


Kodak

MOVIE NEWS

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*How to shoot
your Christmas
Movie* see pages 2-4



The Week Before Christmas and...



One way to introduce your Christmas movie.

Christmas, the children's firm conviction to the contrary, just doesn't up and happen. It begins days and weeks before Christmas Day—and so should a proper Christmas movie in which the 25th is the climax of the full holiday story. The more completely your movie builds up to the climax, the more significant and enjoyable will be your reliving of this holiday.

Outdoor preparations

The first evidence of the holiday, we'll guess, will be the hanging of the Christmas wreath on the front door—and a fine opening shot it will make for your movie.

Then there are the delivery trucks that hurry to the house with mysterious and heavily wrapped packages. No reason why you can't get a shot or two of this event to intersperse with other shots made from outdoors of young and curious faces, noses flattened against windowpanes.

There's lots of excitement, too, on downtown sidewalks and in downtown show windows. Maybe there's a Christmas parade. Very probably there's a sidewalk Santa into whose kettle it would be nice to show little brother or sister popping some Christmas pennies. Window and building decorations are a colorful camera challenge . . . and from within at least one shop it should be possible to shoot out, so's to show the wide-eyed children looking in. And surely the youngsters have a name or two on their shopping list for

**not a moment too soon
to start shooting
your 1959 Christmas
movie story!**

which they will buy gifts to carry home.

Then, of course, there's the fragrant and once-a-year Christmas tree to be carefully selected and stowed in the family car!

Indoor preparations

This is where you'll find and film most of the holiday's big doings. And to capture them whenever and wherever they occur, you've only to press the exposure button of a loaded movie camera mounted on a handy light bar. A camera loaded, of course, with Type A Kodachrome Film—which, if you care to, you can use outdoors with good results by simply shooting through a Daylight Filter.

Where to begin indoor Christmas filming? When the opportunities begin. Perhaps starting with you, addressing and enclosing your Christmas cards. Perhaps the opening of the cards you receive—and their arrangement on mantelpiece or bookcase. Perhaps late-hour wrapping of presents and their concealment.

Christmas starts early in the kitchen, too. Christmas cakes or cookies or candies or puddings or jellies. Maybe jumbo-sized gingerbread men to be hung on the tree.

The pace steps up even faster on Christmas Eve—and it's fortunate indeed that indoor movies have become so downright easy to make. For you'll want lots and lots of shots of the children. Most to stay right in the Christmas story. Yet some, probably, to be put aside for inclusion in each child's "growing-up" reel. Do the children in your family help decorate the holiday tree? What a chance for color movies *this* is, as the tree is brought in from outside and secured to its standard—

and first the lights, and then the strings of tinsel or popcorn, and then the long-familiar ornaments are carefully unwrapped and hung in position. A good sequence here: Dad, seen from the youngster's viewpoint, w-a-y up by the ceiling as he affixes the topmost decoration . . . the little fellow, head cocked critically, as viewed from Dad's eye level . . . and then the two of them, hands clasped behind backs, as they study the finished tree.

Of course the youngsters, although with obvious regret, must eventually get to bed. *There's* a shot or two or three. And then, downstairs, packages come out of hiding and are arranged under and about the tree. Small toys and goodies are stuffed into mantelpiece stockings. Soon everything is ready—just as the children will see it in the morning.

This you won't want your movie camera to overlook. So, plugging in the light bar you make one last Christmas Eve shot of the richly glowing room . . . and then there's a close-up of your hand turning off the lights to briefly darken your screen before the curtain is raised for . . .

CHRISTMAS 1959

Slipperd and bathrobed youngsters, as they tumble excitedly down the stairs

From in front . . . as they pause, bewildered by the wonders they face

From in back of them . . . as they then rush to the tree or fireplace stocking

Mom holds up the first package, and calls out the name of a young and lucky recipient

Chubby fingers struggle with ribbon and wrappings . . . a chubby face breathlessly concentrates

Just what he wanted — yet was so afraid Santa might have forgotten!

More and more presents . . . and a growing kaleidoscope of colorful gift wrappings around each member of the family

And again the children . . . now dressed . . . absorbed in a new-favorite toy or game

The browning turkey being basted . . . the crimson jelly slipped into its dish. The golden potatoes or squash. *The call to Christmas dinner!*

Your family, gathered before the Christmas feast . . . rich in reasons to be thankful . . . rich in moments to be remembered in movies.

