

KODAK MOVIE NEWS



6 SPRING TARGETS
FOR YOUR MOVIE CAMERA



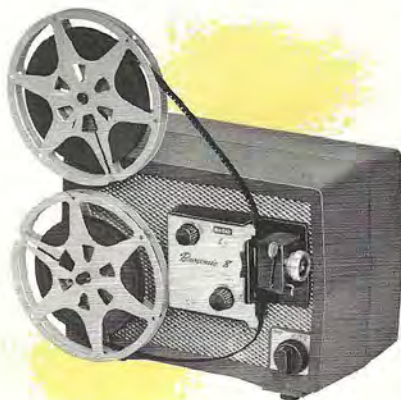
How bright is your projector?

Lamp wattage is only one factor in screen brilliance

The amount of light a projector throws on the screen depends not only on the lamp size, but also on the projector design and the efficiency of its optical system. We had occasion recently to see movies of the newest baby of some close friends. The father remarked that he wasn't too happy with his exposure, and asked our advice. Knowing that his projector was of ancient vintage, we asked if we could run his reel off on a new Kodak movie projector—which we did. He was amazed at the difference—the brilliance of his film.

If your films are not as bright and colorful as you think they should be, try a reel on one of the new Brownie or Kodak Cine models at your photo dealer's. They're totally new—from design to operation—to provide the maximum light on the screen per watt of illumination. And each is designed to do its job well time after time after time.

There's no one "best" projector. It all depends on your needs. For example, the Brownie 8 Movie Projector (right) might well be the "best" buy for you. Don't let its small size (9"x6"x6½"—5½ pounds) fool you! It performs big. Thanks to its special reflector-type projection lamp, efficient optical system, and fast lens, it will give you bright screenings of your 8mm movies up to 3 feet wide. Its no-sprocket threading makes for extremely quick and simple loading. A single knob controls forward projection and rapid rewind. Has 200-foot reel capacity for 15-minute shows. And only \$44.50. With case, \$49.95.





And there's the Brownie 500 Movie Projector (*above*) which features a high-lumen lamp for extra-bright screenings, and accepts 400-foot reels for uninterrupted half-hour shows. It includes control for reverse action and "stills" as well as forward projection and power rewind. And this projector comes in its own built-in case. Its fast $f/1.6$ "wide-angle" lens lets you show 8mm movies 4 feet wide from a 16-foot distance. And, like all Kodak-made projectors, it is lubricated for life. \$84.50.

Now if you want the very best for 8mm showings—at home, or in a schoolroom or clubroom calling for much more illumination and a more powerful cooling system—

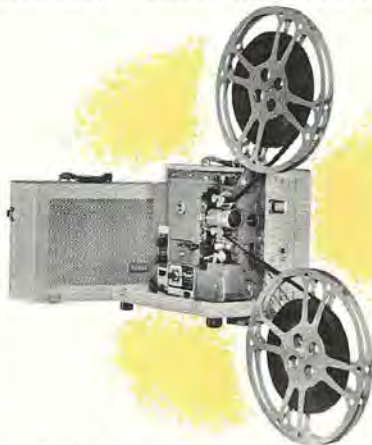


you want one of the Kodak Cine Showtime Projectors (*above*). You get this—PLUS fully automatic operation. That's right, you just put the end of the film in the feed slot of the Showtime Projector, and the machine threads itself automatically—right onto the take-up reel—and the show begins! A new-type projection lamp, plus specially designed shutter and pulldown, enables either Showtime model to show your 8mm movies up to 5 feet wide with brilliant results. And there's 400-foot reel capacity for half-hour shows, self-cover construction with storage space for 400-

Prices are list

foot reel and power cord, fast $f/1.6$ "wide-angle" lens, folding reel arms for easy set-ups. Controls for forward projection, reverse action, "stills," and power rewind. Model A20, \$137.50. Model A30 has all these features plus: variable-speed control, AC-DC operation, and a Kodak Press-tape (dry) Movie Splicer fitted to its cover. \$167.50.

