

Kodak

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MOVIE NEWS

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Ideas for Shooting

THE COMPLETE STORY
OF YOUR CHRISTMAS
SEE PAGES 2 AND 3

CONTENTS PAGE

Thanksgiving and New Year's Eve	4
Family newsreel	5
New movie book	6
Why edit?	6
Two-way mail service for film processing	7
New exposure-meter cameras	8
Use one color film indoors and out	9
Movie magic	10
Close-ups and parallax	10
Projection hints	11
Filming "winter" scenes	12
"Good Shots"	13
"Open me first" gifts	14





Include all the anticipation and planning of Christmas in your movie story.

How to Make Your Christmas Movie

Christmas is a busy season. Christmas is a wonderful season. Christmas is the best of all seasons for making family movies. For all three reasons, then, here are a few suggestions to help you in your holiday filming:

The right film, of course, is Type A Kodachrome. By adding a Daylight Filter to your movie-making kit, you can use this film outdoors as well as indoors . . . wherever the action occurs. Besides camera and film, all you need for indoor shooting is a movie light bar—and, if you haven't used one yet, by all means double your movie-making opportunities this year with one of these inexpensive aids. Just three precautions, however: Lower shades or draw drapes when filming with your light bar indoors during daylight hours so's not to mix the daylight with the electric light. Watch for floodlamp reflections bouncing off windows or mirrors, and back into your lens. And, in extra-bright rooms such as a white kitchen, close the lens down a bit—a half stop for light rooms and a full stop for the very brightest.

So much for what to shoot with. Now—for what to shoot!

Tell the full Christmas story. The gift openings and the holiday dinner are the big mo-

ments, sure enough. But the anticipation and preparations for them are what make them as important as they are . . . and your movie camera is ideally suited to record, and retell, the complete story. Easily. Naturally. Just as the event unfolds.

Every family, of course, has its own ideas for Christmas. Perhaps it starts with taking the youngsters to view a big-city Christmas parade. Or perhaps gayly decorated store exteriors or show windows, filmed day or night, set the stage. A sidewalk, bell-ringing Santa can launch the reel. Or maybe the opening scene can be of Dad selecting the family tree. Your reel might start with close-ups of the hand-coloring of your Christmas cards . . . or of a very young hand scrawling a note to Kriss Kringle. Any holiday reel could begin with the wrapping of an early Christmas gift or the hanging of the first ornament on the tree. Whatever the plan, surely Christmas doesn't begin abruptly on Christmas morning—even though, for the sake of brevity, this is where we start our little Christmas-movie script. You need not follow it exactly—but read it, if you will, to see if it hasn't some useful ideas you can work into your own holiday movies.



Selection and trimming of the tree might logically be your opening sequence.



One of your first shots Christmas morning should be of the filled stockings.



The favorite toy... shoot the full sequence from a child's-eye viewpoint.



A fitting finale would be a story for the children... and then off to bed.

CHRISTMAS 1958

Fade-in on the living room... the tree and the presents. (Fade-ins are easy indoors! Have someone hold a newspaper or magazine before the lights when you start your shot, then slowly draw them out of the light path.)

Medium shot of the tree and gifts.

Close-up of filled stockings at the fireplace.

Slipper and youthful feet descending the stairs.

The children's faces peering expectantly through the living-room door. (This will be a quick glimpse!)

A brief series of close-ups as adult hands extend gifts and youthful hands eagerly clutch them.

Chubby hands wrestling with ribbon and wrappings... the youngster's face as he sees the contents... then the contents, itself.

The BIG present being carried, or wheeled, into the room—as the lucky youngster, eyes grimly and unwillingly closed, awaits the signal to "Open"—which is delayed just long enough for the camera to move in close.

Each member of the family, surrounded by his own gifts and holiday wrappings.

The favorite toy—with Dad or Mother, perhaps, explaining its use or operation. Let's say it's a train set. Here's the chance to shoot up close for a full movie sequence as tracks and switches and signals and cars are assembled and enjoyed—from a floor-level viewpoint to capture a boy's-eye impression of the proceedings.

