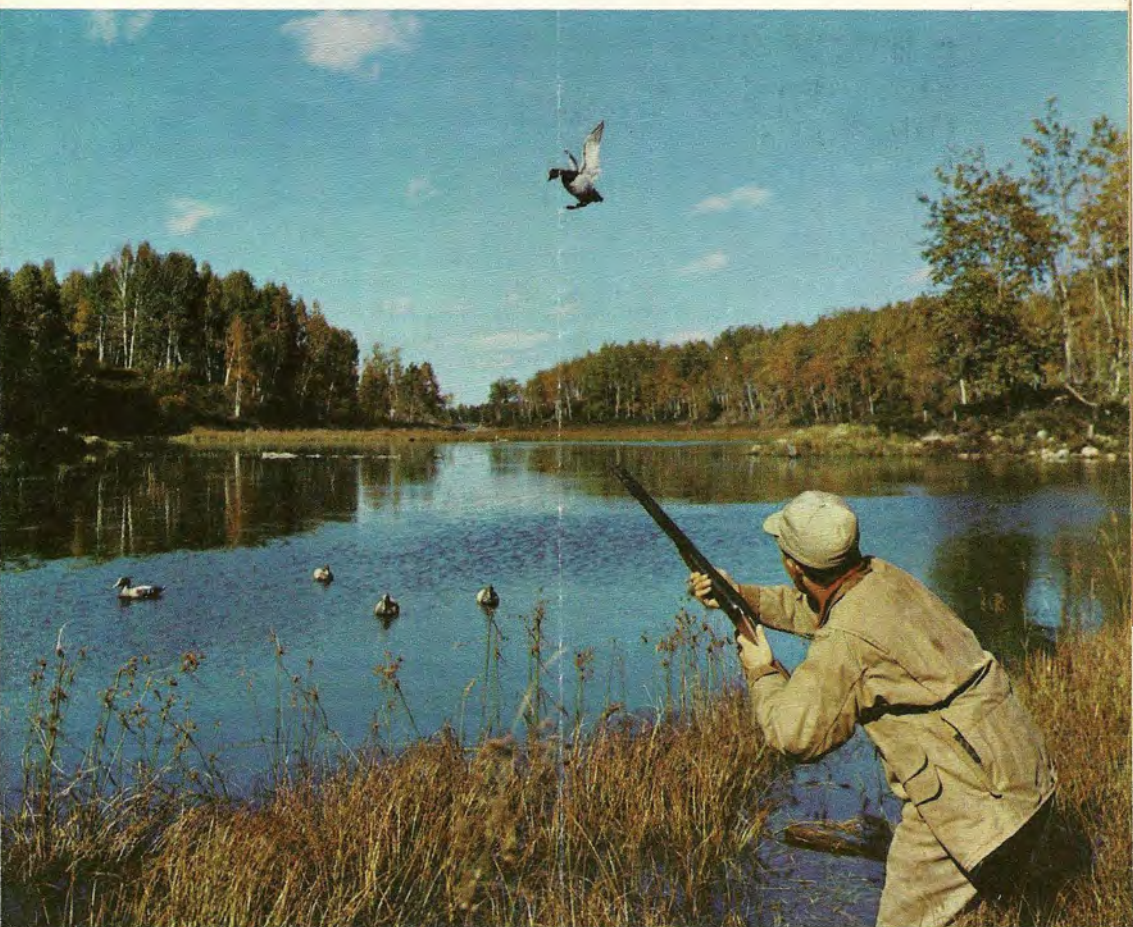




MOVIE NEWS

Published by Eastman Kodak Company, Rochester 4, N. Y.



Calendar of Fall Movie Ideas

See pages 4 and 5



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How to make Good Indoor Movies

- ① Load up with Type A Kodachrome Film
- ② Attach your camera to a movie light bar
- ③ Check easy guide on light bar for right lens opening to use — then shoot!

Sounds almost too simple to be true—yet that's all there is to it.

The movie light bar holds both camera and lights. The distance of the lights from your subjects determines the level of illumination and, therefore, the lens opening to be used. Photo-cell equipped cameras such as the new automatic Brownie Movie or Kodak Cine Cameras measure object brightness for you. For all other cameras there's a guide printed right on the light bar which spells out the correct lens opening for various light distances. If, let's say, you'd estimate the distance to be 4 to 6 feet, the guide says shoot at $f/4$. If 6 to 8½ feet away, shoot at $f/2.8$. No need to measure. A good guess is good enough.

