

Kodak

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MOVIE NEWS

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SPECIAL ISSUE

**INTRODUCING NEW
AUTOMATIC CAMERAS
AND PROJECTORS**

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Kodak Colorama at Grand Central Terminal in New York City. Transparency measures 18 feet high and 60 feet long.

MAKING MOVIES OF THE "BLUE ANGELS"

When it was decided to shoot a Colorama of the "Blue Angels," the U. S. Navy Flight Demonstration Team, Kodak's TV programmers thought that a film showing how this Colorama was made would make an exciting movie. Here is a first-hand account of how it was shot, as told to your *Movie News* editor by John Stott, Kodak's crew manager of the photo expedition.

"We hied ourselves off to Key West to join the 'Blue Angels' and to set up a shooting schedule that would fit in with their practice flights. First scenes were take-offs of the four jets in diamond formation with as many as three motion-picture cameras operating simultaneously, one in the control tower of the field and two at opposite sides of the runway where the planes became airborne. There is no way to describe the experience of seeing these four planes hurtling down the runway toward you, with full afterburners on, and then flashing by and up! And the noise! A totally deaf man could 'hear' this noise since it actually rattles your bones.

"We set up our camera at the end of the

runway to get a head-on shot of a takeoff. With a telephoto lens on our camera we kept the formation full-screen from the time they were airborne until they flashed directly above us as we tilted up to a directly overhead shot.

"Later, we took off in the photo plane (P2V Neptune bomber) to film the actual



Lt. Bob Rasmussen of the "Blues" checks camera angle with photographer Ralph Amdursky of Kodak.

shooting of the Colorama. Our altitude varied from 5,000 to 10,000 feet, depending on the cloud formations. While Lt. Mark Perrault of the 'Blues' took hand instructions from the photographer and directed the formation by radio, we shot

(Continued on page 12)

SHOOTING FROM THE AIR

Commercial airliners don't fly close enough to other planes for you to film air-to-air. But there are wonderful opportunities for you to get ground-to-air and air-to-ground movies. Start your reel before take-off time to film the hustle and bustle of airport activities. And then get a shot of your plane as it lands and as it taxis up.

Get a seat in the back of the plane, if possible. When you take off, aim your camera out the window, forward with a bit of the wing in view. Once you're airborne, you can shoot any-

thing that looks interesting. Aerial views of natural wonders are indeed breathtaking. To reduce the bluish haze encountered at high altitudes, it's a good idea to keep a Kodak Skylight Filter over your camera lens. When you approach your destination, shoot as much of it as you can. This will make an excellent introduction to movies made at your destination. And, try to "land" your plane. Get the same acute-angled view of the wing as the runway comes up to meet you. A brief shot of the airport and the passengers coming off the plane, and you have a sequence of some wonderful footage.



David was 4½ when we took this close-up.



Harriet got this shot of me and the boys. Ricky was 2, David 6.



"We make home movies, too"

by Ozzie Nelson (*The Adventures of Ozzie & Harriet*—ABC-TV)

Harriet and I probably have the most complete home movie diary of any family in the country. We have filmed 39 half-hour shows every year for the past 8 years, and when we rerun an early film, we're always amazed how the boys have changed. (No comment on how *I've* changed!) I know you're going to say that these aren't home movies—they're professional TV shows. Actually, I think both classifications are correct. They are professionally made, yet the films are family shows featuring an honest-to-goodness real American family—the Nelsons.

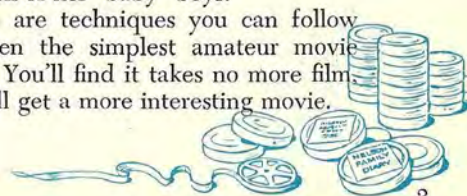
Similarity of techniques

While our TV shows have the benefit of professionals, many of the techniques employed can—and should—be used by any amateur movie-maker. Techniques such as shooting in sequences, not random shots . . . checking camera finder for best angles and composition . . . plenty of close-ups. We naturally have to have a script in filming our TV series, which is not necessary in making personal movies. However, it helps to have an idea or story in mind. This way, you can shoot in sequence and end up with a story and not

