

Kodak

Movie News

For both 8mm and 16mm movie makers

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

KODAK PROCESSING MAILING LABEL
 FOR KODACHROME FILM ONLY 58
 JOHN DOE CAMERA SHOP | 23 45
 FILM SIZE 8mm DATE MAILED 5/1/57
 Important: DETACH AND KEEP THIS LABEL. Any inquiries should mention both numbers above, store, film size, and date mailed. PROCESSED FILM WILL BE RETURNED TO STORE WHERE YOU OBTAINED IT. THIS LABEL, NOT DIRECTLY TO YOU.
 Mailing Instructions: PRINT Name and Address. NOS. 135, 828 FILMS, FOLD ON HEAVY LINE AND APPLY TO BOTH SIDES OF TAG ON MAILING BAG. 8mm-16mm FILMS: APPLY TO ADDRESS PANEL OF CARTON. TIE CARTON WITH STRING.
 FROM Richard Roe
 123 Main St.
 New York 1, N. Y. 58
 CITY AND STATE
 JOHN DOE CAMERA SHOP | 23 45
 TO KODAK PROCESSING LABORATORY
 KODAK PARK
 ROCHESTER 4, N. Y.
 IMPORTANT: PLACE STAMPS HERE
 First-Class Postage
 828.....34 16mm Magazine.....304
 135.....44 16mm 100' Roll.....244
 8mm Roll.....94 16mm 50' Roll.....154
 8mm Magazine.....154 PRINTED IN U.S.A. CPS-9-54
 8 EASTMAN KODAK COMPANY
 Kodachrome
 K439 8mm 8
 25

Now—address labels
 for ordering
 film processing
 directly from Kodak

if you wished.) Dealers paid the processing charges . . . and were, in turn, reimbursed by movie makers.

This system is still in effect. In addition, however, we now offer an alternate plan. This alternate method is built around a Kodak Processing Label—illustrated above—which you can obtain from your dealer at the time you buy your film. You will note that, besides offering space for the printing of your name and address, it is identified by the dealer's name and by individual coding numbers. After you've exposed your film, if you desire processing by Kodak, you can separate the two halves of the Processing Label, paste the bottom half by its adhesive backing onto the film carton, and mail the film to the Kodak processing lab serving your area. You retain the upper half of the Label. After processing, Kodak will return your film to the dealer from whom you obtained the Processing Label. You pay him the processing charges when you pick up your film.

This new plan differs from the other in that it results in greater ease—and probably speed—in having your films processed by Kodak. It should be especially helpful during the summer vacation period, because you can promptly mail your exposed films directly to the Kodak lab indicated on the Processing Label and know that the film should be processed and waiting for you at your regular dealer's upon your return home.

Just about a year ago, *Movie News* carried an item in this space which announced that 8mm and 16mm Kodachrome Film, in conformance with a Federal Court Decree, would thereafter be supplied to dealers only at prices which did not include processing charges. Too, it outlined the new system of arranging for film processing: the return to dealers of exposed films in person, or via special mailing envelopes. Dealers would forward films to laboratories equipped to process Kodachrome Film—which labs would return processed films to dealers for delivery to movie makers. (You were invited to specify processing by Kodak,



For all movies from airplanes, except of wings or motors, focus your camera at infinity if your camera has a focusing lens.



plane talk

MOVIES of and from airplanes represent a truly wonderful opportunity for films that will appeal to every audience, young and old. Here are a few suggestions which should help you get best results:

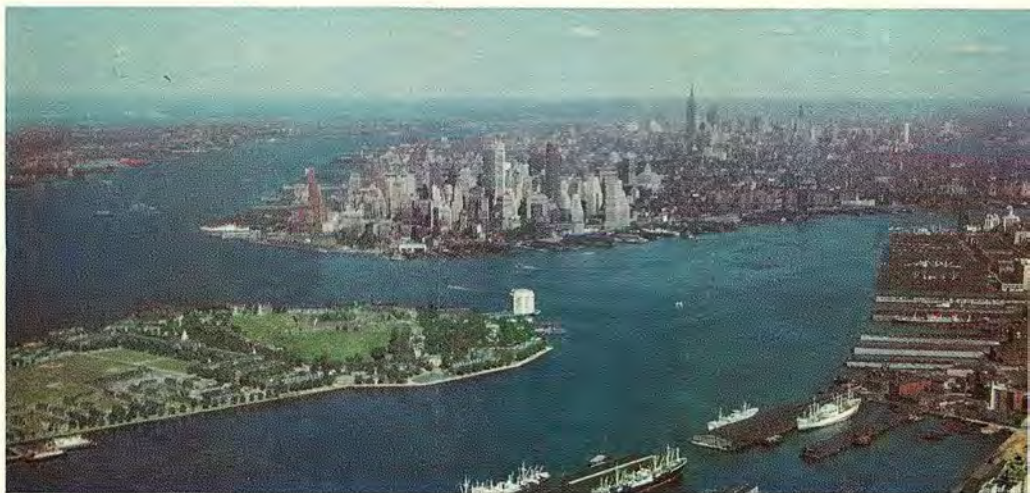
Start your reel well before take-off time. A busy airport, in itself, is a fascinating place. Incoming and outgoing planes, the bustling passengers, scurrying luggage trucks—the very activities that catch your eye deserve the attention of your camera's eye.

