VOL. 6, NO. 1 WINTER, 1958

Kodak MOVIE NEWS

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EXPOSURE for snow

WHETHER snow comes naturally to your home town at about this time of year . . . or whether you must overcome a bit of altitude or latitude to reach and enjoy it . . . snowtime activities make marvelous movie fare. For winter's vistas and sports have a special color crispness and excitement matched by few other movie opportunities. The hilarious creation of a carrot-nosed snowman on the front lawn or the scenic ascent and swooping descent of a ski trail are both rich in the stuff from which truly satisfying movies are made.

Exposure's no problem. Normal exposure for sunlit shots, of course, is *f*/8—which, as you know, is for subjects of average brilliance, such as the youngsters playing on a summertime lawn. But things are much brighter on white snow. About *twice* as bright if your camera's lens covers a wide sweep . . . about *half again* as bright if you're up close to your target. Although the *f*/11 position of your lens-opening indicator may be but a fraction of an inch from *f*/8, it admits just half the light. So it's *f*/11 for sun-bathed snow vistas and long-range action

For close-up views in a snow setting, close camera lens a half stop from normal opening.

For medium- and long-range snow scenes, close camera lens a full stop from normal setting.

. . . and midway between *f*/8 and *f*/11 for most near-by subjects. For partly cloudy or overcast-day snow scenes, use the same full- or half-stop allowances from normal exposure recommendations. It's that simple.

Should you get a big snowstorm, be sure to shoot (from a protected spot) a few feet of the whirling snow. Then you can splice this onto the footage you take after the storm. In heavy snowstorms, try *f*/4 as your setting.

Filters aren't necessary to achieve beautiful

A filter will offset bluish tinge often found in snow movies.

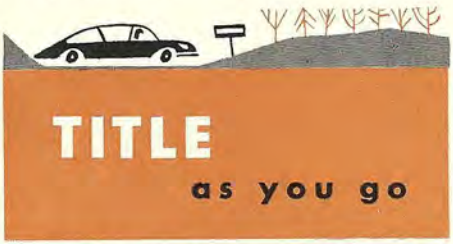
results with Kodachrome Film. But shooting snow movies, especially those at high altitudes, is one occasion when a filter can serve you well to offset the bluish tinge born of the usually prevalent ultraviolet light. You've a choice of two film-and-filter combinations. With Daylight Type Kodachrome Film, the Kodak Skylight Filter will effectively soak up excessive blue haze. You can expose your Type A Kodachrome Film through a Kodak Daylight Filter for Kodak Type A Color Films and enjoy both normal color correction *and* minimize the effect of the ultraviolet light.

Just as for any subject, at any time of the year, let your subjects and not your camera provide the action. *Follow* action, when there's action to follow—for who cares if the background blurs a bit so long as the action is sharp! But so much of winter's beauty lies in its stillness . . . its fineness of detail. This, as ever, calls for a rigidly held camera!

As ever, too, try for close-ups . . . for the little bits of "business" which, in movies, enable you to bring a more complete and more interesting story to your living-room screen.

By Aibert Von Allmen, of Louisville, Kentucky

By Earl Hilfiker, of Rochester, New York



WE'VE often said that you should title as seldom as possible. It's still good advice. The continuity of some movies is such that titles aren't required, other than an opening one. However, an occasional title helps to explain a shift in locale or passage of time. This is particularly true with travel movies where you can easily "lose" your audience.

Rather than interrupt your movies with numerous titles made at home, take advantage of ready-made signs, such as highway markers, station or park names, and well-known landmarks. These on-the-spot titles will enhance your movie and actually become part of its continuity rather than an interrupting factor. This is true whether you're filming an outing to the local zoo or a vacation to Europe.

Timing? You'll get about the right-length title if you read the sign or inscription twice as you shoot it.

