

Kodak

Movie News

For both 8mm and 16mm movie makers

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## Autumn is the Time for Action

SUMMER's a swell season, sure enough. But there's something mighty exciting about fall. It's back to school for the kids. Football's in the air, with all its pageantry and colorful action. And the countryside across most of the nation bursts into a kaleidoscope of shimmering colors stirred by crisp breezes. Everything . . . everybody . . . bustles about purposefully. *A grand time, indeed, for making color movies.*

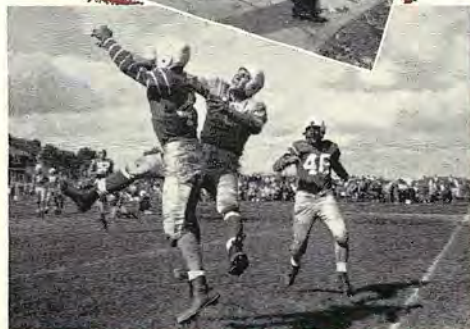
But let's make our pictures *movies*. Let's film in sequences, and not just shots. And let's take, as an example, that homely and seasonal ritual wherein we gather our crop of leaves (and a good share of our neighbors') to be consumed in a fragrant pyre, with the whole family, for better or worse, joining in the activity.

### Pursuit of the lowly leaf

Things usually get under way with Dad emerging from the garage with wheelbarrow and rake, trundling his way upwind to the point of first attack, and followed by one or more offspring with a battered express wagon and junior-size raking equipment. While Mother tackles fading annuals among the flower beds, Dad rakes, and bunches, and gathers, and shuttles to and from the burning site—while the youngest just gathers and strews, secure in the conviction that the whole operation would be a failure without his or her contribution. Later, Dad will touch off the leaf piles, to send their smoke signaling skyward that a glorious fall day is drawing to a close. An ideal finale to your movie sequence, too!

### Country color

And fall is also a time to abandon the car along some country lane and take to foot in the bordering fields and woods. Foliage is the attraction . . . but family is still the factor around which to build your shots. Family piling out the car doors . . . clambering over a stone fence . . . trudging waist-deep through grasses toward a sky-bordered rise . . . pausing to admire the





view beyond...checking a hedgerow for a trophy of bittersweet...sampling the product of some long-untended yet still fruitful tree. With your camera always ready...always *steady*. For foliage is the last of all targets on which to panoram. Millions of leaves, in many colors—you want them as sharp as sharp can be. And, as you know by now, no picture—not even a *moving* picture—can be sharp if the camera is moved while shooting! Let it record, and not provide, the motion before it...as your favorite movie subjects lead future movie audiences from site to site, introducing each new vista with a long or medium-distance shot, and then moving in for those all-important close-ups. Close-ups of leaf clusters which you can later screen many times their actual size, with many times their beauty and detail.

*Here's the way your scenario might read for such an outing:*

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

- m. s.* Family getting into car.
- l. s.* Backing out of driveway and pulling away.
- l. s.* Your car rolling along a country road. (Pick a good spot for composition, and then signal the driver to come ahead. You can use a fence or rock to help steady the camera for a long run—20 seconds or more won't be too long.)
- m. s.* Your car is parked alongside the road. One or more members of the family point to vista in the background.
- m. s.* From the opposite side of car toward the vista.
- m. s.* You start your walk. (Most movie cameras can be locked in running position so you can walk into your own movies.)

*A series of long, medium, and close-up shots will capture your walk through the fields.*

- m. s.* Returning to your car.
- m. s.* You continue on your way.
- m. s.* Your car approaching a farmer's stand.
- c. u.* Getting cider jug out of car.
- e. c. u.* Jug being filled.
- l. s.* Fall sunset with your car receding into the distance and out of the scene.

### ***Been to the zoo recently?***

Maybe the local park is a more convenient objective than the countryside for your movie camera. Devote as much of your camera's attention to the rapt expressions of the young 'uns as to the zoo residents which are the objects of their attention. For what a wonderful opportunity is this occasion for unsuspected and unposed close-ups of the children, in their own movie library of favorite animals!

### ***Sight before you shoot!***

Remember always, if you will, that your camera's finder is a miniature movie screen. What you see within the limits of that finder is what you will later see in your living room. Nothing more. Nothing less. It's a good idea, therefore, to "think" your movie ahead in terms of what the finder shows. First this...then *this*...then *this*—carefully sighting each shot, perhaps from several positions, and *then* squeezing the exposure button. Frequently seeking out some foreground object with which to lend depth and contrast to your scenes.

Your movie of this annual ritual will be better if filmed in sequence.





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.