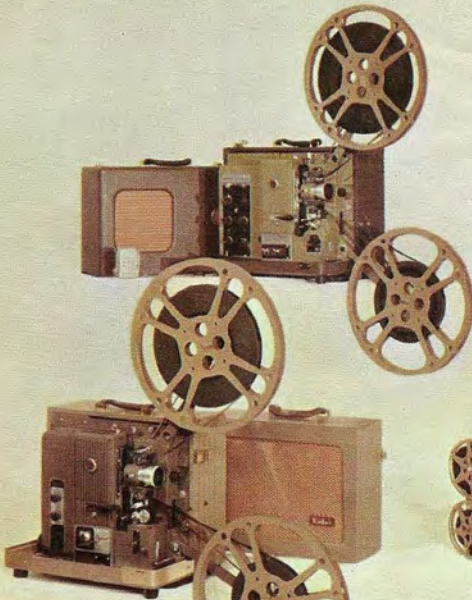
just a series of animated snapshots of the family waving at the camera lens.

There are other similarities between filming our TV show and personal movies. One that comes to my mind is the use of on-location titles, such as road signs or well-known landmarks. Titling by implication doesn't interrupt the continuity of the film, yet it does establish locale which is as important in a home show as in a TV show. Also, it pays to check your camera finder for the best angle from which to shoot. We always do. There's an easy rule to remember about this, and that is to shoot when the scene within the frame of the camera's finder *looks right*. Some of the things that make it look right are: *Depth* (objects in the foreground give depth to background objects); *Camera angles* (don't shoot everything at eye-level); and *Color contrasts*. Make sure you include plenty of close-ups. Believe me, Harriet still gets misty-eyed when she sees "bigger-than-life" movie portraits on the screen of her "baby" boys.

These are techniques you can follow with even the simplest amateur movie camera. You'll find it takes no more film, yet you'll get a more interesting movie.



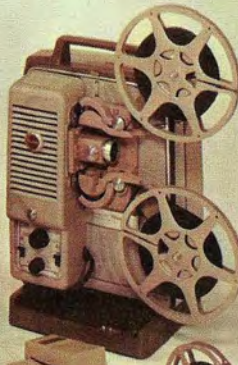
FORGIVE US FOR
we're awfully proud



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SOUNDING COMMERCIAL...BUT

of our new cameras and projectors



If the next few pages in this special issue of *Kodak Movie News* make your fingers itch to try out a new movie camera, please forgive us.

The fact is that Kodak has such wonderful new cameras and projectors just going on the market that we're almost bursting with pride and eagerness to tell interested movie-makers like yourself all about them.

They're not just new models with more attractive design — although that's part of the story. More important are the basic new features. Features that take all the guesswork out of exposure, features that simplify loading, eliminate threading, give higher, more efficient light power, provide built-in accessories.

On the following pages you'll see a bright new projector hardly bigger than a telephone and just as light. Another, with super-brilliance, that practically grasps the film from your fingers to do the complete threading and take-up by itself. Cameras that make their own lens adjustments just by their sensitive reaction to light conditions.

Two famous names

Fully capable of producing top-quality 8mm movies are the Brownie Movie Cameras and Projectors. They are low in cost, yet they contain everything essential to good shows. They are America's, in fact the world's, most popular movie products and



the greatest value one can find in the 8mm field.

The 8mm movie-maker who wants the ultimate in de luxe features, fine appearance, and convenient operation will be fascinated by the cameras and projectors bearing the "Kodak Cine" nameplate — the finest name in movies.

Your friendly photo dealer

If you wish to enjoy the flexibility, the added skill, and increased pleasure in movies that some of these new prod-

ucts can give you, don't feel that you're necessarily committed to what you already have. Talk to your dealer.

In general, you'll find the man behind the counter at your photo dealer's a friendly person who shares your enthusiasm and interest in movie-making.

You'll also find him happy to show you these latest cameras and projectors. He may want you to try them. If you're interested, he'll then likely suggest that you trade in your present equipment . . . and if you've ever missed a scene because of wrong exposure or not being ready, or if you've ever thought of threading a projector as something of a chore, you'll probably consider his offer carefully.