Shots of the children enjoying outdoor gifts—here's where you slip the Daylight Filter on your lens if you're using Type A (indoor) Kodachrome Film.

Back indoors—as Dad gathers up gift wrappings... then a view of the family at the dining-room table.

A fitting finale to the film might be of the children, still clutching a toy or two, sleepily trudging up the stairs to bed. And then a closing shot or two of the living room—first, with both room and tree lights on... and then, with room lights off and the camera lens wide open, of the tree lights alone. Now they, too, are turned off. The film is briefly blank... and your 1958 Christmas is over, yet far from done with, thanks to the observant eye and long memory of your home-movie camera.

Speaking of holidays . . .
Let's not forget movies of your

Thanksgiving and New



THANKSGIVING SCENARIO

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

- l.s.** Leaving home, or shots of persons arriving at your house
- c.u.** Greeting members of the family as they arrive
- m.s.** Men folk talking in the living room; children playing
- e.c.u.** Action portrait shots of each individual
- m.s.** Kitchen scene with Mother busily preparing dinner — and her helpers
- e.c.u.** Not only the "cooks," but what they are doing—e.g., taking the turkey out of the oven, taste-testing gravy, etc.
- m.s.** Family at the dinner table
- c.u.** Carving of the turkey
- e.c.u.** Breaking of the wishbone
- m.s.** Women doing dishes
- e.c.u.** Brief shots of several of the men snoozing

Everyone will be on hand for the big turkey dinner November 27—from grandparents down to the newest member of the family. A bit of planning will enable you to get all the highlights—the color and the action that make your movies so wonderful.

If the dinner is to be at your house, you'll want to get shots of the family members arriving. First, a long shot of the cars pulling into your driveway, followed by a close-up of greeting your guests either at the car or the front door. If the big dinner is elsewhere, take your own sequence of "getting there," concluding with a close-up shot of the welcoming committee in their front doorway.

There'll be no lack of subjects once everyone's on hand. Whether it's a small or large family dinner, the men will probably be grouped in the living room, the women in the kitchen, and the kids roving all over. Move back as far as you can in each room to get an establishing shot. (A wide-angle lens or lens converter for your camera is an important asset here.) Then move in for close-up views. Don't miss a close-up of the turkey coming out of the oven or of the mixer whipping the potatoes or of the pies cooling on the counter.

The call to dinner is the signal for you to be ready in the dining room with camera. A shot of the turkey being carved is a must. And don't miss the fun of breaking the wishbone. (But dry it out well before you try!) After dinner, get several shots of the men resting or snoozing in the living room in between shots of the women doing the dishes.

Webster describes autumn as . . .

"the season between summer and winter." We find nothing wrong in this definition, but feel that mention should be made that it's also the season for some of the grandest color movies of the year. Fall foliage alone, throughout most of the country, makes it worth while to load your camera with Kodachrome Movie Film. One caution: *Don't panoram foliage*. By "panning," you inject artificial action which makes for jumpy screenings. A natural sequence would be to start with a long scenic view. Then close in on your subject—perhaps a particular tree . . . ending with an extreme close-up of a branch or single leaf.



Year's Eve

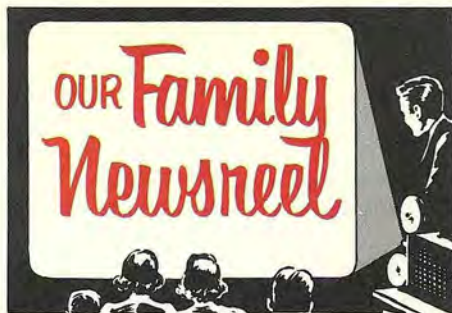


NEW YEAR'S EVE SCENARIO

If you're planning a New Year's Eve party this year, plan also to *save* the fun with your movie camera. Here is a suggested outline of what you might wish to shoot:

- c.u.** Greeting each guest at the door and handing him his party hat
- m.s.** Over-all wide-angle view of guests in living or game room to set the scene
- c.u.** Shots of individuals at the buffet table, punch bowl, etc.
- e.c.u.** Hand ladling punch into cup
- m.s.** Group waiting expectantly for the stroke of midnight
- e.c.u.** Hands of clock reaching 12
- m.s.** Group waving noise makers, breaking balloons, and wishing each other a Happy New Year
- m.s.** Scene of room after everyone has gone . . . fade out or turn off lights while camera is still running

Speaking of New Year's Eve, quite a few people think this is a wonderful time to turn on the projector and review the waning year in movies. It gives a wealth of meaning to their singing of "Auld Lang Syne."



Nothing enlivens personal movies as much as close-ups. And when you include extreme close-ups of the individual members of your family, you come up with some very interesting character studies that can be edited into a family-newsreel continuity.

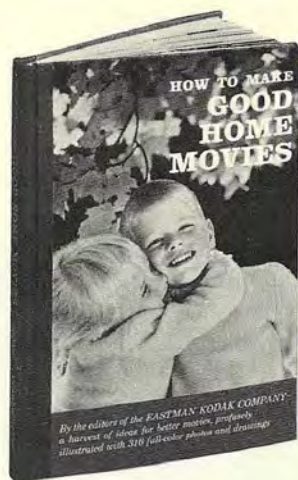
Actually, it can be a documentary record showing individual sequences of all members of your family engaged in one or more activities or situations akin to each. Start off with a medium or long shot of the person to set the scene. Then move in for a close-up, and in this case, an extreme close-up, too.

Many an alert movie-maker has also found that these short, close-up shots of family members are often ideal for splicing into movie reels they have already made to smooth out the continuity. For example, the extreme close-up of Dad lighting his pipe would make a wonderful closing scene for a movie of most any day's family outing or activity, or the shot of Junior's determined concentration while putting his model plane together can be worked into your movie record of his camping trip.



A NEW BOOK FOR ALL MOVIE-MAKERS

How To Make Good Home Movies is a harvest of easy-to-read ideas for better home movies. In it a staff of experts have boiled down to simplified essence their skill and knowledge in home-movie making. Profusely illustrated with more than 300 full-color photos and drawings, the book is divided into two parts. The first is designed for the beginner. Here, only the basic and fundamental essentials of making and showing movies are covered. The second part offers valuable ideas and information for the advanced or experienced movie-maker. Whether you are just starting out or are an advanced amateur, you'll find this book profitable reading. Only \$1 for paper-bound edition, \$1.95 with hard cover. See your photo dealer.



WHY **Edit** MY MOVIES?

One reader recently asked us this very question in reply to a previous article we had in *Movie News*. His point was that his movies were strictly *home* movies for his own family. He said he enjoyed seeing them just as they are returned from the processing lab, and saw no need to bother with editing.

We certainly would not take issue on the point that many personal movies are of primary interest to the family. But we do disagree on the point of no editing at all. At least, the splicing of several short films onto one 200- or 400-foot reel means longer, uninterrupted showings. And it takes but a moment to cut out any bad or blank scenes — wrong exposures, out of focus, etc.

Just doing this makes a terrific improvement in your movie shows — and well worth while, even for just the family.

One of the handiest and smoothest ways to do this is with the new Kodak Presstape Editing Outfit shown here. This outfit, which han-

dles 8mm and 16mm reels through the 400-foot size, consists of the Kodak Movie Rewind, the Kodak Presstape Splicer, plus a supply of Presstapes. The rewind spindles have nylon gears for smooth, quiet action and a 4-to-1 turning ratio for rapid winding in either direction. The splicer fits onto the base of the rewind for easy use. The two ends of film to be joined fit on the splicer block and a special notched cut is made. You then affix a Presstape on each side — zip zip — and your splice is complete. No water! No cement! No muss or fuss! And you have a long-lasting splice that will run smoothly through your projector time after time after time. The complete outfit is only \$13.90. Rewind alone, \$6.95. Ask your photo dealer for a demonstration.