Merry Christmas!



Another preview of good things to come.



Your movie light can serve you outdoors, too!



* Surely a grand Christmas Eve movie subject!



Christmas Day and the favorite toy!

CHRISTMAS and CLOSE-UPS

AS YOU CAN SEE from the previous pages, many sequences of your Christmas movie are naturally close-up views. Shown here are but six shots which you can make real close up, and you'll think of many more—so many you could almost shoot your entire holiday movie that way.

Chances are you can move in close enough using the standard lens on your camera. If not, you can get an inexpensive close-up attachment or use a titler that fits your camera. Your dealer will be happy to help you. Extreme close-ups of Christmas cards, tree ornaments, gifts, table decorations, and excited kids will fill your screen bigger than life, and you'll find that these are the shots that evoke the ooohs and aaaahs from your viewing audience.

Since the finders of most movie cameras don't "see" precisely the same field as the lenses (known as parallax), be sure to correct for this when shooting close-ups (6 feet or less) by tilting camera up slightly, after framing subject in finder.



New Year's Eve Movie Ideas



This is when friends are in party mood, party clothes. This, indeed, is a top opportunity for capturing those always important movie subjects—*grownups*.

It's so easy, too, to make indoor movies when both camera and photo lamps are mounted on a "shoot-from-the-hip" movie light bar. And—depend on it—twelve months from this January 1, the screening of your 1960 New Year's film is sure to be the first movie hit of '61!

A little movie something like this:

Each guest—up close—upon his or her

arrival in living room or game room

Animated groups—until all are shown
Needle arm dropping on dance record—and several couples dancing

The mantel clock as its hands approach 12—and the gay exchange of good wishes between good friends

The buffet table—as guests serve themselves and then gather in informal groups

A sprig of mistletoe above a doorway—then a downward "pan" to the host and hostess as they raise their glasses to wish everyone "Happy New Year."

Children are great actors ... if you can keep them from acting

Talk about a perfect pair—children and movies are it!

Children, naturally, are every parent's favorite picture subject. Children, also naturally, seldom stay still at picture time, or any other time. How nice it is, then, that a movie camera hopes they won't!

Some of the things that make for won-

derful growing-up movies in the latter? Don't you believe it—it's both in the close-up of the rock samples, and in that of a boy's eager face. You can suggest bits of action. Ask him to hold a piece of rock up before him as he tells you about its type and importance. Do you have a movie titler? You really should—because its title frame can



derful growing-up movies are shown on this page. There are lots of others, and nothing—repeat, nothing—will enlist a youngster's cooperation quite as fast as, "Hey! Let's get a movie of this!"

Sometimes the activity will be just play. Sometimes serious stuff. Sometimes a coloring book, or a toy airplane to be assembled. Yet sometimes a treasured stamp or rock collection. Not much of a

also frame any other small object.

The little lady in your home is every bit as fine a camera target—and play acting just seems to come naturally to the distaff members of every family. Bake her own cake in Mom's big kitchen-oven? *Goody!* Set the table for a doll's party? *Oh, let's!*

Come to think of it—what better place could there be to make home movies than your home? What better time than now?

Don't Put Your Camera in Cold Storage

Too many persons miss out on wonderful winter footage because they put their camera away from Christmas to Easter. If you live in the snow country, there's plenty of outdoor movie fare that definitely belongs in your diary—snowball fights in the back yard, ice skating, sledding and tobogganing, ski trips, to name a few. And if you live or spend your winter vacation in tropical area, you will want movies of your boating, swimming, golfing, and other family activities.

Exposure. Making movies over sunlit snow is about the same as on a brilliant summer beach. Your subjects in both cases are bright, and average exposure settings won't do. However, correct exposures are easy to estimate.

The correct lens setting for average subjects in bright sunlight using Kodachrome Movie Film is $f/8$. But snow scenes and light sand are brighter than average and they reflect more light. Thus you should close your lens opening one stop—from $f/8$ to $f/11$ —which cuts the light reaching the film by 50 per cent. If you have people in the near foreground whose activities are the primary source of interest in the scene, set your lens halfway between 8 and 11.

Filters. Normally you don't need a filter to make good color movies with Kodachrome Film, which "sees" things just about as you do. But shooting over snow or sand and water are occasions when a filter can serve you well. The Skylight Filter, for Daylight Kodachrome Film (or the Daylight Filter, if you use "Type A" film) will offset the excessive bluish tinge that tends to be present.