Check your lamps

The foregoing suggestions are for a 2-lamp bar—such as the Brownie 2-Lamp Movie Light, priced at but \$5.95. The Kodak 4-Lamp Movie Light lets you stand even farther back with lights and camera and cover still larger targets. As for the brilliant 300-watt reflector flood lamps—they're priced at only \$1.25 each. With

any kind of luck they'll last for months and months of normal indoor movie-making. But no lamps will last forever. As soon as they show signs of blackening, replace 'em—for blackened photofloods lose some of their punch and lead to underexposed indoor movies.

Dual-purpose color film

Nothing less than Type A Kodachrome Film in your camera will do for indoor shooting—that's for sure. But you can squeeze off some outdoor shots, too, on the same roll or magazine . . . if you have a low-cost Kodak Daylight Filter for Kodak Type A Color Films. With this filter slipped before the lens when shooting outdoors, "Type A" achieves the same speed and color balance as regular Daylight Kodachrome.

Twice the range . . . from a single roll or magazine of movie film!



CAN'T TRAVEL?

SEND MOVIES!



More and more families have discovered that personal movies are the nearest thing to seeing people themselves. Family visits are infrequent for Mr. and Mrs. Rothacker of Ft. Worth, Texas, since their nearest relatives are in New York and New Jersey. However, they do have personal movies to do the visiting for them. You know the wonderful anticipation of seeing your own movies as soon as they are returned from the processing lab. Just imagine the thrill of watching action and color scenes of children, grandchildren, and other relatives you haven't seen for many months—or even years.

Letters from our readers indicate

that many other families make it a standard practice to send their films flying across the country so one-half of the family can always see what the other half is doing. Some loan their movies, while others have duplicates made and send them away. Kodak makes color “dupes” from 8mm and 16mm Kodachrome Films, and your dealer is the man to see for this service.

Speaking of dealers, they have discovered that the new Brownie 8 Movie Projector is a favorite with grandparents and others who regularly receive 8mm films from out-of-town members of the family. It's an ideal choice because of its price (\$44.50), compactness, and ease of use.

What Does “mm” Mean to You?

Occasionally a reader writes in to say he is a bit confused by all the “mm” numbers other than 8 and 16—basic film sizes. Numbers such as 6.5mm, 13mm, 25mm, etc. refer to the focal length of lenses. The focal length considered normal is about twice the diagonal of the exposed part of the picture frame: $\frac{1}{2}$ inch or 13mm for

8mm film, and 1 inch or 25mm for 16mm film. A lens with a shorter-than-normal focal length includes a larger picture area and is called a wide-angle lens. A lens with a longer focal length includes less picture area, but gives larger image size of the area covered. These are known as long-focus or telephoto lenses.

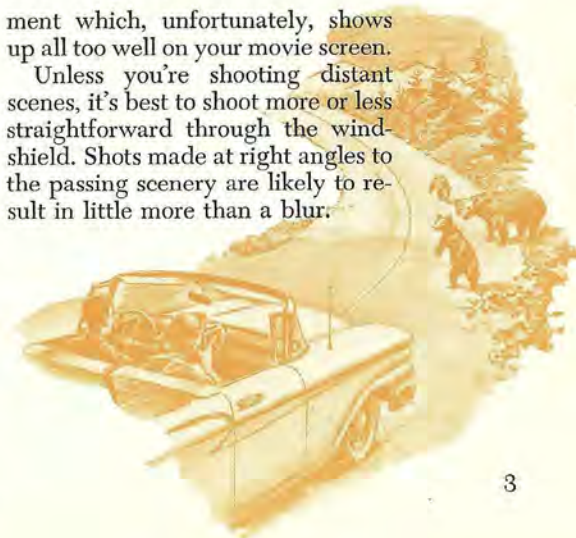
Tips on Shooting from a Moving Car

Such movies can be very effective, and often are used to tie together two or more scenes. The chief difficulty is too much motion—the jiggling of the car.

If the car is moving over a smooth road, you can help to hold your camera steady by mounting it on a board that rests on opposite window sills of the car. Tripods can seldom be used because of space. Probably the best recommendation is to hold the camera in your hands as steady as possible, keeping your elbows in close, rather than against any part of the car. Such holding of the camera makes the body a shock absorber. If you brace against any part of the car other than the cushions, you'll get more camera move-

ment which, unfortunately, shows up all too well on your movie screen.