Prices are list and are subject to change without notice.



NOW!

Two-Way Mail Service for Kodachrome Movie Film users

You can now mail your exposed film directly to your nearest Kodak Processing Laboratory AND have it returned directly to you.

Now, with these new Kodak Prepaid Processing Mailers—which you may buy at your photo dealer's—you can mail your exposed Kodachrome Film directly to Kodak, and Kodak will mail the processed film to you.

Here's how this new plan works: Ask your dealer for a Kodak Prepaid Processing Mailer. The price is the same as the Kodak processing charge:

\$1.60 for 8mm 25-foot roll

\$1.25* for 8mm 25-foot magazine

\$4.00 for 16mm 100-foot roll

\$1.50* for 16mm 50-foot magazine

*Price includes credit for magazine.

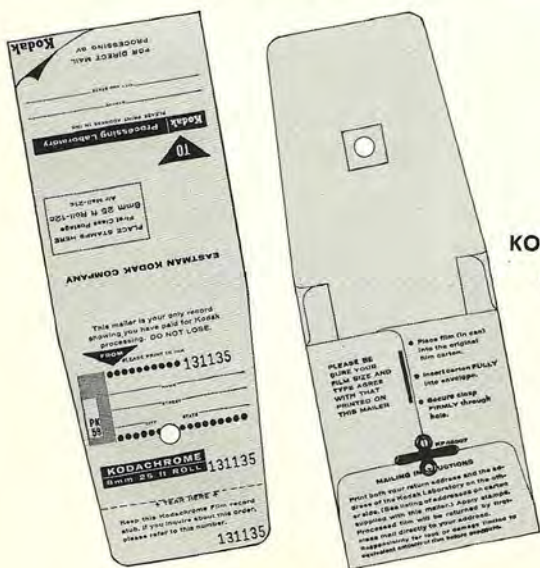
After you've exposed your film, slip it—carton and all—into your Mailer and send to the Kodak Processing Laboratory serving your area. You retain the tab from the Mailer for identification.

Kodak will return your processed film by *first-class mail* directly to your address.



If you prefer, you may still take your exposed films to your dealer for forwarding to a processing laboratory. The processed films are then returned to the dealer for delivery to you.

If you make color slides, you'll be interested in knowing that Kodak Prepaid Processing Mailers are also available for 135 and 828 sizes of Kodachrome Film. You can mail your exposed film to Kodak—and Kodak will mail your slides directly to you.



KODAK PREPAID PROCESSING MAILERS AVAILABLE IN THESE FOUR SIZES

FOR MOVIE FILM:

25-foot 8mm roll

100-foot 16mm roll

8mm magazine

16mm magazine

Prices are list and are subject to change without notice.



Brownie Movie Camera, Scopesight f/1.9 (Exposure-Meter Models)

New... **BROWNIE MOVIE CAMERAS** with built-in *Exposure Meters*

As a great many of our readers already know, good movies have always been easy to shoot with Brownie Movie Cameras. Now, they're easier than ever with these brand-new Brownie Scopesight models. You get all the action perfectly exposed because the meter *tells* you what to do. There is a built-in Sky-light Filter which cuts through bluish haze often encountered outdoors, and the built-in Daylight Filter makes it extra easy to use one kind of film indoors and out (see next page).

Other features include: fast f/1.9 lens; automatic reset of footage indicator; true

telescopic finder that shows normal, wide-angle, and telephoto views; parallax correction (see page 10); and eyepiece that adjusts to meet individual eye requirements.

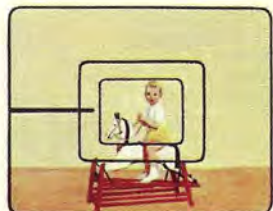
Whether you're in the market for an exposure-meter camera yourself or a friend is asking your advice about a "first" movie camera, you'll find it worth your while to investigate these new Brownie Exposure-Meter Cameras. The single-lens model, \$79.50; turret model (with a lens system for regular, wide-angle, and telephoto views), \$99.50 complete. Available now at your photo dealer's.