Perhaps 16mm movies are your forte . . . If you wish to enjoy both silent films and professionally produced optical-sound reels,



the Kodak Pageant Sound Projector, Model 8K5 (*above*), is a very satisfying choice. Here's why: (1) Setups are easy. Both reel arms are permanently attached. (2) No need to worry about maintenance because you never need to oil the 8K5. (3) The 8-watt amplifier and baffled 9-inch oval speaker provide sound reproduction that is natural, clear, resonant. (4) And you get brilliant screenings, sharp edge to edge. Let your own eyes and ears decide. \$429.

Now . . . if both optical sound . . . and "do-it-yourself" magnetic sound are what you want, then the Kodoscope Pageant Sound Projector, Magnetic-Optical, Model MK4, is your "best" projector. It does everything the 8K5 does—but it also permits you to add magnetic sound to any 16mm silent movie. With inexpensive striping added to old or new 16mm silent films, you can record your own voice (using microphone supplied) and music (using your record player). Then project your sound movies as soon as the film is rewound. You can erase the sound at will, change it around all you like. The MK4, \$850.

Ideas for shooting better movies this spring

On one count, maintaining a rewarding movie diary is pretty much like realizing full enjoyment from any other worthwhile activity. Returns are in proportion to the forethought given. But with movie-making, when you know what your objective is in advance, good results are just as easy as those that are only so-so.

Here are a half-dozen seasonal movie opportunities—about half of which, we'll wager, you'll want in your 1960 movie reels. And for them we'd like to make three proposals:

1. Read first, if you will, our shooting suggestions.

2. Then think of these suggestions in terms of your family—in terms of your graduate, or your Mother's Day, or your Easter Sunday.

3. And by all means be sure you've an adequate film supply at hand . . . as all movie plans come to naught when shooting opportunities pop up before empty cameras. Daylight Kodachrome Film may be your choice, if all the filming's to be outdoors. But for greatest filming range and returns, Type A Kodachrome is your best bet. For then, if you're also equipped with a low-cost "outdoor" filter for this indoor film, you're set to shoot within seconds whenever or wherever there are good movies to be made.



Easter Sunday

This is dress-up day. Best clothes, from boots to bonnet! Best manners, too. Time of Easter bunnies and Easter egg hunts. Then off to church. And, after services, the friendly groups on church steps or walks as they exchange Easter greetings and pause to chat.

Then there is the Easter parade. That's easily worth the seeing and shooting. And it's all so easily yours . . . for years . . . in color movies.



Graduation

Here's one you simply can't let escape—if you've a young 'un who's made the grade from kindergarten to college.

Start shooting early, well before the climax of the coveted diplomas. Some graduation exercises are outdoors . . . so make your allowances for sun and shade. Some are indoors, and, although the auditorium may be dim, there may well be ample light on stage with which to capture the grads with "Type A."



Gardening

The proper garden movie starts when the garden starts. Which might be now... over a seed catalog in your living-room chair.

And here, probably above all other movie subjects, is the chance for close-ups! Close-ups only inches wide in life, that become feet in width on your screen. You can get 'em—with standard lens, or telephoto, or portra lens, or movie titler!



Mother's Day

Children, usually, are seen, although not often heard, in most movie reels. But Mother's Day is a fine day to get Mom out in front of the camera... as, perhaps, the youngsters set the table, Dad concocts the breakfast, and Mom is on the receiving end of the film and floodlights. Then presents? Then dinner out? Whatever Mom wants—for this is her day and her movie to "save" it!



Memorial Day

Perhaps a parade. Perhaps a family picnic at home, or a day at the amusement park. For this is always a significant and usually a colorful day. Not alone one for remembrances... but also a day for being together and drawing together. Surely, then, a day for family filming that leads to years of meaningful family viewing.



Spring Wedding

There's just nothing a bride and groom will treasure as much as a color movie of their wedding! And here, again, start the movie early in the story. With shots of the girl... shots of the boy... shots of the two so obviously glad of the other's company. Then a close-up of the announcement. Perhaps some shot at a shower. Then—the wedding... the reception... the final farewells.

