camera along with you.

EASTMAN KODAK COMPANY
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cine CHAT

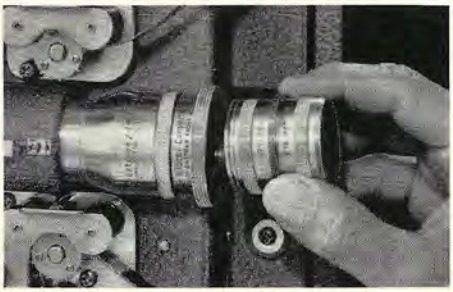
Not all "cine," this time!

About a year ago, *Movie News* carried an item about Kodak's annual photographic contest for high school students. Aroused a lot of interest among readers and their snapshooting families, too. So, with the recent announcement of Kodak's 12th annual high school photo contest for boys and girls attending any public, parochial, or private school in the U. S. or its territorial possessions, in grades 9 to 12, we're alerting you again, so you can alert *your* teen-agers.

Prizes total $5,000. Your youngsters can enter any number of photos they've taken themselves, on any make of film, with any make and model of camera—and the simplest box cameras have turned out many a winner in the past! There are a total of 250 prizes in all. Judging will be in four classes: School Activities (including athletics); People—all ages (no school pictures); Pictorials; Animals and Pets.

All pictures taken since April 1, 1956, are eligible. The contest closes March 31, 1957. Winners will be announced to all entrants in May, 1957.

These are the ground rules. For details and helpful contest aids, write National High School Photographic Awards, Eastman Kodak Company, Rochester 4, New York.



Now—3-Lens Projection Range

Just announced is the Cine-Kodak Bifocal Converter. It's a combined "wide-angle" and "telephoto" conversion lens for all projectors equipped with a 2-inch *f*/1.6 Kodak Projection Ektanon Lens—standard equipment on all current and late-model Kodak 16mm projectors. Slip the Bifocal Converter on one way, and the 2-inch lens becomes a 1⅜-inch lens. Turn the Converter around, and the 2-inch lens projects the beam of a 2½-inch lens. Just the ticket for getting larger screen pictures up close, or for longer "throws" in larger quarters.

Price, $26.50—which is even less than you'd expect to pay for a single auxiliary projection lens! It fits all current Kodak 16mm silent and sound projectors . . . and all of their predecessors listed below fitted with that 2-inch *f*/1.6 lens: Kodascopes 16-10, 16-20, E and EE . . . and sound Kodascopes F, FS-10, FS-10-N, FB, FB-25, and FB-40.