Exposure meter and telescopic viewfinder are combined in Scopesight housing



Turning the coupled exposure dial conveniently located on the side of the camera . . .



centers meter pointer in viewfinder—which automatically sets correct lens opening



INDOORS OR

OUTDOORS

**You can
use this same film**



Just load your camera with Kodachrome Movie Film, Type A. Use it indoors as is. For outdoor use, slip a Kodak Daylight Filter for Kodak Type A Color Films over the camera lens. Presto, the film is color-balanced for daylight. Not only that, but the Daylight Filter also doubles as a Skylight Filter for you, cutting down excessive bluish haze. The latter is particularly important when shooting in the open shade, snow scenes, or at high altitudes. Indoor film shot outdoors through the Daylight Filter has the same speed as Daylight Kodachrome Film. Many movie-makers always buy Type A film and use it indoors and outdoors just this way. If your camera does not have a built-in Daylight Filter, such as the new Scopesight Brownie Movie Cameras do, check with your photo dealer. He'll be glad to fit your camera with one.



Kodak Daylight Filter corrects "bluish" outdoor light for indoor or Type A Kodachrome Movie Film.



Kodachrome Movie Film, Type A . . . for use indoors as is, or outdoors with a Daylight Filter.

WHEN INDOORS . . .

HITCH YOUR Camera TO A Light Bar



There's really no place like home for home movies. Here, big days like birthdays are celebrated . . . holidays sparkle . . . babies learn to creep . . . little girls play house. Here, you can capture some of your finest home-movie scenes.

It's all so easy! Just attach your camera to a Kodak 2-lamp or 4-lamp light bar. Then estimate the distance from the lights to your subject. It need only be approximate. Check the handy guide on your light bar and this gives the lens setting for the distance you have estimated. Set your lens and begin shooting. Let your subject roam—children, particularly, were never made to sit or stand still.

The Brownie 2-Lamp Movie Light, shown here, is \$5.95; 300-watt reflector flood lamps, \$1.35 each. The Kodak 4-Lamp Movie Light is \$10.75; lamps, \$1.35 each.

Have you ever tried this?

How? The trick is stop-motion filming, which is nothing more than stopping the action and your camera while making a change in the scene, and then resuming the action and filming. It is essential to have your camera on a tripod or other steady support. For this sequence, have the first boy get into the car. You start shooting as he climbs out. Stop shooting while the second one gets in the car. Then film him as he gets out. So on, until all the boys are out alongside the car. Your audience will marvel at your trick filming. A word of caution—before you begin filming, be sure your camera is back far enough to include all the group in the final shot, and don't move the camera once you've started.



Any movie camera . . .



can film . . .



the illusion . . .



that this sports car . . .



will hold . . .



all six boys

CLOSE-UPS are wonderful ... but don't scalp 'em

Lots of close-ups really "make" a personal movie, and all movie cameras are quite talented in making them.

However, keep in mind that the finders of most movie cameras are an inch or so from the lens itself, and they don't "see" precisely the same field at all distances. This is known as "parallax." With medium and long-range shooting, there is no problem because of the considerable area being covered. But with close-ups (6 feet or less), there is a problem —

and also a ready solution.

Most movie cameras have a simple built-in parallax-correction device — small arrows or marks on the front viewfinder. When shooting close-ups, first frame your subject in the finder, then tilt your camera up so the correct distance mark — and not the top of the finder — clears the top of the desired picture area. Another type of parallax-correction device is an adjustable rear sight which can be raised or lowered for different distances.



If you shoot a 4-foot close-up as sighted on the left, you'll "scalp" your subject, as shown in photo above.



Tilt your camera up so top of subject is at the right distance marker on camera viewfinder. Your subject will then be properly framed on the film, as shown in this photo.



