

Kodak

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SPRING 1959

MOVIE NEWS

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WHAT TO SHOOT—HOW TO DO IT

for Spring 1959

See pages 2 and 3

Spring...

and so many exciting targets for your movie camera

Spring begins officially on March 21. While your local weatherman may not be able to deliver a warm spring day for you, it is a sure sign that "outdoor" weather is close at hand. It's truly an exciting time of year . . . with so many wonderful subjects to record for your personal movie diary.

Perhaps you can add a few subjects of your own to this list . . . Easter . . . gardening . . . flowers . . . Mother's Day . . . kite flying . . . Armed Forces Day . . . Memorial Day . . . Flag Day . . . weddings . . . school track meet . . . church picnic . . . graduations . . . fishing . . . golf . . . roller skating . . . mumblety-peg . . . Father's Day . . . birthdays . . . all grand scenes to see again and again on your movie screen.

Whatever your subject or occasion, plan to shoot it in sequence. A sequence always turns out better than an animated snapshot, and you don't use a bit more film to do it. Try these ideas for filming sequences — you'll like the results, and so will your viewers.

SHOOTING CODE

e.c.u.—extreme close-up

c.u.—close-up

m.s.—medium shot

l.s.—long shot

EASTER SUNDAY (MARCH 29)

- e.c.u.** Hand holding colored egg with the word "Easter" stenciled thereon
- l.s. & m.s.** Of children looking for eggs
- c.u.** Youngster triumphantly holding up egg
- m.s.** Family leaving house for church
- l.s.** Church
- m.s.** Family going in
- l.s.** People streaming out of church; *m.s.* of family chatting with another group
- c.u.** Mother removing dinner from oven
- m.s.** Family dinner

Close with a scene of the youngsters being tucked into bed with a new or favorite Easter toy.

SPRING GARDENING

- e.c.u.** "Spring" headline in magazine or newspaper advertisement
- c.u.** Man's hands pulling on work gloves
- c.u.** Woman's hands pulling on garden gloves
- m.s.** Coming out of garage with garden tools
- c.u.** Spade cutting into garden soil
- m.s.** Boy using rake on lawn
- c.u.** Father lifts flower flats from car trunk and starts for garden area
- m.s.** Mother and Father agreeing on planting site . . . she walks off
- c.u.** Father planting
- c.u.** Boy leaning on rake
- m.s.** Mother with lunch, at rear door
- e.c.u.** Father looks up
- e.c.u.** Boy looks up
- c.u.** Mother places lunch on outdoor table
- m.s.** Boy runs, father walks to table
- c.u.** Lunch
- c.u.** Mother leads them back to work
- m.s.** Boy waters plants as father watches
- c.u.** Father and boy playing mumblety-peg



WEDDING

- e.c.u.** Newspaper announcement of the engagement (headline alone, or shoot a scroll title of the entire write-up) or **e.c.m.** of engagement ring
- m.s.** Bride-to-be addressing invitations; **c.u.** looking over her shoulder to read one
- m.s.** Gift table
- c.u.** Bride adjusting her veil
- l.s.** Church or home where wedding will take place
- m.s.** As guests arrive, make a series of brief shots
- m.s.** Groom and best man arriving
- m.s.** Arrival of bride and bridesmaids (Photo lamps are oftentimes not permitted in a church. However, there is seldom objection to these lights in shooting the bride and groom coming down the aisle as they leave the church.)
- m.s.** Couple leaving the church
- l.s.** Reception. Move in for medium and close-up shots of the bridal party and immediate families. Of course, you'll film the cutting of the wedding cake and the bride as she tosses her bouquet. But also catch unposed scenes of guests.

PARADE

(Armed Forces Day, Memorial Day, and Flag Day all fall in May and June. Chances are that your town or city will have a parade on one of these occasions. Be sure to arrive early and, if possible, stand at a corner where the parade will turn, and where, of course, the sun won't be shining into your camera's lens.)

- e.c.u.** Article about parade in local paper
- l.s.** Crowd waiting along both sides of the street
- l.s.** Vanguard of parade moving toward you
- l.s.&m.s.** Different elements of the parade as they go by. You can follow them by panning slowly with your camera. Never pan in the opposite direction. (With a turret camera or auxiliary lenses, you can vary your viewpoint without moving a step. For example: a wide-angle view of a

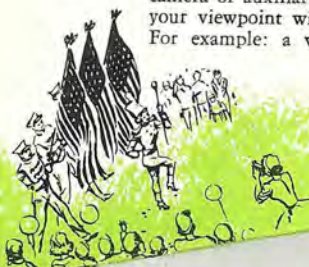
whole band, a regular view, then a telephoto close-up of the drum majorette.)