Unless you're shooting distant scenes, it's best to shoot more or less straightforward through the windshield. Shots made at right angles to the passing scenery are likely to result in little more than a blur.



10 Movie Ideas

FOR YOUR FALL SHOOTING

Considering outdoor opportunities only—take a look at the season's partial movie menu at the right! Summer's lazy languor is over and done with. Fall's tang is in the air, and up-and-at-'em is the order of the day. What a colorful and action-packed calendar of movie targets is indeed yours in the weeks to come.

The first thing to do, of course, is to see that your camera is loaded with Kodachrome Film.

Then you'll want to pick your movie targets . . . and think about them a bit. Although we've a few little scenarios below . . . just for ideas . . . we're not proposing that you follow them shot for shot, or even that you write your own. But we would like to suggest that you make *movies* with your movie camera. Let it tell a story, pretty much as you'd tell it if you were talking it. Somewhat like this

COUNTRY COLOR

(Don't know how you feel about it . . . but we've always felt that fall is a time to abandon the car along some country lane, and take a walk through the bordering fields and woods. Foliage is the attraction, but build your shots around the family.)

1. A short sequence of family getting into car and then backing out of the driveway—as viewed from the front porch.
2. A nice long sequence of your car rolling along a country road. Pick a good spot and signal the driver to come on by you.
3. From the side of the road—members of the family getting out of the car and pointing to the scenery in back of you.
4. From the opposite side—a view of the scenery you are about to investigate.
5. Now start your walk—and record it with a series of long, medium, and close-up shots.
6. Try some back-lighted shots of the sunlight filtering through the leaves. With $f/8$ right for bright sun on average-colored subjects, try $f/5.6$ for back-lighted, light-colored leaves . . . $f/4$ for darker, crimson foliage.

4

- 1 Hunting or fishing trip
- 2 Junior playing football in back yard
- 3 Painting the trellises
- 4 Pulling boat out of water; closing cottage
- 5 Walk through countryside
- 6 Back to school
- 7 Setting up bird-feeding station
- 8 Foliage feeding of mums; bringing in potted plants
- 9 Raking fall leaves and burning them
- 10 High-school or college football game

7. From inside the car—returning from the walk . . . then continuing on your way.
8. Through the front windshield—approaching a farmer's stand.
9. From behind the stand—selection of fruits and vegetables . . . cider jug being filled.
10. Facing into the setting sun—a long shot of your car receding into the distance and out of the scene.

DOG'S LIFE

(If you're going hunting this fall, how about—if only to show the elasticity of movie-making—shooting the opening sequences from the *dog's* viewpoint?)

1. From a dog's-eye vantage point—an upward shot of the house telephone.
2. The boss looks up from his book.
3. The lady of the house also looks up . . . rises, saying "I'll answer it."
4. She calls from phone—"It's for you."
5. The boss, telephone in hand, nods his head in pleased agreement.



6. The lady of the house registers interest in the phone message.
7. The boss explains with enthusiasm . . . gets gun out of closet or cabinet.
8. The dog — meaning, of course, the *camera* — gets up off the floor and hurries over to the boss' chair at knee level. The boss grins down at the dog — er, camera — and reaches out hand to pat it. (This is bound to be a little jumpy here and there as you carry a camera, with its exposure button locked in running position. But who cares. It'll be effective, too!)
9. The boss, as viewed from knee level, checks and cleans gun . . . then looks at watch. He gives goodnight kiss to lady of house.
10. Bit of blank film.
11. An alarm clock jiggles on a bedside table . . . the boss' hand reaches out to quiet it.
12. The boss' stockinged feet sliding into hunting boots.
13. The boss carefully placing gun in car . . . then turning to snap fingers at camera — which moves briskly forward and upward onto car's front seat.
14. The retreating house, as seen from the car.
15. Viewed through the windshield of the approaching car — the boss' hunting companion waiting on his front steps.
16. As now viewed from the *back seat* — an over-the-shoulders, through-the-windshield shot of inviting countryside.
17. Ditto — as the car pulls into a lane.
18. The boss, gun loaded, waving the camera to come forward.
19. A few brief, semi-blurred shots as the running camera "follows" a scent across a few feet of field and toward a thicket — then s-l-o-w-l-y swings to rivet its attention on a single patch of brush.
20. For the first time from the boss' own eye level — *the dog frozen on a point*. (From here on, we imagine, you'll want to devote most of your movie shots to the dog — true hero of most hunting holidays, and always graceful and fascinating film fare.)