Snowstorms. Do your shooting from some protected location where snow won't get on your lens and blur the

scene you're shooting. In heavy snowstorms set your lens at $f/4$. Over-all scenes of falling snow seldom look as real as you might like. For better effects, try shooting snowflakes falling in front of a dark doorway.

Loading. Best place to load your camera is indoors. With roll-loading models, be sure to leave plenty of space for your loops. Cold film becomes brittle, and brittle film in a "tight" loop may break.

Change in temperature. If you have your camera outdoors in winter's cold for any length of time, it will get chilled. When you take it back indoors, moisture will condense on the lens. Give it a few minutes to warm up and evaporate that condensation before attempting indoor shots, or taking it back outdoors again. If weather is extremely cold, keep camera under your coat when not shooting.

Skiing tips. Same exposure settings as mentioned above. If your camera will shoot slow motion, use it when you can, especially on jumpers. If you use a tripod on snow, be sure to spear its feet into pole rings or it's apt to change position suddenly at a most inopportune time. Actually, you can do very well hand-holding your camera, and it will probably be easier to follow the action. But there's more than the actual skiing for you to shoot—groups eating, signs, close-ups of faces, the ski lift. Get the whole story.



WHAT'S YOUR ANGLE?

Most movie scenes are shot at eye level—yet they needn't be, and often shouldn't be. Different camera angles add variety to shots of the same subject. And sometimes you need to angle your camera downwards or upwards to get the best background for your subject. There's no one vantage point for movie-making—there are several, and by using them, you give your movies that extra bit of spice.

For example, you wouldn't want your



IN MOVIES

Tempo can make any movie lively or dull. What do we mean by tempo? The pace or rate of activity in general. Different camera angles and positions, and varying scene lengths can all be utilized to give your movie good tempo.

For example, you want to film Dad as he shovels the driveway to free the family car after a heavy snowstorm. You could get a medium view and fire away from start to finish of the shoveling job and you would get an insufferably dull film.

To inject good tempo in this ordinary film subject, you would start off with a medium or long shot of Dad approaching the driveway with his shovel. This could run about 10 seconds. Then move in for a shorter and closer shot of Dad; extreme



This upward-angled view is a good one—the blue sky makes a superb background.

close-ups of the shovel as it takes two or three bites; a two or three second close-up of Dad's face. Then move back to show the pile of snow that has accumulated as three or four shovelfuls are added to it. A skyward angle of Dad as he rests on his shovel. A medium shot—Dad still resting—watching a group of neighborhood kids running towards camera and jumping into pile of snow alongside of driveway. Close-up of the kids shot from other side, followed by a medium shot of their rushing on to another play area. Short close-up of Dad sadly returning to his job. Another extreme close-up of the shovel in action—much slower than before. Long shot of Dad removing the final bit of snow, and he then backs car out of driveway.

The tempo comes from variations in scene length, plus changes of field of view and of camera angle. These factors will not only make your film more interesting, but will give you the most "story" for the amount of film used.

THE CASE OF THE DESERVING CAMERA

There are two basic reasons why every camera deserves a carrying case: One is **protection**. Not only does a case minimize the effect of knocks and scratches, but protects the camera, particularly its lens, against dust and moisture. The second reason is **convenience**. It's much easier to "wear" your camera than it is to carry it. And with today's field cases, you just unsnap the drop front and your camera is ready for shooting, even though it's still safely in the case.

The Kodak Field Case for Brownie Movie Cameras

is only **\$6.50**, and the Kodak 8mm Compartment Case which holds camera plus extra film is **\$8.50**. There are other cases for all makes and models of movie cameras. Ask your dealer the next time you stop in for film.

Prices are list



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.



Peter Outcalt, Cincinnati, Ohio—Young Peter was so absorbed with his new cash register that Dad had no trouble in getting some good unposed footage. Similar scenes will abound Christmas morning.



John Jay, Williamstown, Mass.—Mr. Jay exposed for the background on this shot to obtain the silhouette effect. The couple in the foreground adds depth and interest to this winter scene, f/11.