- m.s.&c.u.** Side action such as the expressions on children's faces; vendors selling balloons, food, and souvenirs
- l.s.** Last unit going by and the crowd streaming into the street

GRADUATION

- e.c.u.** Hands holding commencement program. Open program and point to name of your graduate
- m.s.** Graduate putting on cap and gown
- l.s.** Crowd of people going into building or stadium where exercises will be held
- c.u.** Family and friends going in
- l.s.** Procession of graduates
- c.u.** Your graduate marching by (If outdoors, you'll want to get a few shots of the crowd, speakers, and the graduating class. A telephoto lens will enable you to get close-ups from way back, particularly of your graduate receiving his diploma — adding interest to your movie.)
- l.s.** Recessional
- c.u.** Graduate showing his diploma to Mother and Dad
- e.c.u.** Hand holding diploma (If there is a dinner or party in honor of the graduate, you'll naturally want to record it as the finale to your movie. First get a long, establishing shot, then move in for medium and close-up shots. Get plenty of close-ups of the graduate and his Mom and Dad.)

An important point — you can't put off your Spring movies. If you want to shoot the first crocus, the burgeoning bud, or the local parade, you really have to do it while it's happening. Now's the time to check your camera to make certain it's in good working condition. Most photo dealers will do this for you without charge.





For theater installations
EASTMAN 16mm PROJECTOR, MODEL 25B



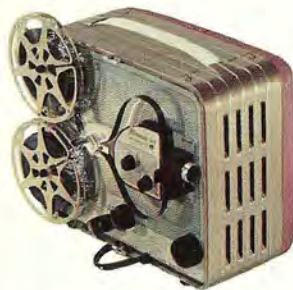
(Top — above)
Make your own 16mm sound movies
KODASCOPE PAGEANT SOUND PROJECTOR,
MAGNETIC-OPTICAL, Model MK4

(Bottom — above)
16mm sound projection at a budget price
KODAK PAGEANT SOUND PROJECTOR, Model 8K5

ONE CAN SPEND

several thousands of dollars for a Kodak movie projector, but this isn't necessary unless one requires the finest 16mm theater installation (see Model 25B above). Of more interest to the personal movie-maker is the fact that the same research, engineering, production facilities and, most important, professional experience that are behind this theater projector are also available for the manufacture of all Brownie and Kodak movie projectors which begin at prices well under a hundred dollars.

What this means is that Kodak is able to use the technical knowledge and resources necessary for the professional field to manufacture better personal movie projectors for less money. Whatever your need — 8mm or 16mm, sound or silent — there's a Brownie or Kodak model for you. Ask your photo dealer for a demonstration.



Best values in the low-cost 8mm field
BROWNIE MOVIE PROJECTORS



For the biggest, brightest 8mm shows
KODAK SHOWTIME 8 MOVIE PROJECTORS



Finest 16mm silent models
KODASCOPE ROYAL PROJECTOR
KODAK ANALYST MOVIE PROJECTOR

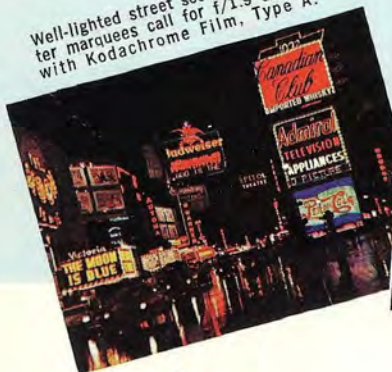


EXPOSURE TALK

Did you know that you can shoot color scenes like the ones shown here using just the available light? You can if your camera has an $f/1.9$ lens ($f/2.7$ is fast enough

when the lighting is brilliant and concentrated) and is loaded with Kodachrome Film, Type A. For example, marvelous color movies can be made of stage entertainment, ice shows, the circus, and boxing matches. Times Square at night, or any other "gay white way," lighted signs, campfires, and well-lighted buildings are all excellent material for your camera.

Well-lighted street scenes and theater marquees call for $f/1.9$ setting with Kodachrome Film, Type A.



When the lighting is both brilliant and concentrated, try $f/2.7$.



If the lighting is softer or colored, $f/1.9$ or wider.

CLOSE-UPS

are best for
spring flowers

Do you have a flower garden? Flowers are wonderful in any color picture, but too many movie-makers are content to take just one over-all shot of the flower bed. You can get a lot more satisfaction if, after making this obvious shot, you move in close and follow it with a short series of striking close-ups of individual blossoms. Your standard camera lens does a pretty good job in close-up work — even fixed-focus lenses. On a bright $f/8$ day, you can shoot about as close as 3 feet from your subject with the standard 13mm lens of the Brownie Movie Camera. This narrows the field covered to about a foot wide.

