

# Kodak

For both 8mm and 16mm movie makers

## Movie News

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### Finest Movies of Them All . . .

**W**HAT IS CHRISTMAS in your home? Chances are, as viewed by individual members of the family, it's a lot of different things.

To a young child, Christmas is a day of delight that dawns with the familiar living room transformed into fairyland, with a glowing and fragrant tree sheltering a host of colorful and crinkly packages, each of which opens to reveal a toy more wonderful than those already opened in happy disarray. It's a time when the grownups a youngster has learned to trust and love are never more outgoing with affection . . . a period when mysterious and mouth-watering aromas from the kitchen culminate in an eye-opening plateful that challenges even the sturdiest of youthful appetites . . . a day that passes all too soon, and ends in a familiar bed now laden with new playthings.

To an older child, Christmas brings the

family into sharper focus. It's a moment in which one discovers that giving can be as pleasurable as receiving . . . that offers a taste of adulthood, through sharing with older members of the family the happiness of younger brothers and sisters.

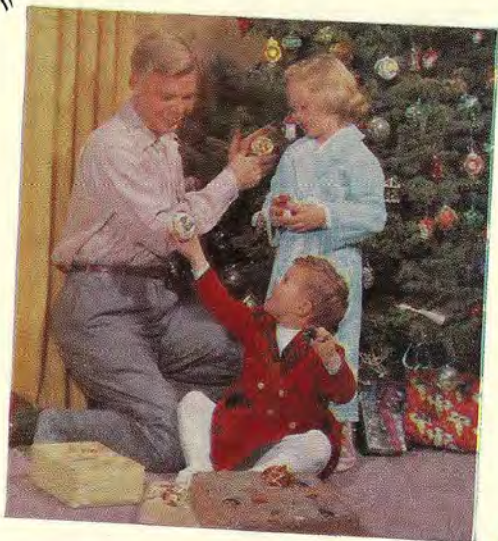
#### Movie of the year

To parents, of course, Christmas is the climax of months and weeks of planning and preparation . . . the season that makes everything worth while. And to movie-making parents, Christmas is even more: The opportunity for the finest family movies of all . . . the occasion when invaluable growing-up sequences, perhaps missed in the rush and distractions of everyday activities, can now be added to a movie diary against the happiest and most

*(Continued over the page)*







give you a Christmas record you'll never forget—all the anticipation, preparation, and enjoyment of your happiest Christmas ever. Type A Kodachrome Film, certainly, as much of Christmas is an indoor season. And a roll, at least, of Daylight Type for the outdoor scenes you plan to shoot. Or, if you prefer, you can use "Type A" for any and all shootings—"as is" indoors; outdoors, shot through a *Kodak Daylight Filter for Kodak Type A Color Films* to give it the proper color balance.

As to indoor exposure—it just couldn't be simpler! The distance from lights (and camera) to your subject determines the lens opening you use. It's all spelled out on the exposure card packed with the film, and by the exposure guide printed right on the light bar. When the lights are up close, and therefore most brilliant,

colorful of all picture backgrounds. And *this* Christmas—added so easily!

For realize this—if, perhaps, you have yet to enjoy indoor movie-making: Your movie camera, regardless of make or model, has a remarkably fast lens that is as capable of "seeing" indoors as it is outdoors. Today, too, indoor lighting equipment is far less expensive, far more versatile, and more certain of good results than that of the earlier days of home movies. A featherweight, low-cost light bar, fitted with remarkably efficient reflector flood lamps, is all you need. A light bar that holds both camera and lamps as a single unit so that you are foot-loose to change scenes and follow action wherever it takes you.

Kodachrome in all its wonderful color is the film to use. And three or four rolls should

Christmas morning doesn't really need a script. It writes its own pretty much—from the moment the first eye opens. But it may be helpful if we suggest an unusual camera angle for your...

## Continuity

### FOR CHRISTMAS

Let's film much of it, this year, from a child's-eye viewpoint! At least, the early-morning scenes. And realize, please, that the opening sequence below can be filmed on Christmas Day, or on any day—and then be spliced into your reel.

e.c.u. means extreme close-up; c.u. means close-up; m.s. means medium shot.





you quite naturally use a small lens opening. When several feet distant, you use a medium-size lens opening. And when you're well back with lights and camera, you open the lens wide. *It's even easier than filming outdoors in sunlight because the brilliance of the photofloods is always precisely known.*

### Shoot in sequence

Try to start your Christmas movie when you begin your Christmas preparations. With gift wrapping. With tree buying. With notes to Santa and stockings by the fireplace. Tell the Christmas story—of which Christmas Day is the climax. Shoot, too, in sequences. There's an outline below of the most important sequence—and each phase of Christmas suggests its own. On Christmas Eve, as another example,

there's the tree and its ornaments, the wrapped gifts, and you, yourselves—all an important part of the Christmas movie. You can begin this sequence with an introductory shot as the tree is brought in and fixed to its standard. Then the boxes of ornaments and tinsel as they appear from attic or closet, and, in extreme close-ups, are affixed to branches. Now the presents, as hands stack them one on top of another. Then, from well back, the full scene the children will see on Christmas morning.