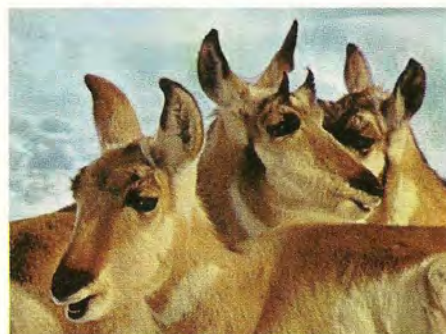
Sidney Moritz, Tappan, N. Y.—This was one of several extreme close-ups that were used to add interest and provide continuity in a prize-winning film . . . an easy-to-get shot for your Christmas movie.



Oscar Horovitz, Newton, Mass.—This shot of Mrs. Horovitz holding a "twin" pineapple was made in Honolulu last year — one stop on their round-the-world tour. f/8 was the lens setting.



W. R. Langston, Houston, Tex.—This close-up shot was part of a sequence made in a kindergarten classroom. The children were absorbed with the teacher's story of Noah and the Ark.



W. L. Wilcox, Omaha, Nebr.—This is one of the many wildlife movie shots Mr. Wilcox has made over a period of several years. This shot of the antelope was made in the Colorado Desert in Wyoming. f/8-11.



There's probably more footage shot at Christmastime than on any other one occasion. Yet we receive relatively few Christmas film clips for "Good Shots" consideration. If you get some good shots this year and can spare a few frames, we'd like to see them.



Albert Werst, Roosevelt, N. Y.—A youngster and his pet make excellent movie targets any time. Mr. Werst made this shot in his own yard last winter. Hazy bright in brighter-than-average surroundings, $f/8$.



S. T. Munton, Bradenton, Fla.—Mr. Munton set his camera lens at $f/5.6$ and used a haze filter for this outdoor shot. It was made in bright shade with sunlight filtering through the tree.



Chester West, Rye, N. Y.—Mr. West had Daylight Type Kodachrome Film in his camera when this fire started. He opened wide to $f/1.9$ for a spectacular record of the burning of this 32-room mansion.



Oscar Johnson, Chicago, Ill.—The colorful plumage of this aquatic bird makes it a wonderful target for any movie camera. A telephoto lens enables you to "move in" for close views. This shot was made at $f/8$.



John Haklik, Staten Island, N. Y.—This particular snowman has long since melted, but not Mr. Haklik's movie record. He shot this while on a trip to Canada. Correct lens setting for this extra-bright subject, $f/11$.



G. B. Westling, Long Beach, Calif.—A breathtaking close-up of a poinsettia taken from 5 feet away using a 75mm lens on the camera, $f/5.6-8$. See page 4 for other close-up suggestions for your Christmas movie.

Make this a "Give and Take"

GIVE movie gifts for a Happy Christmas! **TAKE** movies to save and share the fun!

Maybe it's for Mother—her "own" movie camera, or one for Junior. Here are some wonderful gift suggestions for them. Then, too, friends will ask your advice regarding a "first" movie camera or pro-



Camera-projector movie outfit

▶ This new Brownie 8 Movie Outfit contains America's favorite movie-maker, the Brownie Movie Camera with f/2.3 lens, and the new Brownie 8 Movie Projector. Also included are a 200-foot reel and film can. The camera requires only one simple setting, and the built-in exposure dial shows how. No focusing necessary. The projector is as compact as a portable radio (weighs only 5½ pounds), yet shows 8mm films big and bright—up to 3 feet wide. Complete, \$78.25. Projector alone, \$44.50.



3-lens range at a 1-lens price!

The Brownie Movie Camera, Turret f/1.9, comes lens-equipped to make wide-angle and telephoto as well as normal movie views—all at a twist of the 3-lens turret. Color-coded finder shows which view is best. Just dial the correct exposure, select the lens, aim, and shoot. No focusing. No extra lenses to buy. Only \$67.50.



Indoor-outdoor movie kit

The Brownie Movie Camera Kit, f/2.3, features the easy-to-use camera with f/2.3 lens plus a Brownie 2-Lamp Movie Light and two reflector flood lamps. Another gift package that says, "Open me first" for wonderful family filming—indoors or out. Best news of all is its low price of \$39.95. The Brownie Movie Camera, f/2.3, is available separately at \$32.50.



Stocking Gifts

Kodak Field Cases provide full camera protection. Drop-front design keeps camera ready for instant use. Merely swing the top down. Priced from \$6.50.



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



Christmas

jector. You won't go wrong in recommending any of these for, although their prices are moderate, they are dependable performers. Show this to someone you know who should be making movies.