Your movies are only as good as your projector



The camera gets the image on the film, but it is the projector that gets the image off the film and onto the screen for you. How bright, how sharp, and how big your movies are depends on your projector.

Most people would say that the Brownie Movie Camera has been the biggest single news item in home movies in many a year. This camera has certainly brought snapshot ease and economy to movie-making, as hundreds of thousands of families have discovered. But there's equally big news in projectors. Today's Kodak projectors are totally new—from design to operation. They're quiet . . . rugged . . . easy to operate . . . provide efficient illumination . . . have built-in-case con-

struction . . . and they're lubricated for life. The nylon, oil-impregnated gears in all Kodak 8mm and 16mm projectors begin running quietly . . . and run more quietly the longer you use them. There's never any danger of over- or under-oiling them, which is the chief cause for projector breakdown.

This is all by way of stating that you won't go wrong in buying any Kodak-made movie projector, from the dependable 8mm Brownie 300 model at \$64.95 to the remarkable 16mm Kodascope Pageant Sound Projector, Magnetic-Optical, Model MK4 at \$850. Take a favorite reel into your photo dealer's and ask him to run it off on one of the new Kodak-made models.

PROJECTION HINTS

While most home shows are informal affairs and rightly so, here are a few suggestions that will add to the enjoyment of your movies: (1) Give a little forethought to your audience's comfort. There are those — especially children — who prefer to sprawl on the floor, but make sure there's room for everyone. (2) Have your projector and films out in advance so as to avoid that frantic last-minute search. (3) The room should be darkened for ideal projection conditions. This does not necessarily mean complete darkness, since a light near the projector and not in direct line with the screen nor shining into the eyes of the audience is often desirable for easy access to the controls if you should wish to stop and study a scene or reverse the action which always delights the children. (4) For uniform brightness and to avoid excessive eye scanning, the nearest viewers should be no closer to the screen than $2\frac{1}{2}$ times the screen width. (5) Always use a good movie screen; otherwise, you lose much of the brilliance and color that is on your films. (6) Keep a spare projection lamp on hand. You may have used your present one longer than you realize!

8mm PROJECTION							
Distance in feet from Screen ➡		8	10	12	16	20	27
1-inch lens	Width of picture in inches	18	22	27	36	45	60
¾-inch lens		24	30	36	48	60	77

16mm PROJECTION									
Distance in feet from Screen →		10	15	20	25	30	40	50	60
2-inch lens	Width of picture in inches	23	34	45	57	68	91	114	137
*1⅛-inch converter		28	42	56	70	84			
*2½-inch converter		18	27	36	45	55	73	91	109

*Cine-Kodak Bifocal Converter fits any 2-inch Kodak Projection Ektanon Lens, f/1.6. Mounted one way, it shortens the focal length of the lens to 1 $\frac{1}{8}$ inches. When reversed, it lengthens the focal length to 2 $\frac{1}{2}$ inches. Price of Converter, \$28.50.

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

ON SNOW OR TROPICAL SANDS...



Tips on filming “winter” scenes



Whether you're in Maine or Miami

There's a good reason, other than the season, why these two fine movie-making opportunities are discussed on the same page. Proper exposures for them are just about identical! Of course, $f/8$ is the bright-sunlight standby for all scenes of average brilliance. But when you're shooting over snow or white sand, things are considerably brighter than average. The sunlight's no more brilliant... it's the light-reflecting qualities of subjects or surroundings that make the difference. Snow or sand shooting frequently requires only *half* the exposure of that for average-bright objects. One full aperture smaller, from $f/8$ to $f/11$, turns the trick. Sometimes, if you're filming dark objects in bright locations, a half-stop reduction will suffice.

Use of filters

Snow, or sand and water, also suggests the use of a Kodak Skylight Filter over the lens if you're shooting with Daylight Kodachrome Film. This filter warms up scenes that are otherwise on the blue-white side. If you're using Type A film outdoors, a Daylight Filter will give you about the same correction.