And now a hand—only—pressing a light switch. Next, all the camera sees are the softly glowing tree lights. Then—darkness—as spelled out with a short length of film shot with a hand cupped over the lens. And then, perhaps, the little continuity for Christmas morning outlined just below . . .

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- e.c.u.** Clock face giving the hour Christmas morning.
- c.u.** Your child's first eye opening, and first smile. (To get the right expression in this scene, just waken your youngster from night or from nap with the gift of a new toy.)
- c.u.** His feet, from floor level, reaching for slippers.
- c.u.** His bedroom door, again from floor level, as it swings open and youthful feet pad into the upstairs hall.
- c.u.** His hand—knocking on his parents' door.
- c.u.** Adult feet, also reaching for slippers.
- m.s.** Youthful feet and legs descending stairs.
- m.s.** An over-your-child's-shoulder view of the Christmas tree. (The next several shots are all made to give the youngster's viewpoint.)
- m.s.** "Swish" pans of the stocking by the fireplace . . . Mom by the tree . . . packages under it . . . the star atop it. (The shooting technique is to train your camera steadily on one subject—swish to the next—hold it for a few seconds—swish to the third—etc. Just as a child's eyes dart from one wonder to another.)
- m.s.** A camera carry across the room to Mom, whose hands hold out the first present.

- c.u.** Young hands reach past the camera for the gift.
- e.c.u.** Its opening—and the exciting toy within.
- c.u.** Mom offering another gift . . . and another.
- c.u.** Dad offering a gift.
- c.u.** Another shot made over the youngster's shoulder of all the presents and colorful litter surrounding him.
- c.u.** And now, of course, comes the "big" present—and for this you simply have to change the camera's viewpoint so as to capture his expression. Then, with all the gifts bestowed, you'll not only want a few shots of older members of the family enjoying their presents, but also more child's-eye close-ups of the youngster playing with his. And remember that your movie camera will make *real* close-ups! Take most of them from floor level—as chubby hands assemble, wind, up-end the many toys. If there's a train set, show the engine thundering down upon your camera, to swing safely by it on a turn. If there's a dollhouse, film it as viewed by its proud new owner and decorator. And be on the alert for priceless close-ups of young faces. There's no other time of the year so fruitful of opportunities for intimate and unsuspected glimpses of children!



# Put Your Best Footage Forward

THERE'S no trick to editing and titling your personal movies. While one can make a Hollywood production out of this, it isn't at all necessary. The simplest step is to assemble your movies on large reels for uninterrupted showings of 15 minutes—or longer. They'll be even better if you eliminate any poor scenes and trim the ones that are obviously too long. And there are invariably occasions when you will want to rearrange scenes to smooth out your movie story.

## Shoot your titles

First, shoot the titles you need. If you haven't already made notes, a quick run-through of your films will enable you to jot down a description of each scene from which you can write your titles. *When to title?* Strange as it may sound, no more than necessary. Often your movie tells the story by itself and requires only an opening title. *How long should your titles be?* Long enough for you to read them twice. Even a one-or-two-word title should remain on the screen 3 or 4 seconds.

Brownie Movie Camera owners will find the new Brownie Movie Titler Outfit (illustrated) a wonderful investment for making not only titles, but extreme close-ups as well. The easel accepts printed or typed titles, snapshots, or illustrations from periodicals or folders. You can even film scroll titles with it. Complete with close-up lens and titling aids, \$15.95.

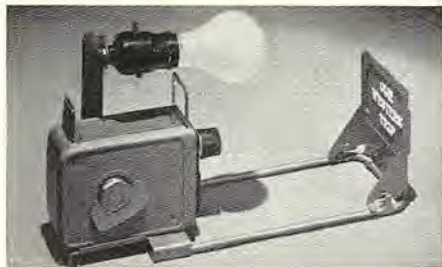
## Assemble and splice

With your titles on film and your movies to be edited on hand, you're ready to go. You should have a rewind. With this you'll need a splicer (see page 7). It helps, especially with 8mm film, to have a viewer for judging what parts may need cutting.

As you wind your films onto large reels you can do your editing and also splice in your titles. Label each reel and pop it into a labeled film container. Kodascope Reels are ideal because they not only provide longer shows, but they feature a new easy-load design, especially important with 8mm films. Kodascope Film Cans give the protection your films need. A 200-foot 8mm Reel and Can costs but \$1.25; 400-foot size, \$1.85. The 400-foot 16mm Reel and Can combination is \$1.95.