8mm turret camera with built-in meter

The Kodak Cine Scopometer Camera, Turret f/1.9, eliminates any guesswork in exposure settings. Positioning a pointer, visible in the viewfinder, by turning the coupled exposure dial, automatically sets correct lens opening—indoors or outdoors. Whenever you wish, you can make settings independent of the meter reading. No need to focus lens. Camera comes with built-in filters: Skylight, to offset excessive bluish haze, and Type A, to enable you to use indoor Kodachrome Film outdoors. Other features include: new, improved 3-lens turret for normal, wide-angle, and telephoto movies; enclosed telescopic finder which shows which lens is best for any shot; adjustable eyepiece; automatic reset of footage indicator; parallax correction. Complete, \$99.50.



Automatic camera— Brownie price

The Brownie Automatic Movie Camera has an electric eye that automatically sets its f/2.3 lens for correct exposure. You can follow the action from bright sun to shade and back again, and the electric eye continually adjusts the lens opening to assure correct exposure. It signals when the light is too dim for good movies. A dial on the camera front lets you adjust the meter for exposure indexes from 5 to 40. The multi-frame optical finder shows fields for wide-angle and telephoto converter lenses, and has parallax-correction feature. A great value at \$74.50.

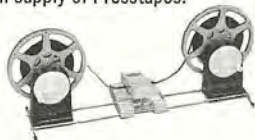
Turn the page for
Projector Gift Ideas

FOR THE MOVIE-MAKER

Brownie Movie Titler Outfit makes 8mm titling easy—even scrolls—using any Brownie Movie, Kodak Cine Automatic, or Scopometer Camera. \$15.95. (Requires 31-cent photoflood lamp.)



Kodak Presstape Editing Outfit handles 8mm and 16mm reels through the 400-foot size. Presstape Splicer fits onto base of rewind for easy use. Revolutionary, dry way to splice films. \$14.95 with supply of Presstapes.



Brownie Projection Screen has 22 x 30-inch beaded surface. Easy to set up, store. \$4.95.

Kodak Projection Screen has full 40 x 40-inch beaded surface, plus tripod stand. \$16.95.



Tips on Choosing

Your very first one—or a new

Whether you're in the market for your first movie projector, or are in need of a new and better model than you now have, there's one on these two pages that will suit your needs — as well as your pocket-book. They're totally new from design to operation to provide the maximum light on the screen per watt of illumination. And, as we mentioned on the previous page, they are wonderful for Christmas giving. Here are basic points to consider when buying a movie projector:



Brownie 500 Movie Projector

This new, improved model of a long-standing favorite features a high-lumen lamp for extra-bright screenings, and accepts 400-foot reels for uninterrupted half-hour shows. Provides reverse action, "stills," and power rewind. Handy preview screen included in projector cover. Has fast f/1.6 "wide-angle" lens that shows your movies 4 feet wide from a 16-foot distance. And it's lubricated for life at the factory — will never need oiling. Built-in-case construction. \$79.50.

Brownie 300 Movie Projector has most of the features of the above model such as reverse action, "stills," preview screen, etc. Comes with 300-watt lamp and accepts 200-foot reels. \$69.50.



Brownie 8 Movie Projector

Don't let its small size (9" x 6" x 6½"—5½ pounds) fool you! It performs big! Thanks to its special reflector-type projection lamp, efficient optical system, and fast lens, you get bright screenings up to 3 feet wide. Its no-sprocket threading makes for extremely quick and simple loading. Single knob controls forward projection and rapid rewind. Has 200-foot reel capacity for 15-minute shows. Never needs oiling. \$44.50; with carrying case, \$49.95.

a New 8mm Projector

and better model

EASE OF OPERATION . . . it should be a model that's easy for you to set up, thread, and operate. Built-in-case construction is good to have for easy handling and convenient storage.

ADEQUATE ILLUMINATION . . . be sure it provides the necessary screen illumination from the distance you will be projecting your films.

OPTICAL SYSTEM . . . your projector lens should be of a quality to give over-all clear, sharp pictures.

EXTRA FEATURES . . . best way to decide on extra features is by demonstration. Automatic threading and loading are great conveniences. Reverse action and "stills" can give extra fun.