In cold weather, it's best to keep your camera outdoors long enough to let it adapt to the temperature before operating it, because camera lenses tend to “fog up” in sud-



den changes from warm to cold. If extremely cold, keep your camera under your coat when not shooting. In hot climates, store camera and film in cool locations when not in use.

When to panoram

North, or south, there's usually lots of action and lots to see and shoot in “wintertime” movies. The temptation to panoram—from here, to there, to there—will be strong. Best advice is—don't. If you simply must “pan,” do it rarely, and do it slowly. When filming middle-distance action, such as skiers on snow or water, try to shoot from a position giving you an acute angle to the line of movement of your target—and hold your camera aim in one direction, even when the action passes you. An exception is this: subjects may quickly sweep up close from one side and quickly off to the other. If you want to follow them in your camera's finder you can. Although backgrounds will inevitably be blurred, your important and fast-moving subjects will be clearly recorded.

Shoot in sequence

Have fun . . . and take *movies*. First, the general locale . . . then, up closer . . . then, an extreme close-up—1, 2, 3. *One* subject—plus *several* shots—equals *one* sequence!



Robert Adams, Cleveland, O.—The deer isn't laughing because Mr. Adams was using a camera instead of a gun. Actually, the deer was eating apples which the Adamses had given him. The entire scene was shot at 8 fps to speed up the action, which resulted in a very humorous scene. Taken at Algonquin Park, Canada. f/8.

good shots

Just about every movie fan has a "good shot"—one he's especially proud of and would like others to see. You can let 3 million other amateur movie-makers see your "good shot." Send it in — 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 are enough—a fraction of a second's screen action! Address "Good Shots," Kodak Movie News, Eastman Kodak Company, Rochester 4, N. Y.

William R. Finigan, New York 63, N. Y.—The skyward angle of the camera employed here gives a nice, uncluttered background for this pretty miss. Try it the next time you "move in" for a close-up shot. f/8 was the setting used.



John L. Brandt, Jr., Springfield, Pa.—Reflection from the snow made it necessary to stop down the lens opening from the normal f/8 setting. Imagine this portrait shot projected several feet wide on Mr. Brandt's movie screen.



Rev. Angelus La Fleur, Mt. St. Francis, Ind.—A stained-glass church window would make a lovely addition to any Christmas movie. No definite exposure instructions can be given because of the wide variance of lighting conditions and colors. With bright sunlight, try f/1.9.



J. W. Capwell, Iowa Falls, Ia.—Mr. Capwell has a lot of footage of birds and squirrels that come to his feeding station, particularly during the winter months. For this view of the cardinal, he used a 102mm Ektar Lens on his camera and shot from an open porch window about 12 feet away. With the ground covered with snow, f/8-11 was the setting.

gifts that say...

Open me first!

Here are three wonderful gift suggestions for people you know who should be making movies. Or, when friends and acquaintances ask your advice regarding a "first" movie camera, tell them about these 8mm gift packages. You won't go wrong in recommending any of the three for, although their prices are low, their performance is superb.



Camera-Projector Movie Outfit

The Brownie 300 Movie Outfit contains the Brownie Movie Camera with f/2.3 lens for taking color movies and the Brownie 300 Movie Projector for showing them — up to 3 feet wide. \$97.45.

Camera-Film Movie Kit

Beautifully packaged in white, silver, and gold box, this Kodak Movie Camera Gift Kit has a special ivory and gold Brownie Movie Camera with super-fast f/1.9 lens plus two rolls of Kodachrome Movie Film. A grand gift for any occasion. \$44.95.



Indoor-Outdoor Movie Kit

This Brownie Movie Camera Kit, f/2.3, features easy-to-use camera with fast f/2.3 lens plus a 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. \$39.95.



"Stocking Gifts" for the movie-maker

Kodak Converters for Brownie and fixed-focus Kodak Medallion 8 Movie Cameras. They change the standard camera lens to wide-angle or telephoto lens. Either converter, \$14.75.