## One reel, one subject

Wherever possible, have one story or subject, such as a vacation trip, per reel. Of course, all movie-makers acquire footage of day-to-day family events that do not tell a particular story. However, these scenes are priceless to you and



your family, and most certainly you will want to assemble them on large reels. You can do this in a chronological order, or . . . we suggest that you assemble a special reel for each youngster. This can be selected shots, taken over a period of time, to make up his or her "growing up" diary.

With the long winter evenings at hand, now's the time to do your titling and editing. As you project your finished movies, we're confident you'll agree that the reward of smoother, more interesting shows is more than worth the little time involved.

## Can I get stills from my movies?

THE ANSWER is "yes," *providing* your movie shots are well exposed, sharp, of low contrast, and preferably close-ups. Kodak can make color enlargements for you, but we don't recommend it unless the shots are technically excellent.

Color prints from 8mm Kodachrome frames are usually limited to  $2\frac{1}{4} \times 3\frac{1}{4}$  inches . . . from 16mm Kodachrome frames, to  $4 \times 6$  inches. Our lab experts determine *how* large by gauging the quality and detail of the original. Price per enlargement is \$2.25, regardless of print size. Prints should be ordered from our Chicago lab *through your Kodak dealer*. Ask him to request a Kodachrome Enlargement, Special Size. The lab requires 5-frame lengths of 8mm film, 3-frame lengths of 16mm film, with a thread inserted in the perforation of the frame to be printed.

Kodak does not make black-and-white prints from either color or black-and-white movie film. Some photofinishers do offer this service. Check with your dealer.



# Vacation from Snow

**W**HILE FEW movie-makers in northern climes will start southward before the holidays, many will pack bags and movie equipment shortly thereafter and head for warm sands and sun. For them, these forethoughts:

Get a carrying case for your camera, if you don't already have one. Many of today's carrying cases do double duty—carry the camera when it's not in use, and hold the camera when it is, thus freeing your hands to make adjustments. These Field Cases pay off on one trip in convenience and protection.

And you might—if you haven't already—invest in that inexpensive and helpful item known as the Kodak Skylight Filter. Especially if you're going to be doing much shooting over water or from the air, where there's usually quite a bit of ultraviolet light which, on color film, gives scenes an unnatural blueness. The Skylight Filter absorbs it!

Exposure? Just as back home—for similar subjects. Which usually means that, down South, you'll be stopping down a bit from normal shooting. Not because the days are warmer. But because many southern scenes are brighter because of whiter costumes and buildings, brilliant beaches, sky and clouds. Using Kodachrome Film up North you'd give the brightest of these  $f/8$ - $f/11$  or  $f/11$ —reserving the familiar stand-by of  $f/8$  for average-bright subjects in sunlight. You do just the same in the South!

You will, however, want to observe one slight change in familiar shooting technique: Shoot all possible titles for your unfamiliar subjects. You'll find them ready-made in the many signs and plaques that identify sites and sights to you when shooting, and will later



identify them with equal efficiency when you are showing your movies.

We suggest that you look over your movie targets before you shoot. By this schedule you'll know better what to film, and from what angle to film it. And when you do film it, do it in sequences and not just in shots . . . of which the simplest example is: first, a title scene; an introductory full-view vista; the close-ups and semi-close-ups that match your personal enjoyment of the subject; and, finally, another mid-distance view to sign things off—with, if possible, a member of your party walking out of this subject and into the next. Takes your movie viewers right along with you!

## For a really different Gift ... give Duplicates

**W**HAT member of your family wouldn't love to receive footage of your personal movies—especially if he lives miles away! Movies that show the action and color of your own family activities, of the children "growing up." Or what friend who was part of your vacation movie wouldn't enjoy having his own print!

A color duplicate of the scenes you know will be of interest to them would be a most thought-



ful gift. It's a gift no one else could give, and one that would offer lasting pleasure.

Even if the lucky recipients don't have a projector, they can easily borrow or rent one.

### For your own use

Gifts are not the only reason for getting dupes of your best reels. The ones you like the best, and thus show the most, will be the first ones to show signs of wear. And occasionally fire and theft bring irreplaceable loss.

Duplicates are reasonably priced. Check with your dealer. Kodak will make dupes from 16mm Kodachrome, and there are independent laboratories which will duplicate 8mm and 16mm Kodachrome and black-and-white originals.





## Gifts that Say



... for someone you know who  
should make movies too!