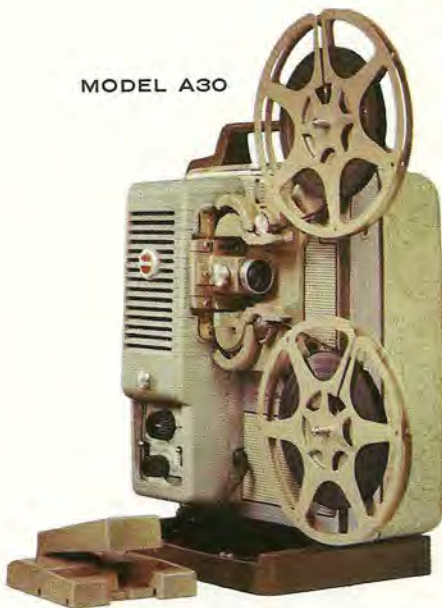
MAINTENANCE . . . the most frequent cause of projector breakdown is under- or over-oiling. See that the model you buy is lubricated for life at the factory and never needs oiling. Permanent lubrication also means quieter operation.

If you don't now own a movie projector, or if your films are not as bright and colorful as you think they should be, ask your photo dealer to project your favorite reel on one of the new Brownie or Kodak Cine models shown here.

MODEL A20



MODEL A30



Automatic Kodak Cine Showtime Projectors

These two new models take any fuss or fumble out of showing personal movies. You just put the end of the film in the feed slot, and the machine loads itself automatically—right onto the take-up reel. A new-type projection lamp plus specially designed shutter and pulldown enables either model to show your 8mm movies up to 5 feet wide with brilliant results. Controls for forward projection, reverse, "stills," and power rewind are on one illuminated panel. The 400-foot reel capacity lets you program half-hour shows.

Other features include: $\frac{3}{4}$ -inch f/1.6 lens, folding reel arms for easy setups, lifetime lubrication, built-in-case design with storage space in base for 400-foot reel and power cord. Model A20, \$137.50.

Model A30 extras

This projector has all the above features plus: variable-speed control to compensate for line-voltage variations, AC-DC operation, and a Kodak Prestape (dry) Movie Splicer fitted to its cover. \$167.50.

Prices are list.

AUTOMATIC NEWS FOR 35mm COLOR-SLIDE FANS

**New camera sets its own lens
... new projectors put on
whole show automatically!**

We movie-makers have enjoyed automatic exposure for quite a while. Now it's happening in 35mm color slides, too!

First fully automatic 35mm model is the Kodak Automatic 35 Camera. Its electric eye reads each scene—and automatically governs the lens aperture for picture-perfect exposure.

This brings to color-slide shooting the same kind of aim-and-shoot freedom you enjoy in movie-making with an automatic Brownie Movie or Kodak Cine Camera.

Perfect travel camera

For the color-slide fan who's traveling to far places, this Kodak Automatic 35 Camera is the most wonderful thing that ever happened. It makes sure that each exposure is automatically right without requiring a moment's reflection on your part. This is supremely important in travel.

The Kodak Automatic 35 has a fast $f/2.8$ lens—fine even for "available-light" shots indoors. It adjusts for all film indexes from 10 to 160. Has manual settings for flash, too. At \$84.50, it's a real buy.



Automatic projection, too

The automatic Kodak Cavalcade Projectors are long-famous as the finest of their type. Big news here is that there are two new Cavalcade models—a de luxe Model 510, \$159.50, and a low-cost Model 520, \$124.50.

The *automatic* features of both are the same. Each provides a choice of 4-, 8-, or 16-second intervals, with automatic showing of up to 40 slides in succession at one push of the button. There is provision, too, for manual control at a distance via a remote control. There is also forward and reverse manual showing . . . and repeats of any slide at will! Chief difference between the two models is that the 510 has an $f/2.8$ lens while the 520 has an $f/3.5$ —ample for all home showings.

But the big thing about both is that—as in showing movies—you press the button and the Cavalcade does the rest . . . while you and your guests sit back and enjoy the show!

No wonder more and more movie-makers are now shooting color slides, too . . . and finding fun in both fields.

HIGH SCHOOL PHOTO CONTEST

Alert your teen-agers about the 15th annual Kodak High School Photo Contest which begins January 1, 1960. This year, color slides and color prints will be accepted for the first time. Any number of pictures taken since April 1, 1959, can be entered. Any make of camera and any brand of film may be used.

Who's eligible? Public, private, and parochial school students in the U. S. or its territorial possessions, in

grades 9-12. 338 cash prizes totaling \$11,750.