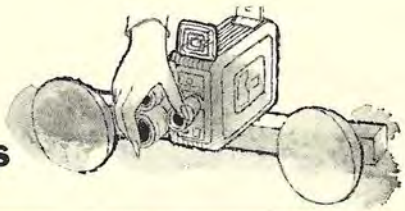
By F. W. Voss, of Woodside, L. I., New York

By R. A. Whipple, of Hot Springs National Park, Arkansas

By James Oswald, of Chicago, Illinois

By John Jay, of Williamstown, Massachusetts

When shooting indoors... switch to a wide-angle lens



"THERE's no place like home for movies." Whether you have a group of teen-agers entertaining themselves in your game room or kitchen, a "first" birthday party celebration, or just a family gathering . . . the *action* and *color* should be captured for your movie diary. With Type A Kodachrome Film and Kodak's 2-lamp or 4-lamp light bar with reflector flood lamps, it couldn't be easier.

One inevitable problem in filming personal movies indoors is the inability of the movie-maker to back up far enough to "get everything in." You have a choice of filming one portion at a time, which is all right, or panoraming,

Family projectors need a "wide-angle," too

Having enough space in the living room or den to project big 8mm screenings can also be a problem. But not with the Brownie Movie Projectors. Their "wide-angle" lenses show all 8mm movies 3 feet wide from a distance of 12 feet.

Just turn to page 6 for more details about this projector and the wonderful Showtime 8 Projector.

If you'd like information about 16mm projectors such as the Pageant with optical sound or with optical plus magnetic sound, drop a card to *Movie News*.

which isn't so good. The best answer here is to switch to a wide-angle lens or convert the standard lens of your camera to wide-angle coverage. With turret models, such as the Brownie Movie Camera, Turret *f*/1.9, the Kodak Medallion 8 Movie Camera, Turret *f*/1.9, or the Cine-Kodak K-100 Turret Camera, it's just a matter of turning the 3-lens turret to taking position for the wide-angle view. However, for only $18.50, owners of single-lens Brownie and Medallion cameras can get a Kodak Wide-Angle Converter to achieve the viewpoint of a 9mm wide-angle lens as compared to the standard 13mm lens. At any distance, this conversion lens almost doubles the square area of scene you can cover. No adapter is required. Just screw the auxiliary lens onto your regular lens. There's no loss of lens speed.

If your 8mm camera has an interchangeable lens with standard Type D Mount, you'll want to get the new 6.5mm *f*/1.9 wide-angle Kodak Cine Ektanon Lens—a fine lens moderately priced at $58.50. If yours is a 16mm camera, the wide-angle lens you need is the 15mm *f*/2.5 Kodak Cine Ektar at $105. This is one of the superb line of Ektar (rare-element) Lenses—the finest ever made for 8mm and 16mm movie-making. (If you use Kodak's 25mm Ektar *f*/1.4 Lens as your regular lens, you can use the Ektar *f*/1.4 Converter, $76.50, which gives you 15mm wide-angle scope, yet retains the *f*/1.4 lens speed.)

In average-size rooms, you can't always back up far enough to cover all the scene you want, using the standard camera lens. Ideal solution is to use a wide-angle lens or inexpensive converter. The Kodak Wide-Angle Converter about doubles the area covered by a standard 13mm lens.

Dual-purpose lens

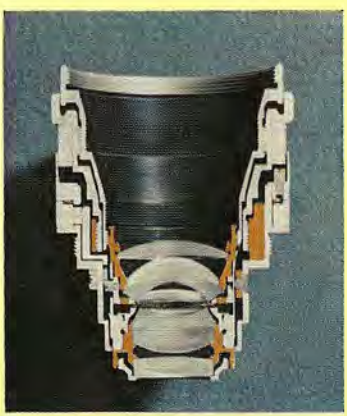
The wide-angle lens is probably the most useful auxiliary lens you can get for your camera. Not only does it provide a greater area of coverage, but in depth of field its range is greater, too. Its use isn't restricted to indoor scenes where your back's against the wall. Experienced movie-makers often use wide-angle lenses outdoors rather than panoram. Maybe a building's in the way so you can't get back as far as you would like, or you want to capture a greater area of action of an athletic event. We don't mean to imply that you always have to be "as far back as possible" whenever using a wide-angle lens or converter. You don't! You can move in for close-up shots, even if the lens is a fixed-focus type. The advantage of being able to do this is apparent—especially when a single-lens camera is being used.