## Good Shots

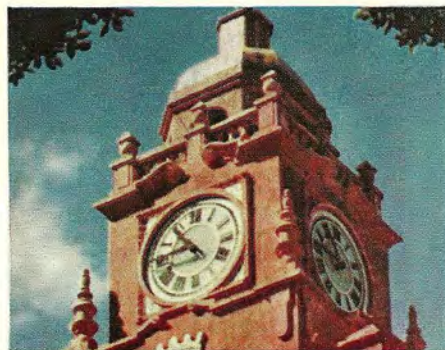
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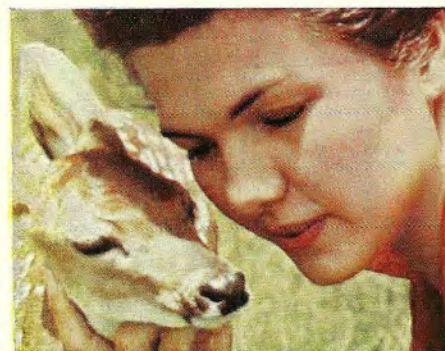
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1. Mervin R. Doolittle, Jackson, Michigan—An attractive lake scene, shot from the right viewpoint. *f/8*.

2. Joseph Shaeffer, Mount Joy, Pennsylvania—A close-up that really says it's autumn. *f/8*.

3. Robert Stanton, Springfield, Massachusetts—A pleasing angle shot of the red tower clock. *f/8*.

4. Julian Gromer, Elgin, Illinois—This beautiful close-up of the girl and the fawn was made on a Texas ranch. Again, *f/8*.

TIME WAS—and not so many years ago, either—that indoor movie-making was a bit of a chore and, as a result, lots of people never bothered to add many priceless scenes to their home-movie collection. It meant setting up reflectors or adjustable room fixtures with flood lamps. The illumination they provided was ample and correctly balanced for color, but *stationary*. Small fry were not always cooperative in staying within the illuminated area, and consequently many wonderfully interesting scenes were lost forever.

# NO PLACE LIKE HOME

for movies





This is no longer a problem with today's light bars which accept both your camera *and* reflector flood lamps, making one easily held unit. And this is the big reason why we can say that movies are not only as easy, but actually easier, indoors than outdoors. Even the skeptics are convinced after one roll.

All you do is load with Type A Kodachrome Film, attach your camera to Kodak's 2-lamp or 4-lamp light bar, and set the lens according to the distance from the lights to the subject. Nothing else matters indoors, and a guess is good enough.

### INDOOR EXPOSURE TABLE

Lamp-to-Subject Distance in Feet for Kodachrome Film, Type A, and using 375-watt reflector flood lamps on a camera light bar.

	Two Lamps	Four Lamps
f/5.6	4½ feet	6 feet
f/4	6 feet	9 feet
f/2.7	9 feet	13 feet
f/1.9	13 feet	18 feet

This table is for subjects of average color. For dark-colored subjects, use a half stop larger; for light-colored subjects, use a half stop smaller.

Now you're ready to let your movie subject roam all around the room. People won't, and shouldn't, stay put for movies. With your camera and lights synchronized, it's 1-2-3 simple to follow and capture the action and color.

But the ease isn't the real reason for making movies indoors. It's the fact that home is where

your favorite "movie stars" live with favorite toys . . . where every room is a made-to-order movie "set" . . . where big days like birthdays and family gatherings are celebrated. In short, your home-movie diary isn't half complete without movies made in the home.

### Photo lights harmful?

Occasionally we get letters from new parents who want to take indoor movies of children, but are concerned lest the brilliant flood lamps harm their eyes. There is actually no scientific foundation that this is true. These same people think nothing of exposing their children to sunlight for the sake of a picture, and most indoor movies are made in far weaker, artificial light. What makes flood lamps seem bright is the contrast between them and the relatively dim ordinary room lights. Switch on a pair of reflector flood lamps indoors on a sunny day, and you'll see what we mean.

### A quick review

Load with Type A Kodachrome Film . . . attach your camera to a 2-lamp or 4-lamp light bar . . . use 375-watt reflector flood lamps (code designation PH-375/34R4) for the correct illumination . . . and check the guide on the Kodak light bar for the right lens opening.

That's all there is to it. Your photo dealer has the film and equipment you need. We do want to add a couple of cautions: one, watch out for reflections of flood lamps from windows and mirrors that may bounce back into the camera lens; and two, close out all possible natural light when shooting indoors during daylight hours.



### To use indoor film outdoors

If you use a roll-loading camera, chances are you've frequently found it desirable to be able to shoot both indoor and outdoor scenes on the same roll of film. This could be a real problem since outdoor movie opportunities won't wait until you've used up your Type A film, and vice versa.

However, there is a simple answer. Load with Type A Kodachrome Film. Use it indoors (see above). For outdoor use, slip a Kodak Daylight Filter for Kodak Type A Color Films over the camera lens. Presto, the film's color-balanced for natural light. Not only that, but it has exactly the same speed as Daylight Kodachrome Film. See your photo dealer or write to Kodak Movie News to find out the size filter that fits your camera.



# Good Sports



**W**E'VE forgotten the figures—but there's one whale of a lot of hunting licenses issued in this man's country every year. Whatever game these hunters pursue, they do indeed have one thing in common—they love being outdoors at this time of year. They love the old, comfortable clothes, the camp bunks and duck blinds, ravenous appetites, and wide vistas and chilling winds . . . and all the things that make those few short days under open skies worth waiting for.