Most dealers we know are accurate at estimating the trade-in and remarket value of photo equipment. And most people we've met who have had such dealings were pleased with the fair allowance they received in such transactions.





So AUTOMATIC they almost

Kodak Cine Automatic Cameras



The 8mm Kodak Cine Automatic Cameras set you free to concentrate on the creative side of movie-making, confident that each scene will be correctly exposed.

Under automatic control, the "electric eye" adjusts the fast $f/1.9$ lens system to changing light. If a cloud passes across the sun, don't worry about the change in lighting. The camera takes care of it. There are two signals which warn you when there isn't enough light for proper exposure. One is visible as you look through the viewfinder and the other is on a dial on the side of the camera.

Master any situation

Under tricky lighting conditions or for special effects, you can switch the Kodak Cine Automatic Cameras to manual lens control by means of a "lock-in" device.

For example, in a scene with extreme lighting contrasts you may wish to expose for one of the extremes instead of the average. You can do this by manually "locking in" the lens at the extreme setting you want. The meter dial on the side of the camera always shows what f /stop the meter is reading.

Built-in filter

A "Type A" filter is built into the cameras, which enables you to use indoor Koda-

chrome Film outdoors. Switch it in place, and a signal automatically appears in the finder and the letter "A" shows in a window on the front of the camera.

Camera of the future

A film-index dial adjusts the "electric-eye" meter for ASA film speeds from 10 to 40 for faster color films of the future.

The enclosed telescopic viewfinder adjusts to individual eyesight — it's easy to sight through, even if you wear glasses. Finder shows regular, wide-angle, and telephoto views.

Other de luxe features include an automatic-reset footage indicator, easy-load case, parallax correction.

Price of the single-lens model, \$92.50. Turret model, complete, \$124.50.



Bright light energizes meter's "electric eye," closes down lens so only a small amount of light enters.



On hazy or cloudy days "electric eye" opens wider. Constantly adjusts so all your movies are correctly exposed.



Under dim light the "electric eye" opens the camera's fast $f/1.9$ lens to its widest aperture. It signals if light becomes too dim.

TAKE and SHOW your movies for you

Kodak Cine Showtime Projectors



Model A20



Model A30

Here are two new 8mm projectors that take any fuss or fumble out of showing personal movies. You simply flip the switch and place the film leader at the top sprocket feed — from there on the automatic Showtime takes over. It does the entire threading job — right onto the take-up reel — and starts the show, automatically.

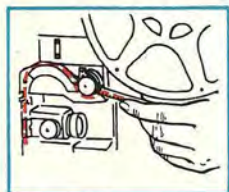
All you have to do is sit back and watch your audience enjoy the biggest, finest, brightest 8mm show they've ever seen. A new high-lumen projection lamp plus specially designed shutter and pulldown enables either automatic Showtime to show your movies up to 5 feet wide with brilliant results, and the $\frac{3}{4}$ -inch $f/1.6$ lens

keeps them sharp corner to corner.

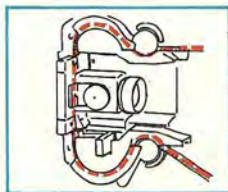
The new Kodak Cine Showtime Projectors give you control of forward projection, reverse, "stills," and power rewind from one illuminated panel. The 400-foot reel capacity lets you program uninterrupted half-hour shows.

Other features are: folding reel arms for easy setups, lifetime lubrication, built-in-case design, storage space for two 400-foot reels. Model A20, above left, is \$137.50. Model A30 has all the same features plus these: variable-speed control to compensate for line-voltage variations, AC-DC operation, and a Kodak Presstape (dry) Movie Splicer fitted to its cover. It is priced at \$167.50.

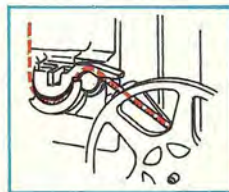
Prices are list



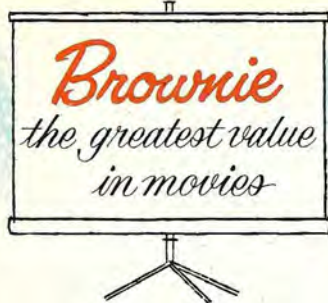
Sprocket feed automatically grasps film from your fingers . . .



passes it through gate and loop guides then . . .



feeds it onto take-up reel — and starts the show, automatically.