A Word about Kodak's Rare-Element Glass

Long before George Eastman was experimenting with his hobby of photography, man was seeking to improve the art of lens making. It was already known that, by combining a number of lens surfaces, you could eliminate or minimize the aberrations that must be corrected for sharp images.

By 1937, Kodak had perfected a revolutionary new formula for optical glassmaking—a formula containing such rare elements as lanthanum, zirconium, and tantalum. Sand or silica, the basis of all other glass, is not used.

At first, rare-element glass was employed for scientific uses where extremely fast lenses with a high degree of precision were required. Our physicists and optical engineers then found that the high refractive index of rare-element glass not only permitted fairly shallow curves, but that the formula so minimized aberrations that it permitted needle-sharp images with fewer elements in a given lens. The shallow curves permit a saving in production costs that counterbalances the high expense of "rare-element" materials. So, with the component of the "rare element" added, it is routine to make a lens of superior design using fewer glass parts and at modest cost. As a result, lenses with rare-element glass are being used today in medium-priced as well as in the more expensive Kodak cameras.



Kodak Cine Ektar Lenses, such as the f/1.4 shown here, contain Kodak rare-element glass—one of the many reasons why they are the finest available for 8mm and 16mm movie cameras.

NOW is the time to enjoy a New Projector

Perhaps you've been so busy the past month or so whirring scenes through that wonderful new movie camera you just got for Christmas that you haven't yet thought of a projector. Or perhaps you're an old hand at the game and have been promising yourself one of the new, quiet, more powerful, easier-to-operate projectors.

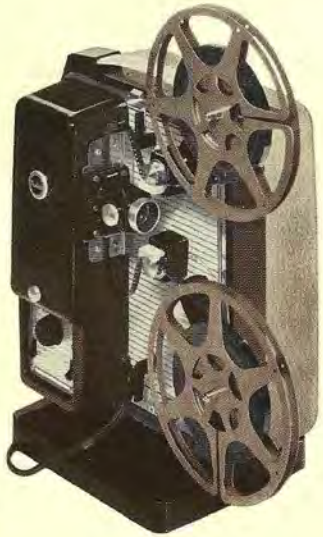
At any rate, the greatest fun in making movies is the fun of seeing them. And these winter evenings with all the family gathered comfortably together are just right to relive those colorful, action-filled moments of yesterday that you can bring back so easily through the magic of movies.

So now is truly the time to enjoy a new projector, and for the thrill of ownership consider one of these 8mm projectors.

Like all Kodak projectors, they are lifetime lubricated. They feature reverse action as well as "stills," and are unusually compact and easy to operate.

Brownie 300 Movie Projector

- Forward, reverse, and still operation all on one control knob.
- Snap-off cover contains built-in preview screen.
- Fast f/1.6 "wide-angle" lens—shows 8mm movies up to 3 feet wide.
- 200-foot reel capacity.
- Simplified, self-diagrammed threading.
- Elevation control knob.
- Priced at **$64.95.** Brownie 500 Movie Projector shows screenings up to 4 feet wide. Has special field-sharpening lens element. $79.50.



Cine-Kodak Showtime 8 Projector

- New shutter design and faster pulldown gain maximum illumination.
- Cool-operating 500-watt lamp and fast f/1.6 lens project full-brilliance pictures clear across a 5-foot screen.
- 400-foot reel capacity for half-hour shows.
- Forward and reverse action, "stills," all controlled from single knob.
- Convenient fold-in reel arms.
- 2-reel storage compartment in base.
- Elevation control knob.
- Priced at **$123.50.** Model with variable speed control to adjust to line-voltage variation is priced at $139.

Prices are list, include Federal Tax,

Cine Chat

There's still time

In our last issue, we suggested that you alert your teen-agers about Kodak's High School Photo Contest. The contest has already started, but there's still time for your youngster to enter it and possibly win one or more of the 128 cash prizes totaling $10,400. Any public, private, or parochial school student in the U. S. or its territorial possessions, in grades 9 through 12, is eligible. Any number of snapshots, taken on any make of black-and-white film, with any model camera can be entered. Entries mailed up to midnight March 31, 1958, will be accepted. Pictures taken since April 1, 1957, can be entered in one of the four classes: School Activities, People, Pictorials, Animals and Pets. For contest aids, write to: Kodak High School Photo Contest, Rochester 4, N. Y.