TOUCHDOWN!

(Big games, whether in big bowl or on local school field, write their own continuity from ticket-taking to the final tally titled on a scoreboard. No less important, and probably every bit as significant, are back-yard practice sessions wherein Pop imparts his pigskin know-how to the younger generation. Which, in part, might go like this)

1. As viewed from small-fry height — Pop showing how to hold and pass a football.
2. His audience gazing attentively upwards.
3. Pop demonstrating how to catch football.
4. More rapt and low-level attention.
5. Pop showing how to use high knee action and straight arm. He then hands ball to member of audience.
6. Pop catches ball . . . takes off on long run.
7. Younger generation charges in to intercept.
8. Mom covers eyes in horror.
9. Small fry dives at unseen target.
10. Pop . . . prone . . . football clutched to be-grimed and gasping countenance. Camera slowly pans away to . . .
11. Young 'un — arms grimly locked around Pop's fallen feet!



So there you have a few . . . and just a few . . . of the season's picture reasons. Some happenings may merely be the targets of a few short shooting bursts. Others you may want to build up into fairly complete movie features. Together they can tot up to a fine and colorful record of just about the most important period of your lives. NOW. For it's easy for "now" to become elusive. Perhaps you're planning a drive into the country some early weekend so's to lay in a supply of fall fruits and vegetables — pretty darn colorful movie targets in their own right! Is your camera going along on this trip? Or next? Better make it "this" — if you want to be sure to get yourself some foliage sequences. As some writer has aptly phrased it — "The pictures you want to enjoy tomorrow you must take today."



HAVE YOU TRIED THIS?

You can perform sheer magic with your movie camera just by holding it upside down when you shoot. Swimmers leap out of the water onto the diving board, boys make impossible jumps over high walls, all kinds of objects fly through the air to you at a snap of your fingers, cars seemingly crash into walls or trees without a scratch. How is it done? Shoot with your

camera upside down, and when you receive your processed film, turn the scene end for end and splice it back in your reel.

With 8mm film, you *also* have to turn the film over to keep the sprocket holes on the right side. This necessitates refocusing your projector lens for that particular length of film, and try not to include any lettering because it will appear backwards.

Start the sequence illustrated here with the car's front bumper against the garage door and with your subjects inspecting the "damage." After they get in the car, the driver backs it out of the driveway as fast as he can. When you reverse your processed film, it will look as though the car is going to crash into the garage.



Look out! You'll go right through the garage.



How did you ever stop in time?



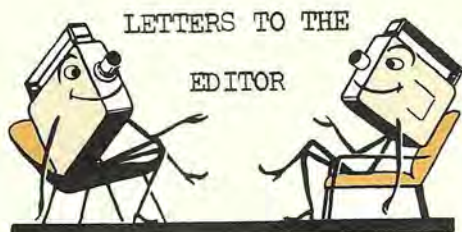
Not a scratch, either. I can't understand it.

Let Mother use the camera

Too often the movie camera is regarded as Dad's and it never leaves the shelf while he's away at the office. Unfortunately, this means many priceless moments are never filmed for the family movie diary. The solution is quite simple: have him leave his

camera loaded and ready for Mother to use. If she says it is too complicated for her, he can preset the necessary adjustments so she can just aim and shoot. Or, let Mother have her own model. The Brownie Automatic Movie Camera is as easy to use as the family toaster. Its electric eye automatically sets the right lens opening for every light condition for beautiful movies right from the start. Only \$74.50. And most dealers offer terms as low as \$7.50 down.





Q. Can I do "upside down filming" with my 8mm camera? Mr. R. B. McL., Bradford, Pa.

A. Yes, see page 6.

Q. May I suggest that you produce an inexpensive binder to hold all issues of the News. Mr. H. H., New York, N. Y.

A. Such a portfolio is available. Send 10 cents in coin, to cover handling, to Kodak Movie News, Eastman Kodak Co., Rochester 4, N. Y.