**Fully automatic and at
a Brownie price**

**Brownie Automatic Movie Camera,
f/2.3**



This is a low-cost 8mm "electric-eye" camera with an extra measure of flexibility. Its meter automatically and accurately controls the lens to record beautifully exposed color movies scene after scene. You can even follow action from bright sun to shade and back to bright sun, and the "electric eye" continually adjusts the lens opening to assure correct exposure. It signals when light is too dim for good movies. No need for focusing, either.

A film-rating selector lets you accommodate the "electric-eye" meter to any

ASA film speed from 5 to 40. This not only will permit you to use faster color films that may be introduced, but you can use the selector to override the automatic controls within a range of several f/stops for filming special effects.

The multi-frame optical finder shows fields for wide-angle and telephoto converter lenses, and has parallax-correction feature. The footage meter resets automatically. The camera's easy access makes loading simpler, and there's a device for preventing film from unspooling. \$74.50.



Multi-frame finder shows fields for wide-angle and telephoto converters.



Fast f/2.3 lens requires no focusing. Everything from a few feet to infinity is sharp.



"Electric-eye" meter sets the lens automatically, constantly, and accurately.



Film-rating selector adjusts meter for ASA film-exposure indexes from 5 to 40.

A brand-new 8mm projector as small and compact as a portable radio

Brownie 8 Movie Projector



Don't let its small size (9" by 4½" by 6½" — and weighing only 5½ pounds) fool you. It performs big. A good-quality projector that will show 8mm films up to 3 feet wide, thanks to its ¾-inch $f/1.6$ lens and new reflector-type lamp. There are no sprockets to thread which makes loading simple and easy. Threading can actually be done while projector is running. It's convenient, too, for long-distance visits when you want to show friends or relatives your movie shots of them.

The Brownie 8 has a unique elevation system. Only the optical center moves, not the whole projector. It is easily adjusted with one hand.

A single knob controls forward projection and rapid rewind. It has 200-foot reel capacity for 15-minute shows, and there's a storage compartment for the power cord which is permanently attached. Like all Kodak movie projectors, it is permanently lubricated — never needs oiling. \$44.50; with carrying case, \$49.95.

Long-time favorites redesigned for greater brightness . . . longer shows

Both Brownie 300 and 500 Movie Projectors provide forward projection, "stills," reverse action, and power rewind. Both have "big-picture" $f/1.6$ lens, built-in preview screen, self cover.

The "500" model has a new high-lumen projection lamp that makes it the most brilliant of all Brownie projectors — shows your color movies up to 5 feet wide. And it accepts 400-foot reels for half-hour shows.



Brownie 300
Movie Projector
\$69.50



Brownie 500
Movie Projector
\$79.50

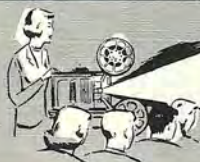
Prices are list

6ways

TO PUT A 16mm SOUND PROJECTOR TO USE



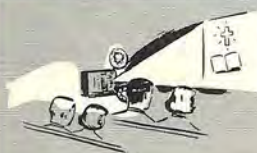
In the home — wonderful entertainment for the entire family



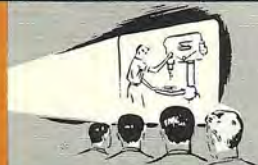
In the school — students learn faster with the aid of motion pictures



At the club — for entertainment or chronicling club activities



In churches — to inspire and teach as well as entertain



In industry — to train and teach employees, to improve public relations



By lecturers — movies add a thrilling dimension to talks and lectures

Who hasn't rented a sound projector and cartoon comedies to entertain a houseful of moppets at a birthday party? Or more serious movies to provide wonderful entertainment for the entire family. There are many excellent 16mm sound reels currently available covering a variety of subjects such as art, drama, history, and newsreels. Many public libraries have film departments. Youngsters understand more clearly, and remember longer, subjects they "see" and "hear." And more families than ever are discovering that there isn't a better sound projector for home use than the Kodak Pageant, Model 8K5. It gives you the brilliant, detailed screenings and quality tonal reproduction that you want—together with ease of operation and maintenance. This Pageant, complete with baffled speaker, 8-watt amplifier, 2-inch $f/1.6$ lens, 750-watt lamp, lists for just \$429.