Have you tried this?

Some films can be made more interesting by use of the "running gag." This is the repetition several times of a particular bit of action which, when repeated, is seen to be basically humorous. The effect on your audience is cumulative. They're roaring by the time you've finished your show.

For example, in your spring-gardening sequence you could include a running gag of Father "supervising" the work. You can shoot a series of close-ups of Dad leaning on the rake trying to light his pipe, and then splice them throughout your movie of gardening activities. Or, you can shoot the running gag a little at a time, coming back from time to time to have Father continue his "efforts."

After setting the scene with a shot of the family getting the lawn tools out of the garage, start your running gag with a medium close-up of Father starting to light his pipe. When this is seen on the screen, no one will laugh or even anticipate a repeat performance. But by the time you have shown several shots of him unsuccessfully trying to light his pipe, the gag will have caught on with a bang! Reduce the length of each succeeding gag scene. The final one, after Mother and the kids put the lawn tools back in the garage, can show Father successfully puffing on his pipe.



New 8mm roll film carton

You will soon find at your dealer's the new, compact 8mm roll Kodachrome Film carton. As many of our readers know, until now Kodachrome Movie Film has been packaged in a triple-purpose carton. The same yellow box in which you bought the film was also used to return the film for processing. The lab used the same carton to return the *processed* film to the customer.

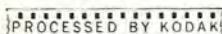
Last year, Kodak processing labs began returning 8mm *processed* film to customers in a fresh new thin-line carton. Since the original carton was no longer required to do triple duty, the package designers went to work and came up with a new carton designed only to get the roll of *unexposed* film to you.

The size of the cartons in which 8mm magazine and 16mm Kodachrome Films are sold will remain unchanged.

Processing date now on film



Edge-Printing



Movie Film Leader Strip

The Kodak processing labs are now edge-printing the date at short intervals on all Kodachrome Movie Films. So, even if you

forget to make a note of the date, you can always check it easily with a glance at the film edge.

All Kodachrome Movie Film processed by Kodak laboratories in the United States and Canada can be identified (1) By the return film carton, which carries the phrase "Processed by Kodak" on the front. (2) By the same phrase printed on the white leader strip. (3) "Processed by Kodak" also appears at short intervals along the edge of the film.

LETTERS TO THE EDITOR

Q. I lost my camera manual. How can I get a new one? Mr. E. T., Glenside, Pa.

A. Write to the camera manufacturer. If yours is a Brownie or Kodak camera, address your request to our Sales Service Division in Rochester.

Q. I enjoyed your article "Tips on Shooting from a Moving Car," but shouldn't you also have mentioned the "tip" of shooting at a faster speed of 24 or 32 frames per second, which also reduces jiggle? Mr. G. L. A., Indianapolis, Ind.

Q. Won't motion be further reduced by shooting with a wide-angle lens instead of regular or telephoto? Mr. W. F., El Segundo, Calif.

A. Very true in both cases.

Q. How long will my color movie film last if the cartons are stored in a metal container? Mr. W. S., Torrance, Calif.

A. We do not know how long processed color movie film will last since some of the first Kodachrome Film, manufactured more than 20 years ago, is still in excellent condition. Improperly stored, however, it can deteriorate rapidly. Your films should be stored in plastic or metal cans in a reasonably dust-free area. They should not be exposed to prolonged dampness or excessive heat. For more complete information on the care and storage of movie film, write to Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y., for free copy of pamphlet D-23 (if you use 16mm film) or D-29 (if you use 8mm film).

Q. Can I send my 8mm camera to you for a check-up? Mrs. H. F., Cairo, N. Y.

A. Yes—if it is a Kodak or Brownie model. However, you may find it more convenient to take the camera to your photo dealer. If repair work is necessary, he can do it or he can send your camera to the manufacturer to have it done.