Slip a 3+ Portra Lens over this camera lens and you can move in as close as 10 $\frac{1}{2}$ inches to span a field only 3 $\frac{1}{2}$ inches in width. Imagine this projected on your screen, 3, 4, or 5 feet wide! Brownie Movie Camera owners can use the Brownie Movie Titler Outfit to make extreme close-ups, too.





HAVE YOU TRIED THIS?

Animated movies can be as elaborate as filming your own cartoons — or as simple as producing a title that seems to write itself. Even if your camera is not equipped to make single-frame exposures, you can do it by flicking the lever lightly so as to expose only one or two frames at a time.

To make a title like the one shown here, put a sheet of solid-color poster paper on the floor and have a set of title letters on hand. Mount your camera firmly on a tripod — and pointing downward. Use your light bar for illumination. Shoot a couple of seconds of the plain paper, and then add a letter at a time, exposing each one for two or three frames. After the last letter has been added, run your camera at normal speed for another few seconds.

Similarly, a clever animated title for a vacation movie can be made easily by photographing the tracing of your route on a map. A heavy crayon will do. Trace an inch and shoot a frame — alternately.

JI

It's easy to make
an animated title

JIM GRADUATES

FRO

By adding letters
one at a time,

JIM GRADUATES FROM CENTRAL HIGH

it seems to write
itself.

Obviously, the shorter the line you add between flicks of the exposure lever, the smoother the animation effect.

For single-frame exposures, set your camera at 16 fps, and close down your lens opening a full stop from what the normal exposure would be. For example, if you have two reflector flood lamps three feet from your title subject, the exposure would be $f/8$ using Type A Kodachrome Film; for single-frame shots, use $f/11$.



New

RETURN CARTON
FOR YOUR PROCESSED FILM

For several months now, 8mm and 16mm movie-makers have been receiving their processed Kodachrome Movie Film from Kodak laboratories in smart-looking new cartons. These cartons have the familiar Kodak "corner curl" — which means "processed by Kodak." The 8mm size is little more than half the

thickness of the film carton previously used.

There is ample space on the new cartons for a description of the subjects filmed.

If you've been in the habit of putting roll numbers or other information on the film carton before you send it in for processing, remember now to record this in another way, since you will not receive the same carton back.

Occasionally, Kodak labs receive film without adequate customer identification, which delays or prevents return of the film. As an added safeguard against your film going astray, always print your name and address on the yellow band that is packed around each roll (not magazines) of Kodak movie film.

SEND "DUPES" OF YOUR BEST FILMS

Duplicates not only protect your valued originals from wear and damage, but they also make grand gifts for folks and friends away from home. Kodak offers this service through dealers to both 8mm and 16mm users. Kodachrome 8mm Duplicates from original 8mm Kodachrome Films list for 13½ cents a foot; minimum charge per order is for 50 feet, \$6.75. Kodachrome 16mm Duplicates from original 16mm Kodachrome Films list for 18 cents a foot (silent) and 22 cents a foot (sound); minimum order, \$10.

Prices include lightweight return reel in carton up to and including 50-foot 8mm or 200-foot 16mm. Longer lengths are returned on the appropriate Kodak Movie Reel complete with film can at no extra charge.





Q. When the camera spool is not marked, how can I be sure whether the second half of my 8mm film has been exposed? Mr. V. R., San Diego, Calif.

A. Look at the outside end of the film on the spool. If the film has been run through the camera only once, the legend "KOD HALF EXP" will be seen punched through the Daylight Film or "KOD A HALF EXP" through the Type A Film.



Q. Can I use a telephoto lens attachment on my Brownie Movie Camera? Miss E. L., Yonkers, N. Y.

A. You can indeed. Ask your dealer for a Kodak Telephoto Converter (\$14.75). No adapter is required.

Q. We would like to know if we could have a duplicate made of a movie we took in 1950 at our daughter's wedding. Mr. H. A. C., East Syracuse, N. Y.

A. Yes. See page 6.

Q. My new 8mm camera has a dial showing frames per second. How do I use this? Mr. J. J. S., Hatboro, Pa.

A. Check your camera manual for specific instructions. Perhaps this brief explanation will be of help: 16 frames per second is the standard filming speed. 8 fps will double the speed of action as you see it on your screen, giving you the furious pace of an old-time comedy. 24, 32, 48, or 64 fps give you various degrees of slow-motion on your screen. Many subjects can be made more interesting, more amusing, or more dramatic by use of non-standard speeds. But don't forget to change the lens opening to counterbalance your change from normal 16 fps filming.

Q. I would like to have my movie camera cleaned and checked. Please let me know where I can have this done. Mr. F. F., Kew Gardens, N. Y.