More about 8mm plastic reels

In the Fall 1957 issue, we suggested that you send your used 8mm film reels to Mr. Violette, of Hartford, Connecticut, or to Mr. McCague, of Cleveland Heights, Ohio. Both men donate their time to transcribing books onto sound tapes for the benefit of blind persons and were in need of these reels for sending magnetic-tape messages through the mail. Letters from them indicate a most generous response from *Kodak Movie News* readers, and we wish to pass along their sincere thanks—together with ours—for your interest in this worthy cause. Both of these "readers" for the blind now have an adequate supply of reels. If you still have extra ones you'd like to contribute (8mm plastic only), send them to Mr. Tony Peters, 15618 Myrtle Avenue, Harvey, Illinois. Mr. Peters is Chairman of the Service Committee of the Voicepondence Club.

Processing by Kodak

A number of readers have asked us how they can be sure their movie film has been processed by Kodak. All Kodachrome Film processed by Kodak laboratories in the U. S., Hawaii, and Canada is now identified in four different ways: (1) By a gummed sticker on the carton which reads "Processed by Kodak." (2) By the same phrase printed on the white leader strip. (3) The plastic reels on which your films are returned are marked "Made in U. S. A. by Kodak." (4) A more recent identification is the legend "Processed by Kodak" appearing at short intervals along the edge of the film.

More about titles

Titles are usually made to explain or clarify the next scene or series of scenes on your movie reel. They are also useful to smooth over gaps in your film story.

Marilyn Guerdan, of St. Louis, Missouri, designed a very interesting animated title to connect two of her movie scenes. This particular sequence was the climbing (by automobile) of a mountain, on top of which were three crosses. Miss Guerdan's problem was to "join" a long shot of the mountain and a scene showing the party getting out of the car after reaching the top. Normally, scenes would be taken of the drive up. However, the road was too bumpy to permit shooting from the moving car, and it was too dangerous to stop the car en route to do any shooting. Her solution was to create her own mountain, crosses, and car from colored construction paper. A wire was fastened to the paper car and, by moving it from behind the scenes, the little auto struggled up the mountainside. Its ascent right up to the paper crosses was captured on film. From there the actual scene at the top of the mountain picked up the continuity.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.
Return Postage Guaranteed

Good Shots

Let's see your "good shots"—8mm or 16mm! Close-ups, scenes of simple composition and contrasting colors are best. And, of course, *they must be sharp.* Send film clippings only, please. Three 16mm or five 8mm frames of a scene are enough —only a fraction of a second's screen action! Address "Good Shots," *Kodak Movie News,* Eastman Kodak Company, Rochester 4, N. Y.

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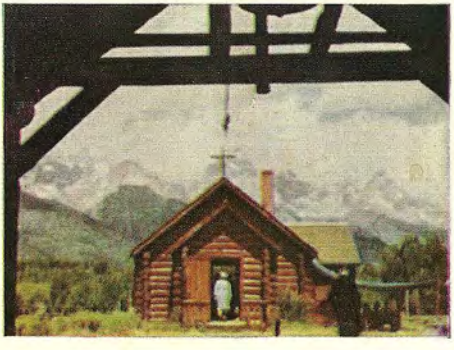

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1. ***Samuel R. Fass, Brooklyn, N. Y.***—Mr. Fass used a 3-inch telephoto lens for this shot of the lion cub. f/8.
2. ***Jack Giffin, Brockville, Ontario, Canada***—This close-up of a less ferocious cat was taken using a Kodak Portra Lens 2+. f/5.6.
3. ***Edison Allarie, Montreal, Quebec, Canada***—Mr. Allarie made this appealing portrait shot of his youngster in a familiar Montreal winter setting. f/8-11.
4. ***Lorus J. Milne, Durham, N. H.***—The Milnes made this shot of the Chapel of the Transfiguration while at Moose, Wyo. Note depth of field. f/8.