## Take along a camera

For all these many millions, hunting makes life worth living. Worth *re*-living, too—in pictures shot with an unobtrusive yet observant movie camera. Which is why, with growing frequency, you'll find cameras where you find guns—with the hunters themselves frequently putting down the latter to use the former. And which is why, also in increasing numbers, you'll find someone in the hunting party who does his or her shooting solely with a movie camera. For the hunting story writes its own continuity . . . assures action . . . promises a climax . . . invariably provides memory-stirring sights and scenes. And a movie camera can tell this story as can no other medium—or any individual, either. In color . . . but, even more important,

in action. And, for that matter, in bad weather or throughout early hours or late—as movie-camera lenses are fast lenses. If you can see well enough to shoot, chances are they can, too, because they've got what it takes to take it. Besides your camera and film, however, we'd like to suggest two items—if you don't already have them. One's a carrying case. You wear it. It carries the camera. And the other (if you think along these lines) is either a telephoto lens, or a conversion lens that will give your regular lens a telephoto's viewpoint. They're the rifles of



camera lenses with which you can reach out to nail a distant or wary target. As to cost—telephotos are reasonably priced . . . conversion lenses are downright inexpensive.

## Spectator sports

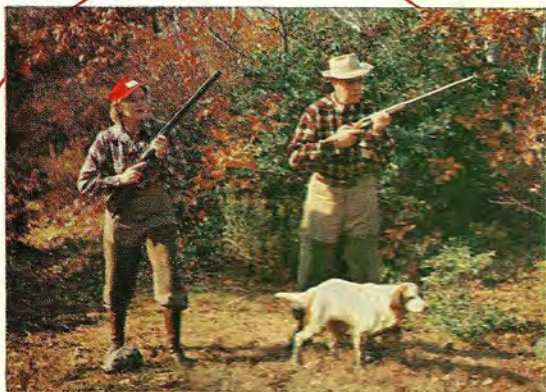
But, while lots of us are all for fall sports, many of us would just as soon enjoy them in the role of spectator. Football is the big favorite—and *there's* a really colorful game if ever there was one! We don't just mean the "big games," either. Lots of little fellows play in some pretty big and important games right in your own neighborhood. At the local school. Maybe even out on your back lawn. Maybe not even a game at all, but just Dad showing his young hopeful and a few of his friends how a pass should be chucked and gathered in. Wherever . . . whoever—where there's a football, there's action. And your movie camera, and projector, and screen like action as only they can shoot and show it in gorgeous color!



Give a little build-up to a truly big game, however. Travel your movie audiences to it. Take them through the gates, into your seats. Let them have a peek at your neighbors every now and then—there will be plenty of chances when nobody's looking but you and your camera—and there's always as much color and excitement in the stands as on the field. Half-time doings are part of the story, too. So's the scoreboard. So are the cheerleaders. So—if you're close enough to them, or can pull them in with a long-seeing lens—are the coach

and the substitutes. And if *one* game is *really* the big game to you, chances are it also is to someone else you know who likewise plans to be on hand with his movie camera. Maybe you can arrange to share your shots, made from different distances and vantage points... shots you can later edit into one film which can be "duped" so everyone who sees your movie can enjoy the more complete story it tells.

Whatever *your* fall sport, now's your chance to lend it open-season status by capturing the action in color movies!



Ever notice what type of action shots give an exciting finish to most every professional newsreel? *Sports!* Everyone gets a bang out of seeing sports movies. So... whether you're a dyed-in-the-wool sports devotee, or not... the fast-moving sports of the fall season offer a grand opportunity for an extra-special reel that will appeal to your every movie audience.



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### **8mm plastic reels**

In a past issue of *Movie News* we expressed curiosity about uses to which readers put small plastic reels on which 8mm movie film is returned from processing laboratories. We received quite a variety of answers from our readers. Recently we were sent two identical suggestions from non-movie-makers. Both of these correspondents donate spare time to transcribing books and other forms of the written word onto sound tapes for the benefit of blind persons throughout the country. One is a "reader" for the blind on the Service Committee of the Voicespendence Club. The other helps the Connecticut State Board of Education of the

Blind and the Blind Services Committee of Tape Respondents International. Both have found that the 8mm reels are ideal for sending magnetic-tape messages through the mail. If you would like to assist in their efforts, send your extra reels to: Edgar R. Violette, P.O. Box 1680, Hartford, Conn., or to Bob McCague, 3765 Meadowbrook Blvd., Cleveland Heights 18, Ohio. They will see that the reels get proper distribution.

### **8mm projector information**

Whether you are in the market for your first movie projector or a newer and better model than you now own, you'll be interested in seeing our new 8mm Projector Folder. The details and information given, including a table showing projection distances and screen sizes, will be of help in selecting the "right" model. Drop a line to *Kodak Movie News*, Rochester 4, N. Y., asking for a copy of Projector Folder No. C3-162. (Pass this information along to any of your friends who have been asking your advice about the purchase of an 8mm projector.)



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