The Pageant 8K5 is equally ideal for use by lecturers, in schools, churches, clubs, and at the office or factory. Your Kodak dealer can quickly demonstrate all the Pageant features for you.

Your own magnetic sound

With the Kodascope Pageant Sound Projector, Magnetic-Optical, Model MK4, you can *record* and *show* your own 16mm sound movies. Every member of the family can add commentary in his own voice to your movie scenes. Magnetic sound has many applications for industry and education. Here's how it's done:

1. A magnetic oxide stripe is added to any 16mm film, old or new, single or double perforated. (Kodak offers this service — Kodak Sonotrack Coating — through its dealers at 2.8 cents a foot.)



2. Record your own commentary by speaking into the microphone as you project the film. And, if you wish, add music or other sound effects.



3. Play back the sound track you've made by projecting the film again. Made a mistake? Re-record any portion of your first sound track and the correction is made. MK4's reversing feature makes it easy to back up your film at any time.



The MK4 lists for \$850, complete.

Prices are list

Film Your Vacation the Way You'd Describe It

Let's assume you've just come back from last year's vacation. Good friends, naturally, will ask you how you enjoyed yourself . . . where you went . . . how you got there . . . what you did. And you can tell them — in words — perhaps like this:

We all drove up to Clear Lake, in the northern Adirondacks. Left home at the crack of dawn with the car loaded to the gunwales. Allowed time to stop for a picnic lunch and to stretch our legs at one of those state parks along Lake Ontario. Pretty spot—and with plenty of fireplaces and wood. Where is it? I'll show you . . . on this road map.

During the afternoon we rolled upwards through the foothills. Beautiful country — all state-park land, you know. Go miles without passing a house!

We arrived at Clear Lake about five. Nice little cottage they'd reserved for us, with a wide porch overlooking the shore. Just had time to unload and partly unpack so's to have our first swim before supper.

Janet and I knew something about those mountain lakes — so we toe-tested the water, then waded out a bit and splashed our heads and necks before going in. But to the kids a lake's

a lake. They just took headers right off our point. Wow. You should have seen their faces when they came up gasping!

Like that. And that's the way to tell the story in movies. Just the way things happened . . . beginning at the beginning.

Just glance at the underlined words above and you'll see that each one suggests a picture scene or sequence for your movie story. Try jotting down this year's vacation plans and itinerary and see how quickly your 1959 movie begins to take shape! Next step is outlining the scenario.

Trouble is, too many vacation movies start — kerplunk — in the middle of the vacation story — although if you actually did that in life, holidays wouldn't be half the fun.

(Continued on page 12)



Here's how to get continuity in close-ups:

- Hands opening tackle box . . . view of vari-colored contents.
- Hands selecting lure.
- Fingers securing lure to line.
- Fingers setting reel for cast.
- Whirling reel, as line runs out.
- Lure landing on water — and coming to life as fisherman works the line. (You can easily stage this one by having someone drop the lure onto a patch of water right in front of the camera.)
- Hand slowly taking in line . . . foot by foot.
- The lure, as it "swims" in from one side of the screen, and out the other.
- Hand takes in line.
- Lure enters lens field — and is immediately hit by fish! (This, too, can readily be staged. Best way is to have an accomplice shoot a .22 down into the water an inch or two from the lure. And be sure he fires *down* so there'll be no ricochet!)
- Rod tip — as it abruptly dips to the strike.
- Hands taking in line.
- And then — for the first time — a close-up of the triumphant fisherman, and his catch!



Tips for Better Picnic Movies

Just as with the vacation movie described on page 11, the movie story of a picnic should start when the picnic really starts. And that's at home. Maybe even in the kitchen, as the picnic lunch and colorful picnic ware are packed into hampers. If not this, then certainly as you leave the house, load the car, roll through countryside, reach the picnic site, set the table, start the fire. For just as with any good yarn, the picnic story has a climax — the serving of the lunch — which becomes more climactic if you build up to it.