Brownie  
Movie Camera Kit, f/1.9



Brownie  
Movie Camera Kit, f/2.7

Brownie  
500 Movie Outfit



Brownie  
300 Movie Outfit

Kodak Super 8  
Movie Outfit



AS A MOVIE-MAKER, your advice is often sought by friends or acquaintances as to what equipment to buy for their own use or as gifts for someone else. If 8mm movies will answer their needs (as they do for most families), tell your friends about these new 8mm gift packages we have ready for Christmas.

### Indoor-outdoor kits

The f/2.7 Kit includes the Brownie Movie Camera with f/2.7 lens, together with the Brownie 2-Lamp Movie Light and two reflector flood lamps. For everyday family filming, no 8mm camera makes more satisfying color movies—indoors or out. Only \$38.40.

The de luxe f/1.9 Kit features the Brownie camera with super-fast f/1.9 lens, its handy field case, the Cine-Kodak Folding (4-lamp) Movie Light, and four reflector flood lamps. Complete, \$71.45.

### Camera-projector outfits

The Brownie 300 Movie Outfit incorporates the Brownie camera with f/2.3 lens and the Brownie 300 Movie Projector with a handy preview screen. Projector will show 8mm movies up to 3 feet wide. \$104.70.

The Brownie 500 Movie Outfit features the Brownie camera with f/1.9 lens and the Brownie 500 Movie Projector. In addition, it includes a camera field case and the Cine-Kodak Folding (4-lamp) Movie Light. The projector provides 500-watt illumination and screenings up to 4 feet wide. Outfit price, \$144.95.

At the top of the line is the Kodak Super 8 Movie Outfit. It contains the Brownie Movie Camera, Turret f/1.9, its field case, and the Cine-Kodak Showtime 8 Projector. The camera comes lens-equipped for telephoto and wide-angle as well as standard movie scenes. The projector will show 8mm movies big as life—clear across a 5-foot screen. \$214.

There's nothing cheap about the "Brownies" except their prices. The fact that Kodak has found ways to make excellent equipment to sell at modest prices does not mean that this equipment is one whit less precise and dependable than if its quantity were smaller and its prices higher. This is all by way of stating that you won't go wrong in recommending any of these new outfits.





## 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. *John M. Jubon, East Millstone, N. J.*—Mr. Jubon shot this close-up of the scarlet tanager during a bird migration in New Jersey. *f/8*.

2. *William C. Larson, Indianapolis, Ind.*—The statue of this well-known personality stands at the entrance to Santa Claus, Indiana. *f/11*.

3. *Charles O. Williams, Detroit, Mich.*—Recipe for a wonderful shot: close-up of a colorful blossom with a blue-sky-and-white-cloud background. *f/8-f/11*.

4. *John Jay, Williamstown, Mass.*—This unposed portrait of a charming skier is all the more pleasing because of the camera angle Mr. Jay used. *f/8-f/11*.

## "Stocking Gifts" FOR THE MOVIE MAKER...



**Kodak Field Cases**  
Provide full camera protection. Drop-front design keeps camera ready for instant use. Priced from \$4.95.



**Cine-Kodak Duo Splicer Outfit**  
For precision splicing of 8mm and 16mm films. Complete with containers and film cement. \$10.95.



**Kodak Filter Kits**  
Compact cases hold filters, attachments in swing-out compartments. Kits for most movie cameras. From \$6.



**Kodak Converters**  
Change camera lens to wide-angle or telephoto lens. Fit Brownie and some Medallion cameras. \$18.50 each.

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*"Isn't there some way I can get my movie films processed without the inconvenience and delay of having to take them to a dealer and then return to pick them up?" Mr. A. B. S., Portland, Oregon.*

There is. The next time you buy a roll of Kodachrome Film, ask your dealer for a Kodak Processing Label. Affix the bottom half of the label to the film carton, and then you can mail your exposed film direct to the nearest Kodak processing laboratory. You retain the other half of the label for identification. Kodak will return your film to the dealer from whom you obtained the label, and you pay him for the processing charges when you pick up your film.

Apropos of our article in this issue on editing and titling, Mr. D. L. F. of Plainfield, N. J.,

writes in to suggest that movie-makers use the dull side of the white leader strip to write down dates and a brief description of what's on the film. When you do shoot your titles, all the information needed is at hand.

### **High School Photo Contest**

Not cine, but we want to alert you—so you can alert your teen-agers—about Kodak's annual High School Photo Contest. There will be 128 cash awards this year, totaling \$10,400. The contest runs from January 1 to March 31, 1958, but any picture taken since April 1, 1957, can be entered.

Who's eligible? Any public, private, or parochial school student in the U. S. or its territorial possessions, in grades 9 through 12. Any number of snapshots can be entered, taken on any make of black-and-white film, with any model camera. Entries can be made in any of four classes: School Activities; People—all ages; Pictorials; Animals and Pets. For further details and contest aids, write to: Kodak High School Photo Contest, Rochester 4, N. Y.

### **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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