Kodak Field Cases provide full camera protection. Drop-front design keeps camera ready for instant use — merely swing the top down. Priced from \$5.95.



Kodak Presstape Movie Splicer requires no water, no cement. Revolutionary, dry way to splice 8mm and 16mm films. And it's so fast and easy. \$6.95 with supply of Presstapes. (See page 6 for information about new editing outfit.)

Brownie Movie Titrer Outfit makes 8mm titling easy — even scrolls — using any Brownie Movie Camera. Close-up lens, many titling aids included. \$15.95. (Requires 28-cent flood lamp.)



Kodak Movie Reels and Film Cans come in 200- and 400-foot sizes for 8mm films . . . in 400-, 1600-, and 2000-foot sizes for 16mm films. Reels feature easy-load design. From \$1.25 for 200-foot 8mm reel and can.

Kodak Projection Screen has full 40 x 40-inch beaded surface. Don't sacrifice the quality of your movies with a makeshift screen. Easy to set up . . . easy to store. \$12.95.



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Behind a Kodak TV Commercial

A television commercial is usually on your screen one or two minutes at the most. To the majority of us, they look extremely easy to make. Yet before the commercial appears, it has taken the work of many persons a number of weeks to make it possible.

We thought you would be interested to know some of the "behind-the-scenes" steps involved in filming the movie commercials you'll see this fall and pre-Christmas on the **Ozzie and Harriet** show.

Once the subject and general theme have been selected, the advertising agency begins the work of preparing the script. One such subject is Kodak's line of movie projectors.



The agency's initial script is reviewed for changes or revision in Kodak's advertising department. After approval of the revised script, a storyboard conference is held. A storyboard is a series of drawings with commercial text, which gives a preview of what the finished commercial will be like.



After approval of the storyboard, the ad-agency producer works with the motion-picture producer who films the commercials. They arrange for cameras, props, models, locations — everything necessary for filming.



When the script calls for outdoor shots of authentic scenes which cannot be duplicated in the studio, the crew goes out on "location." Sound cameras are used wherever "sync" sound is needed.

After each day's shooting, the exposed film is processed. "Rush prints" or "dailies" are made, which the agency and producing company project to check photographic quality, action, and completeness.

Every week enjoy these Kodak TV programs

The ED SULLIVAN SHOW CBS-TV

The Adventures of OZZIE AND HARRIET ABC-TV

The JIMMY DEAN SHOW CBS-TV

Upon completion of photography, the "rush prints" are edited to produce a "rough cut" of the commercial without sound or optical effects. After approval by Kodak representatives, fine-grain master positives are made. These are sent to the optical laboratory where the fades, wipes, superimpositions, flips, etc., are printed onto a duplicate negative.



Meanwhile, the narration is recorded on magnetic tape. The announcer speaks his lines while the "rough cut" is being projected in front of him on a screen, so he can time his narration and synchronize his words with related action on the screen.



This magnetic tape of the narration is then mixed or "dubbed" at a re-recording session where the narration is blended with sound effects and music into the composite magnetic-sound track. This magnetic track is then re-recorded to a photographic negative sound track which will be printed on the final positive film.

Then the laboratory makes a "composite" or "married" print where the picture is printed from the optical duplicate negative and the sound is printed from the re-recorded sound negative.

Finally, the print of the commercial is screened by the agency, producer, and Kodak for final approval.

High School Photo Contest

If you have a high school student in your house, you'll want to alert him or her about the 14th annual Kodak High School Photo Contest. There will be 328 cash prizes totaling \$10,400. The contest runs from January 1 to March 31, 1959, but any picture taken since April 1, 1958, can be entered.

Any public, private, or parochial school student (grades 9-12) in the U. S. or its territorial possessions is eligible. Any number of snapshots (black-and-white only) can be entered, taken on any make film, with any model camera. There are four broad classifications: (1) School activities (2) People (no school pictures) (3) Pictorials (4) Animals and Pets. For details and contest aids, write to Kodak High School Photo Contest, Rochester 4, N. Y.

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