A picnic movie should have a conclusion, too. Two fine finales are shots of campfires or sunsets . . . the ruddy and darkening colors of which effectively mark both the end of the day, and of the movie.



"Blue Angels" (continued from page 2)

inside the P2V to capture in movies the furious tension and activity. First, with the sun angle right and good cloud situations up ahead, the planes got into formation and held it until everything was all set. Then the radio crackled — 'Hold it Skipper—bearing is good—you've got an echelon—good clouds coming up—O.K.!—water on—*now!*—roll—*now!*' And from the planes' wings streamed the crimson vapor and majestically they rolled away as the photographer got his shot.

"While this was going on, we were shooting through the open hatch, getting some excellent movies of the planes peeling away. To give us continuity shots for editing, another Cine-Kodak K-100 Turret Camera was recording this aerial scene from another jet flying nearby."

Making movies of the "Blue Angels" is a spine-tingling experience — one that *you* might actually have. They are scheduled to put on aerial shows in Chicago, Illinois (July 4); Mason City, Iowa (July 12); Corpus Christi, Texas (July 14 & August 7); Houlton, Maine (July 18); Moffett

Field, California (July 25 & 26); Los Alamitos, California (August 2); Cleveland, Ohio (August 15); Baton Rouge, Louisiana (August 23); New York City (August 29); Oakland, California (September 6 & 7); Cheyenne, Wyoming (September 12 & 13). It's worth a trip to the airport to see them —and don't forget your movie camera, because you can get spectacular pictures of their formation flying that you'll want to look at again and again.

"Film Your Vacation" (continued from page 11)

One other thing's as important as the dickens! Make lots of close-ups. Lots of close-ups — as you meet, and study, and enjoy new objects, new friends, new experiences. The speckled 5-inch Jimmy regretfully returned to the brook. The cluster of blueberries so big they almost looked like grapes. The sun-and-laughter wrinkles beside the eyes of the ageless boat-livery man from whom you rented an outboard. A good close-up outspells all the adjectives in the dictionary — and what close-ups a movie camera can make!

EXPOSURE TALK

Correct exposure for average subjects on a bright, sunny day is $f/8$. This is true whether you're in Maine or Miami, and whether it's summer or winter. The catch is that word, "average." The sunlight is no brighter at one time or place than another, but the light-reflecting quality of your scenery or subjects often is.

If you use one of the new Brownie or Kodak Cine Automatic Movie Cameras, the "electric-eye" meter will automatically adjust your lens opening to the correct setting. Otherwise, you should keep in mind that when shooting over light sand, such as the scene shown here, or in other brighter-than-average surroundings, you normally would close down your lens a full stop for average-bright subjects — $f/8$ to $f/11$, for example. If you film average subjects close-up in a brighter-than-average setting, try a half-stop reduction.

Whether you use an automatic camera or not, you will find that a filter can improve scenes shot over water or sand. If your camera is loaded with Daylight



Close down your lens a full stop for brighter-than-average scenes such as this one.

Kodachrome, a Kodak Skylight Filter will warm up scenes that otherwise would be on the blue-white side. This filter does not require any change in exposure setting. If you use Type A (indoor) Kodachrome Film outdoors, the Daylight Filter will give you the same correction.

**SAVE
THE
"NEWS"!**

We have prepared an attractive and convenient portfolio for filing your issues of **Kodak Movie News**. Just send 10 cents in coin, to cover handling, to **Kodak Movie News**, Eastman Kodak Co., Rochester 4, N. Y.

Shoot Your Own Zoo Parade!

Most grownups like to go to the zoo . . . every now and then. All children like to . . . as often as some grown-

up can be talked into taking them. One good reason for grownups to agree to the trip is to make movies. Movies of **both** — the inhabitants of the zoo and of the children themselves — for there are few better opportunities for capturing priceless close-ups of children than when they are absorbed in the antics of furred, feathered, or flipped acrobats.

With a little forethought you can come up with a favorite reel of audiences young and old. Cage-sign close-ups for titles. Then a short sequence of the inmate. Then your youngster . . . who, shortly, leads your audiences to the next sign, and next sequence.



Try This for a Garden Sequence

Want to pack a punch into a flower-garden film? Then try this simple filming formula!