And then—*your* plane, as it taxis up for loading. Don't try to be the first one on . . . film some of your fellow passengers as they climb the steps or ramp and are greeted by the stewardess. Yet, as soon as you are seated, make a shot or two through the window to "put yourself aboard."

Now . . . the take-off. If there's anyone not too distant waving good-bye—get that. Then sight your camera on the ground. Not almost directly downwards and at right angles—that'd blur. But forward, at an acute angle . . . with, if possible, a bit of the wing in view. If your plane circles the airport after it's air-borne—get that.

And now that you're on your way, let's cover exposure. $f/8$, of course, is the lens opening for average sunny-day subjects. Yet most

(Continued on page 8)



1



2



3



4



5



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.

1. *William J. Green, Chicago, Ill.*—Mr. Green specializes in around-the-home close-ups of flowers, and insects—and, in this instance, a decorative aquarium inmate. Picture it filling a movie screen!

2. *James L. Loder, Salem, Ore.*—Mr. Loder selects striking scenics—and composes them to best advantage in his viewfinder. *f/8-f/11.*

3. *Reuben Lovering, Minneapolis, Minn.*—A lovely child . . . unposed . . . and in a close-up—perfect prescription for a "Good Shot." *f/8.*

4. *W. Howard McFadden, Gothenburg, Neb.*—Mr. McFadden first sent us a close-up of a painting of a horse. "A 'Good Shot,'" we wrote, "if you'd filmed a live horse." So he promptly did! *f/8-f/11.*

5. *Peter W. Bridges, Chicago, Ill.*—A delightful little unposed scene we've wanted to use for years—and now we have. *f/2.8, in shade.*



What's a wedding worth?

... in terms of movie film, that is.

Surely a wedding is worth more than a glimpse or two of the bride and groom, and perhaps of their parents. For a movie camera can so easily tell a complete story of any important occasion—and a wedding writes its own and memorable script.

If it's to be a church wedding, you may have to forego movies of the actual ceremony if you are shooting with color film. While you can get pictures from as far back as 18 feet at $f/1.9$, for example, when using a 4-lamp light bar, the brilliant lamps might be regarded as undesirable in a church. (For a 16mm camera, existing light may be adequate for super-fast Tri-X black-and-white film!) If, however, it's to be an indoor *home* wedding, the use of a light bar for the filming of the vow-taking will probably



pose no problem. Regardless, however, you don't want to start the wedding movie at this point. Better by far to build up story interest by leading off with a long shot of the church (or home) where the ceremony is to take place. Then, if it *is* a church, get a close-up of the church bulletin board giving the name of the church and its pastor. And next, from a vantage point near the door, collect a short series of shots of the arrival of many of the wedding

guests . . . of the bride and bridesmaids. Keep these shots brief.

After the ceremony, you'll again want to be by the church door and vestibule for views of the guests congratulating the lucky couple, and chatting in friendly groups by the church steps and walks.

Plan to catch unposed glimpses of both guests and principals

The reception offers the best occasion for those all-important close-ups. Let your movie camera view the activities as you yourself would if you *didn't* have a camera. Don't "stand back" and look on—move about to mingle with the guests and the principals to gather a series of unposed shots. Film the cutting of the wedding cake, of course. Later, film the bride as she tosses her bouquet. And for your final shots, take a position close to the car in which the bride and groom will make their departure, as this promises the liveliest shots of your reel as the guests shower them with rice and good wishes. By all means film the moment of their getaway . . . and, by prearrangement, see if you can't be a back-seat occupant in a closely following car so you can close your reel with a receding, through-the-rear-window view of waving friends.