Q. I would like to know if Kodak has an 8mm projector with different speeds. Miss B. E. M., Eveleth, Minn.

A. Yes — not only with variable speeds, but fully automatic, too. Ask your dealer to show you the Kodak Cine Showtime Projector, Model A30.

Q. Is Kodak Tri-X Film available in 16mm magazines? Mr. S. M., Chicago, Ill.

A. Yes, but only on special order through Kodak dealers, and in minimum quantities of six magazines.

Q. Does Kodak have a titling service? If not, how can I do it at home? Miss M. H. K., Providence, R. I.

A. Kodak does not offer this service, but your dealer undoubtedly has an easy-to-use titling outfit that will fit your camera.

Q. What's the best way to clean my camera lens? Mr. P. A., Somerville, Mass.

A. Wipe the surface gently with either a lens tissue or a clean, soft, lintless cloth. By wrapping this around a wooden match stick, you will be able to get at the edges. Removable lenses should be unscrewed to allow occasional cleaning of the rear face.

Q. Should my movie film be cleaned by a professional? Mr. H. B. W., Cushing, Okla.

A. It isn't at all necessary. Buy yourself a 4-ounce bottle of Kodak Movie Film Cleaner (with Lubricant) for 95 cents. Place your film on a rewind or use your projector, then moisten a lintless cloth with the cleaner and squeeze until almost dry. Draw the film slowly through the cloth. By holding the cloth close to the supply reel, the film will be dry by the time it is wound onto the take-up reel.



Q. How can I put sound on my 16mm films that are already processed? How much would it cost? Mr. B. J. M., Rosedale, Md.

A. Have a magnetic oxide stripe added to your films. Kodak offers this service, Kodak Sonotrack Coating, through its dealers at 2.8 cents a foot. You then record your commentary and/or music as you project your film on a magnetic projector, such as the Kodascope Pageant Sound Projector, Magnetic-Optical, Model MK4.

Q. With Kodachrome Film, is it necessary to use a filter on a sunny day? Mr. W. J. F., Detroit, Mich.

A. For average movie subjects, no. When shooting at high altitudes or over a large expanse of water or snow, a Skylight Filter will help to minimize the effect of the light blue haze that is present.

Q. What is the best way to help my 11-year-old get started in movie-making? Mr. S. F., Chicago, Ill.

A. Go over your camera manual with him, and then let him shoot a roll of film with your supervision. You will find a lot of helpful information for him as well as yourself in the 35-cent Kodak booklet, "Better Movies in Color." Your dealer can supply you.



Q. What is the proper exposure for slow-motion shots? Mr. E. F., Jr., St. Simons Island, Ga.

A. Standard speed is 16 frames per second. If you set your camera to operate at 32 fps, you must open your lens one full stop for correct exposure. At 64 fps you would open your lens two full stops from the standard setting.

Q. Where can I trade in my old movie camera on a new Kodak Cine electric-eye model? Mr. R. W. J., Glenview, Ill.

A. A great many dealers accept trade-ins. Check with yours.

Q. Are lighting conditions different in European countries? Mrs. L. J. L., New Orleans, La.

A. No.

Q. How can I submit some "Good Shots"? Mr. P. W. S., Mayfield, Pa.

A. See back cover.

Q. What's the secret of getting natural, unposed shots of relatives and friends when they come for a visit? Mr. L. E. W., Montgomery, Ala.

A. Have their attention directed towards something away from the camera so they appear not to be conscious of the fact that you are making movies. A telephoto or converter lens helps since you can then get close-ups from way back.

Prices are list

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.

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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.



Mrs. Lorus J. Milne, Durham, N. H.—The Milnes do a lot of traveling every year, but this shot was made practically in their own back yard. Mrs. Milne posed her husband in the foreground to lend depth to the scene. f/8.



Torrey Jackson, Marblehead, Mass.—The avocet is considered by many to be our most beautiful shore bird. Mr. Jackson got this shot of one in its native habitat at the Bear River Wildlife Refuge, Brigham City, Utah. f/8.



Howard G. Demro, Lena, Wisc.—Extreme close-ups of fall foliage such as this maple leaf are quite dramatic when projected many times larger than actual size. Mr. Demro made this following a medium distant shot. f/5.6-8.



Peter Outcalt, Cincinnati, Ohio—Any football game provides an abundance of color and action, and Mr. Outcalt had his camera on hand for this one. It was a bright sunny day, and the correct setting was f/8.