Lead off with a general view of the garden — and with (the reason for which you'll shortly understand) your ultimate objective dead center. Then move a few strides closer . . . and shoot again. Now closer still — with one plant, one superb blossom, still in the center of the finder. And then get as close as you normally can with your camera . . . which may be about $3\frac{1}{2}$ feet, covering a target 12 inches wide.

Now for the climax. With a Portra Lens, telephoto lens, or with a titling device — whichever is most readily available — zero in on but an inch, or two, or three, of that blossom. Inches which will be crisply and colorfully reproduced feet in width on your living-room screen!





Sidney Moritz, Tappan, N. Y.—Here's a familiar summer sight — one too often overlooked by movie-makers. Mr. Moritz used a telephoto lens for this close-up shot. f/8.



Edmund H. Thorne, West Hartford, Conn.—A 4-inch telephoto lens was used to capture this close-up view. The squirrel was busily eating berries from the dogwood tree in Mr. Thorne's front yard. f/8.



John T. Hopf, Newport, R. I.—This is an aerial view of the start of a Newport-Annapolis yacht race which Mr. Hopf shot several years ago off Brenton Point at Newport. f/11.



Albert K. Werst, Roosevelt, L. I., N. Y.—A nice breeze added motion to an otherwise static scene. Since this shot was made before Hawaii and Alaska became states, we know there are only 48 stars in this flag. f/8-11.

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.

Roy N. Smith, Torrance, Calif.—Mr. Smith discovered this lovely bed of red tulips in Heidelberg, Germany. A dramatic follow-up shot for any movie diary would be an extreme close-up of a single tulip blossom. f/8.



LETTERS TO THE EDITOR



Q. Where do I take my movie film to have it developed by Kodak? Mr. L. D., Great Neck, L. I., N. Y.

A. You can take it to any Kodak dealer and ask him to send it to a Kodak Processing Laboratory, or, you can purchase a Kodak Prepaid Processing Mailer from your dealer, and then mail your exposed film directly to the nearest Kodak Processing Lab. Processed film is returned to you via first-class mail. Price of the Mailer is the same as Kodak's processing charge.

Q. I have some 8mm film which my brother-in-law would like to have copied. Is this practicable? Mr. B. McD., New York, N. Y.

A. Yes indeed! Kodak offers this service through dealers to both 8mm and 16mm users. Kodachrome 8mm duplicates from original 8mm Kodachrome Film list for 13½ cents a foot; minimum charge per order is for 50 feet, \$6.75.

Q. It seems that I sometimes miss shots that I have probably taken on the leaders or trailers. Can you tell me how long they are? Mr. E. L. M., Oakland, Calif.

A. There is a 4-foot leader and 4-foot trailer on each roll of 8mm film. The trailer at the end of the first half of the roll becomes the leader when the camera is rethreaded for exposure of the second half. A 100-foot roll of 16mm Kodachrome Film has a 6-foot leader and a 3-foot trailer. These lengths are in addition to the length of film specified on the carton, so you can load and unload your camera in subdued light without fogging the picture area. Your camera footage meter, or camera manual, tells you when the leader is run off and when the trailer is reached.

Q. How many feet should I shoot of a subject for best results? Mr. T. L. S., Conrad, Mont.

A. There is no set formula. All movie scenes should not be "5 seconds" or "10 seconds" in length. It's the variety of scene length that gives a movie pace and tempo. For average subjects, shoot as long as you think you'd like to see each one on your screen. For unusual subjects, shoot as long as it must be for you to get the action you want.



Q. Should I use a filter in shooting color movies with artificial light outdoors? I've been told yes and no. Mr. J. C. V., Dallas, Texas.

A. We assume you mean well-lighted street scenes at night and the like. Load your camera with Kodachrome Film, Type A, and shoot without a filter.

Q. What is the "universal" distance setting on the focusing lens of my 8mm camera? Mr. A. C. C., Tuckahoe, New York.

A. It is the setting (about 15 feet) for fixed-focus use. Subjects from a few feet to infinity will be sharp; the minimum camera-to-subject distance varies with the lens opening. Your camera manual should show you this minimum distance for each lens opening.