Of course, we don't know for whom you will make *your* movie. But certainly see that the bride and groom receive at least a duplicate of it. All types and sizes of film can be duped . . . your dealer has the details. And, even at the risk of sounding commercial, we feel we should



propose that a movie outfit—from *someone*—will be well up front on the preferred gift list of any wedding couple, so they can launch their lifetime movie diary with films of the honeymoon trip. Then your film of the wedding will, more than ever, represent the finest and most thoughtful of all wedding presents.

What is true of a wedding is true of all other important occasions. A little forethought . . . a little extra effort . . . and you'll have a picture record of real and lasting significance. For movies can capture and re-create the *full* story of every b-i-g family event!

It's smart to "wear" your camera



In addition to the camera, the first essential for outdoor movie making is—film. The second is a carrying case—and for three reasons.

One is protection. Your camera's too good a friend to deny it a shield against bumps and scratches . . . against dust and lens-fogging moisture.

A second reason is convenience. It's easier to "wear" a camera than to hand-carry it.

And the third is the third "hand" today's field cases represent. Just unsnap the drop front—and, although the case still holds the camera, all controls are accessible to your hands.

On every count, then, a carrying case is worth its cost. The Field Case for the Brownie Movie Camera, above, lists at but \$4.75; for the Medallion 8, \$7.95; and that for the Cine-Kodak K-100 Camera, \$19.75. All are ruggedly built . . . smartly finished. And there are other cases for all makes and models of movie cameras. Some just carry the camera. Others carry camera, film, and incidentals. One's for you!

So, next time you buy film, buy a carrying case. More than ever your movie camera will be the ideal traveling companion.

Meet the New Medallions!



A NEW CONCEPT in 8mm movie-camera design—that's the essence of the two latest additions to the Kodak Medallion 8 Movie Camera family... the easiest-to-use movie cameras Kodak has ever made.

First off... they're magazine loading. You just pop in film magazines... change them any time, wholly or partly exposed. When you swing shut the hinged camera cover—you're set to shoot without further adjustments.

Secondly... exposure estimates just couldn't be simpler. Point the marker of the Medallion's new-style exposure guide at the existing light classification as described on the guide, and you've automatically adjusted the lens opening.

Then—shoot! There's no focusing... everything's sharp from a few feet to infinity. How *could* movie making be easier?

Yet the Medallions will step right out for special effects when you want them!

Like a choice of shooting speeds? The Medallions shoot from single frame to slow motion.

Like telephoto or wide-angle effects? The new Medallion *f*/1.9—right above—accepts inexpensive Kodak auxiliary converter lenses that

secure directly to the barrel of the standard lens. And the new Medallion Turret *f*/1.9—left above—is already completely lens-equipped to make standard, telephoto, and wide-angle shots. Again—no focusing. You can shoot all three effects as fast as *f*/1.9—and one exposure adjustment serves all three lenses. Both new Medallions have enclosed optical finders, color-coded to show the three shooting fields.

Prices—\$99.50 for the single-lens model... \$149.50 for the turret model.

Now—4 Medallion models

There are two other Medallions, too, identical with the two new models except for their optical and finder systems.

One is the Medallion with a fixed-focus yet interchangeable 13mm *f*/1.9 lens which can be replaced by auxiliary focusing lenses ranging from 6.5mm wide-angle to 38mm telephoto. The fourth Medallion model is equipped with an interchangeable *focusing f*/1.9 lens with which you can film objects as close as 12 inches. It, too, accepts auxiliary lenses—and both these models have enclosed, zoom-type finders with which

you can "sight in" on the fields of all lenses. Interchangeable fixed-focus model, \$119.50; interchangeable focusing model, \$134.50.

If you, or a friend, want the unusual combination of operating ease and filming versatility offered by the Medallions, one camera of the four—for sure—will match your needs.



Interchangeable-lens Medallions
Fixed-focus $f/1.9$ Focusing $f/1.9$

Speaking of movie cameras, have you noticed how many more of them are in use today? For

more people have adopted movie making in the past five years than in the previous twenty-nine years of home-movie history!

The chief reason why this is so is that movie making has become so downright easy . . . results so certain. These new Medallions illustrate the point: There's no denying the *convenience* of magazine loading . . . and note how especially simple and sure is the operation of these cameras. When you drop in the film magazine and close the cover, the Medallions are set to shoot—not even a lever or knob to adjust. No need even to focus. How *could* it be simpler?

Yet, as we've mentioned above, these palm-sized little movie makers can easily make advanced effects such as single-frame and slow-motion shooting. All this in a camera for less than \$100 . . . all this in the Turret Medallion, plus 3-lens range, for less than \$150.

Know many other fields where product ease and range have *increased*, while prices have *decreased*?