In addition to the new color class (no restriction as to subject matter) there are four broad classifications for black-and-white prints: (1) School activities (2) People (in other than school pictures) (3) Pictorials (4) Animals and Pets. For further details and contest aids, write to: Kodak High School Photo Contest, Rochester 4, N. Y. Contest closes March 31, 1960.



Q. Does a Kodak Daylight Filter produce the same results with Kodachrome Film, Type A, as a Skylight Filter with Daylight Kodachrome Film in shooting airplane to ground shots? Mr. H. S. R., Philadelphia, Pa.
A. Yes.

Q. I thought you would like to see a Kodachrome Film clipping of the shot I made of the moon. I used my Brownie Movie Camera plus a 4¼-inch reflecting telescope. Can you use it in Kodak Movie News? Mr. T. H., Troy, N. Y.

A. It is a most interesting shot, and we're letting our readers see that you got a sufficiently close-up view to see the craters.



Q. Sometimes the film sticks in the film track in my camera. What can I do about it? Mrs. E. C. T., Nashville, Tenn.

A. Chances are the film gate needs cleaning. Check your camera manual for instructions on how to do it. Or it may be excess humidity—the camera and/or film having been stored in a damp location.

Q. Is there an indoor-outdoor color movie film? Mr. J. T. B., Rockford, Ill.

A. No, but you can load your camera with Kodachrome Movie Film, Type A—shoot as is for photoflood shots, and put a Daylight Filter over your camera lens for daylight shots.

Q. Where can I get information on recording magnetic sound—more than is included in the projector manual? Mr. J. W. E., San Antonio, Tex.

A. See your dealer for a copy of Kodak's "Magnetic Sound Recording for 16mm Motion Pictures." The price is only 50 cents.

Q. Where can I buy letters with adhesive backing for title work? Mr. W. B. S., Livingston, Mont.

A. There are several kinds available. Your photo dealer should have a selection of titling letters and outfits, or be able to order for you.

Q. How far away should one get to take a telephoto shot of a person? Miss F. P., Chattanooga, Tenn.

A. There's no set distance, but if you have a fixed-focus telephoto lens or converter, be sure to observe the minimum distance for the lens setting you use. Otherwise, your subject will not be sharp.

Q. Is it possible to use outdoor Kodachrome Film indoors? Mr. J. E. S., Baltimore, Md.

A. Yes, by using a Kodak Photoflood Filter for Kodak Daylight Type Color Films. This is not recommended since it slows down the film speed considerably.

Q. In taking indoor movies, can you use a light meter instead of measuring the distance from lens to subject? D. B., Hales Corners, Wisc.

A. Yes. And, as many movie-makers have discovered, the new electric-eye cameras measure the photoflood illumination and set the lens automatically.

Q. Do you have any suggestions or a scenario for my Christmas movie? I would like to get some new ideas for an old subject. Mr. G. R., New York, N. Y.

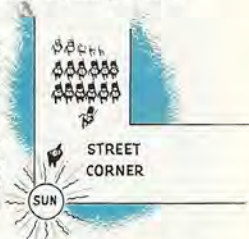
A. See pages 2, 3, and 4.

Q. Can you tell me what caused the red streaks and blank sections on my last roll of film? Miss M. K., Terre Haute, Ind.

A. The film was light struck in loading or unloading your camera. Load and unload in subdued light, and always replace the paper band after exposing a roll of film.

Q. In general, where's the best place to stand in shooting a movie of a parade? Mrs. A. L. M., Saugus, Mass.

A. Stand at a corner where the parade will turn. Be sure the sun is back of you so it won't be shining into your camera lens.



Q. What is your suggestion for shooting movies inside the house during daylight hours? Mr. P. E. L., Brooklyn, N. Y.

A. Load with Type A Kodachrome Film and use a light bar for illumination. Cut out as much of the daylight as possible by pulling the shades. It turns things blue!

Q. Will you please change my address as noted? Mr. J. B. W., Prosser, Wash.

A. Gladly. (Readers should send in their old address with the new to be sure the correct change is made. The post office will not forward copies unless you provide the postmaster with postage.)

Q. I plan to drive east on vacation. If I go through Rochester, could I take a tour of the Kodak plant? Mr. A. B., San Francisco, Calif.

A. Not only one plant, but all three if you have time! Guided tours are conducted regularly on Mondays through Fridays, except holidays, at the Camera Works, Hawk-Eye Works, and at the Kodak Park plant.



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