Q. Does the altitude—mountains versus lowlands—have any effect in making movies? Mr. C. S., Houston, Texas.

A. Yes and no. The sun isn't brighter in mountainous country, but scenery often is. Close down your lens setting half a stop for distant views, but when shooting close-ups of people in mountainous surroundings, use the same settings you would use anywhere else. Since there is a light blue haze at high altitudes, it is wise to put a Kodak Skylight Filter over the lens.



Q. When taking movies indoors during the day and using a light bar for illumination, should the window shades be drawn? Should the room lights be turned off? Mr. J. I., Brooklyn, N. Y.

A. Yes — do draw the window shades to keep out the daylight. No — it isn't necessary to turn off the room lights.

Q. Is it ever permissible to "pan"? Mr. W. A., Fullerton, Calif.

A. Generally speaking, it's best not to pan. Occasionally there is a reason to do so. For example, at the beginning of a scenic sequence to introduce the locale. Panoram slowly and steadily, and only on distant objects. Pan to the major point of interest — never away from it. (Don't confuse panning with following action, which is one of the virtues of movies.)

Q. We seem to get red and white spots in our films. What are we doing wrong? Mr. C. K., Brooklyn, N. Y.

A. The sun or lights are shining directly on your camera lens or filter.

Q. Can I get 35mm slides made from 8mm movie-film frames? Mr. H. T., Hales Corners, Wash.

A. Yes. Kodak does not offer this service, but our Sales Service Department, Rochester 4, New York, will be glad to send you a list of firms that do.

Metropolitan Museum Gives New Recognition to Photography as an Art Form

Photography as a fine art won new acclaim recently when New York's world-famous Metropolitan Museum of Art opened a special exhibit of 80 outstanding black-and-white and color photos in a new gallery that, hereafter, will be devoted exclusively to displays of fine photography.

"The Saturday Review of Literature" also devoted a special issue in May to photography as a fine art. Events such as these should, in the long run, prove of value to all photographers — still or movie.

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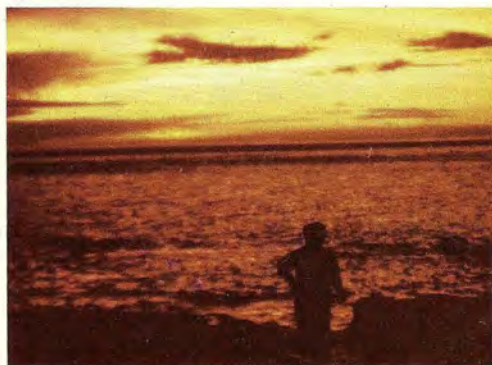
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Permit 6

Sunsets ... and how to shoot them



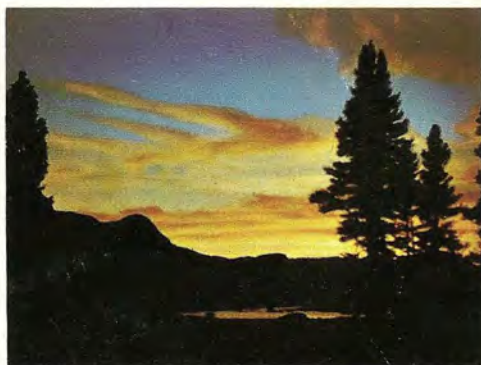
by Norman L. Meir, Chicago, Ill.



by Carl L. Roethke, Saginaw, Mich.

Exposure isn't especially critical in shooting sunsets, but you'll find that normal exposure estimates don't hold since you're shooting **at** the sunlight, not **by** it . . . direct instead of reflected light. Your lens setting will vary from $f/5.6$ to $f/1.9$ or $f/1.4$, depending on the position of the sun. To shoot quite breathtaking sunsets, use the following rule of thumb for exposure settings.

If the sun is above the horizon but partly obscured by clouds so you can look at it without eyestrain, set your camera lens at about $f/5.6$. When the sun's at the horizon and still partly shielded by clouds, open up to $f/2.7$ or $f/2.8$. If the sun has just set, open the lens wide to capture the brilliant afterglow.



by Earl H. Tettleton, La Crescenta, Calif.

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

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