A. Your photo dealer is your best bet. He either has facilities for doing it, or he can send your camera to the manufacturer to have it done.

Q. What filter do I need for my 1929 camera to use indoor Kodachrome Film outdoors? Mr. F. R. S., Hot Springs, Ark.

A. Kodak Daylight Filter for Type A Color Films is the filter to use regardless of the make or age of your camera. However, many cameras more than 15 years old require adapters that are now obsolete. Check with your photo dealer to see if he can fit your particular camera.

Q. Can I have 8mm films made from 16mm originals and vice versa? Mr. B. D., St. Paul, Minn.

A. Yes. Kodak does not offer this service, but if you're interested, we'll be glad to send you a list of concerns that do. Write to Sales Service Dept., Eastman Kodak Co., Rochester 4, N. Y.

Q. How long do bar lights last? Mr. M. F. S., Berlin, N. H.

A. The light bar or movie light itself should last indefinitely. The reflector flood lamps have a rated life of about four hours. When they start to turn black, they are losing illumination output, and it's wise to open up your camera lens a bit to compensate.

Q. How can we get a snapshot made from our movie film? Mr. E. V., Englewood, Colo.

A. Kodak makes Kodachrome Enlargements up to 2½ x 3¼ inches from 8mm Kodachrome Film, and up to 4 x 6 inches from 16mm frames. The price is \$2.25 regardless of size. Ask your dealer to request a Kodachrome Enlargement, Special Size. Many photo finishers — perhaps your own — make black-and-white enlargements from movie film.

Q. How can I keep my pictures from jumping? Mr. J. M. P., Baltimore, Md.

A. Hold your camera rock-steady and let your subjects do the jumping. If you still have trouble, check your instruction manuals to make certain you are properly threading both your camera and projector. And if you still have trouble, better have your camera and projector checked.

Q. Can movies be taken facing into the sun if my camera lens is shaded? Mr. W. F. G., Lunenburg, Mass.

A. Yes. Back-lighting can give you a dramatic rendition for some of your scenes. However, if you want to get the detail of your shaded subject, open your camera lens a half or full stop.



Q. What is the relationship between f/ openings and camera speeds? Mr. J. K. P., Miami, Fla.

A. Both affect the amount of light that reaches the film. For example, if the correct exposure is f/8 at the standard speed of 16 frames per second, a camera operated at 32 frames per second will give each frame only half the exposure time, and therefore the lens opening should be set at f/5.6 to let in twice as much light.

Many of the questions we receive are answered in more detail than we have space for here in other Kodak publications such as **Better Movies in Color** (35¢), **Kodak Movie Photoguide** (\$1.75), and **How to Make Good Home Movies** (\$1 and \$1.95). See your photo dealer.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

Return Postage Guaranteed

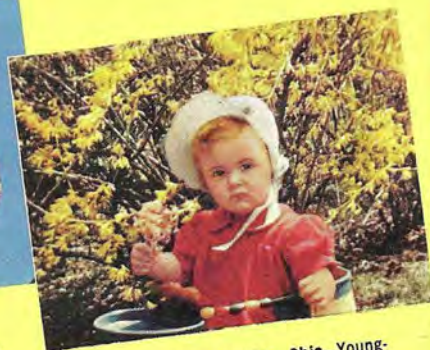
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GOOD SHOTS



Walter Sasman, Camillus, N. Y.—Mr. Sasman used a titler to move in for this extreme close-up of the yellow pansy. A show-stopper when projected many times actual size. f/8.

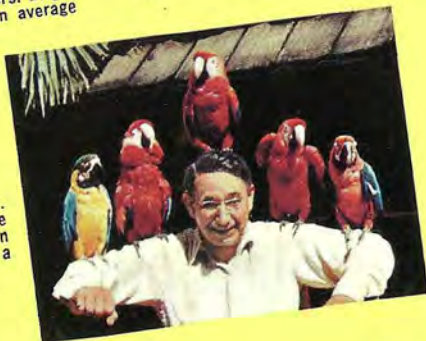


Ed Turriffin, Mark Center, Ohio—Youngsters are favorite targets for most movie-makers, and this young miss out for a ride in her stroller was no exception. It was a bright sunny day and f/8 was the correct setting.



Walter O. White, Temple City, Calif.—When Mr. and Mrs. White were in Honolulu, part of their sightseeing included the Kodak Hawaii Hula Show. Mr. White brought back some wonderful vacation footage, including this shot of the hula dancers. Bright sun with brighter than average surroundings, f/11.

Frederick N. Joy, Cranston, R. I.—Mr. Joy got into his own movie for a scene that was shot in the "Parrot Jungle" in Florida. This is one way of assuring a colorful setting. f/5.6 - f/8.



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