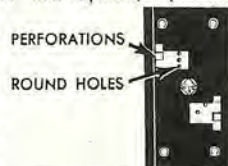
Q. How can I tell whether an 8mm magazine of film has been exposed? Mr. F. C., Norristown, Pa.

A. If you forgot to mark the footage decals when either or both sides have been completely exposed, the following tests may help you identify a magazine which is half exposed and to distinguish between a magazine which is unexposed and one which is ready to be processed:



Half-exposed magazine balances toward you

Balance the magazine on a pencil, as shown, with the No. 1 side of the magazine up and the shutter pin pointing toward the left. The pencil should be in line with the shutter pin. If only the first side has been exposed, the magazine will tilt towards you. If the magazine is not "half exposed," open the magazine shutter by rotating the pin with your fingers. If there are one or more round holes in addition to the rectangular perforation at the film edge, it is almost certain the magazine has not been exposed. If the round holes are not visible in the picture area, and the rectangular perforations have been replaced by a slot at one side of the film, it is almost certain that the magazine has been fully exposed. (Be sure to close the magazine shutter after making this examination.) If you're still uncertain, have the film processed rather than risk double exposure.



Unexposed magazine

Q. Sometimes I "cut off" heads in my close-ups. What am I doing wrong? Mrs. D. W., Auburn, N. Y.

A. The finders of most movie cameras are an inch or so from the lens, and they don't "see" precisely the same field at all distances. This is known as "parallax." With medium and long-range shooting, this is no problem. But with close-ups (6 feet or less), there is a problem—and a ready solution. Most cameras have a simple parallax-correction device. When shooting close-ups, first frame your subject in the finder, then tilt your camera up so the correct distance mark, and not the top of the finder, clears the top of the desired picture area.

TWO NEW MOVIE PUBLICATIONS

BETTER MOVIE MAKING



All movie-makers will find this new bimonthly magazine well worth reading. Each issue features a course for beginners, detailed shooting scripts, articles for the serious amateur, plus a variety of informational columns. At your photo store or newsstand for 50 cents. Or, send \$2.50 to Better Movie Making, 9 East 40th Street, New York 16, N. Y., for a year's subscription.

HOME MOVIES MADE EASY



If you're looking for an inviting, easy-to-understand book on movie-making, this is it. Writing from the beginner's point of view, author Bob Knight (former editor of Kodak Movie News) shows how to get the most out of your camera. In addition to basic instruction, he gives expert suggestions on editing, titling, and other aspects of movie-making. \$3.95, at most book stores.

Good Shots

Just about every movie fan has a "good shot"—one he's especially proud of and would like others to see. Send it in—8mm or 16mm! Close-ups and 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.



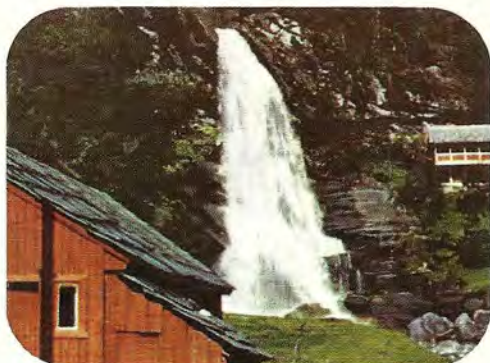
Ralph E. Lawrence, Washington, D.C.—This shot was taken at Seneca Swamp, Md., with a 6-inch lens. The prothonotary warbler was looking for a nesting site. *f/6-3.*



Martin Drayson, Elmhurst, N. Y.—Close-ups of flowers always make wonderful scenes for any movie, as this one of the water lily demonstrates. Lens setting, *f/5.6-8.*



Joseph D. Palumbo, Port Arthur, Texas—Mr. Palumbo stooped to get a beautiful blue-sky background for his shot of this lovely drum majorette. *f/8-11.*



George F. Strickling, Cleveland Heights, Ohio—A beautiful shot of a Norwegian waterfall. Note how the red barn in the foreground adds depth to the scene. *f/8.*

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

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