...there's a new Showtime, too!

It offers still another Showtime projection "plus"—a variable-speed control to offset fluctuations in line voltage, or to step up or slow down projection speed if you wish. Runs on either AC or DC lines, too—and has a smart, new finish you'll be certain to like. Yet both the Cine-Kodak Showtime 8 Projectors are amazing machines. Equipped with a 500-watt lamp, they put as much or more light on a 5-foot-wide screen as many projectors with 750- or 1000-watt lamps. Top-notch optics . . . a faster pulldown and narrower-blade shutter . . . make possible this extra-brilliant, flicker-free illumination. Add to this still-picture and reverse-action effects, unusually simple loading, 400-foot reel capacity, lifetime lubrication, reel-storage compartment, built-in-case construction, and it's easy to see why Showtime owners feel they have the finest of all 8mm projectors.

But, in movie showings, only seeing is believing. We suggest, therefore, that you take your favorite movie reel to your dealer and have him run it on a Showtime. Maybe, too, he'll loan you a Showtime to take home to put through its paces under living-room projection conditions. That'll tell its story far better than we can! Standard model, \$115; variable-speed model, \$129.50—and most dealers offer easy terms, if desired.

Speaking of projectors—have you noticed their many revolutionary improvements of late? They're quieter, for one thing—thanks to nylon gears and permanent prelubrication. They're simpler, yet more versatile, in operation. And far more smartly styled. In fact, while any good

movie camera will take good movies, only a really good projector can bring out the best that's in your films.

We sincerely feel that Kodak's projector family . . . 8mm and 16mm . . . is the best available today. If you're ready for a new projector, we've a model for you that'll be sure to put your best footage forward!



EASTMAN KODAK COMPANY

Rochester 4, N. Y.

Return Postage Guaranteed

BULK RATE
U. S. Postage
PAID
Permit 6
Rochester, N. Y.

plane talk (Continued)

airport-and-plane shots, even from ground level, are a bit brighter than average lawn scenes. So, when the sun is shining, shoot midway between $f/8$ and $f/11$ —and if it's brighter than blazes, as small as $f/11$. Once in the air, however, you'll want to use a filter—an item *Movie News* seldom mentions, because a filter is really helpful to color film only for unusual filming conditions. It's definitely of help for shots made from the air because a filter helps clear haze—both the kind you can see, and also the invisible-to-the-eye ultraviolet light you can't see, but which Kodachrome Film can. So have along either a Kodak Skylight Filter and Daylight Kodachrome Film, or Type A Kodachrome Film and its Daylight Filter. Neither affects exposure estimates... but both help with haze.

Altitude affects the exposure you use!

Under 2000 feet, if the land below is only normally bright in reflecting power, shoot at $f/8$. If it's rather light-colored, use $f/8$ – $f/11$. If it's very light, such as sand or snow, use $f/11$. And as you climb things appear brighter to film! From 2000 to 4000 feet, on a clear, sunny day, close down a half stop from the recommendations just given... to $f/8$ – $f/11$ for average-bright views. Above 4000 feet, close down a full stop... to $f/11$. Over the clouds, close down a half stop more... to $f/11$ – $f/16$. But if the day is quite hazy or cloudy, no exposure allowances need be made for altitude.

Now—what to shoot?

Nothing that isn't really interesting as you look at it! A canyon... a mountain range... unusually contoured fields... a city or harbor—*sure*. But, when the view is just s-p-a-c-e,

with no interesting patterns or color—why bother? If you can arrange it, shoot from the shaded side of the plane—it'll reduce chances of the lens picking up dirt on the plane window. Hold your camera close to the window, too. But don't let it *touch* it. Cradle it in your hands to reduce vibration and movement.

Get part of the plane wings and engines in some of your shots. Be alert, by all means, for unusual cloud-and-sky effects—and, above all, for the rare and incredibly beautiful sunrise or sunset above the clouds!

And try to "land" your plane at flight's end. Watch for the approaching airport. Again, the acute-angled view, as the runway comes up to meet you and rushes past. This time, let's hope, you can be one of the *first* passengers through the plane door. As you've met the captain or co-captain by now, as well as the hostess, it shouldn't be difficult to arrange a friendly and farewell wave.

Expect friends at the airport to greet you? Fine—yet try to pause for just the moment it takes to film *them*. And now your trip's over—until you fly it again, on your movie screen.

Enjoy Kodak's
The adventures of **Ozzie AND Harriet**
every week
ABC-TV

"Kodak" and "Brownie" are trademarks

Prices are list, include Federal Tax where applicable, and are subject to change without notice.

