

KODAK MOVIE NEWS



PICTURE IT NOW . . .
See it again and again

LETTERS TO THE EDITOR

I would like to pass along a suggestion that we have found very useful. After our films are processed, I take notes of what is on each roll and put this information, with dates, in a loose-leaf notebook. We splice our films together on 400-foot reels, and mark the roll numbers on the film cans. When we want to show a particular scene, it's a simple matter to check the notebook to see not only which reel it is on but also what part of that reel.



Mrs. D. C. C., Huron, Ohio

Q. If a lens setting of $f/11$ is normally used for snow and bright beach scenes, when would a lens setting of $f/16$ be used? As yet I have never used it.

S/Sgt. F. F. G., Seymour-Johnson AFB, N. C.

A. Your exposure settings refer, of course, to Kodachrome Movie Film. An $f/16$ lens opening is rarely needed, but would be used for fast black-and-white films and for deliberate underexposure (see page 7).

Q. Can you give me any exposure information for underwater filming?

Mr. A. S., Portland, Ore.

A. As a general guide, open up one stop more than normal for every six feet below the surface.

When I splice my films onto large reels, naturally I cut off the perforated ends. But rather than throw them away, I splice them together with the title, "Guess who? Guess where? Guess when?" It's a real comedy, and the kids love it.

Mr. C. F. C., Whiting, Ind.

Q. Do you have any suggestions for using the 8mm plastic reels on which you return my processed film? I put my films on larger reels, but it seems a shame to throw these small ones away.

Mrs. G. C. A., Nashua, Mont.

A. Two or three years ago we suggested to movie-makers that they send them to "readers" who transcribed books onto tape for use by the blind. They swamped the "readers" with a lifetime supply of reels. Perhaps some of our 8mm filers have other ideas?

Q. I've heard that I can make dissolves with my 8mm magazine camera. Is this true?

Mr. J. C., Syracuse, N. Y.

A. It can be done, but it isn't recommended since it interferes with the normal operation of the magazine, and you are very apt to jam and ruin your film.

Q. What do you have available in 8mm sound projectors, and what is the approximate cost?

Mr. C. J. C., Minneapolis, Minn.

A. The Kodak Sound 8 Projector has just been announced at \$345 list. See page 6 for details.

Q. Some of my movie film has become brittle. I was told that a few moth balls packed in with the film will soften it. Is this true?

Mr. G. W., Dupont, Pa.

A. Treatment in the home is difficult, and moth balls definitely should not be used as most moth preventatives contain chemicals which attack the film emulsion. Brittle film is best treated by a specialist in film rejuvenation, such as: Comprehensive Service Corp., 245 W. 55th Street; Peerless Film Processing Corp., 165 W. 46th Street; or Vacuumate Corp., 446 W. 43rd Street, all in New York City. We are sending information about proper storage for future guidance.

Q. Would you settle a question for me? Some of my movie-making friends say that we do not get a full 50 feet of movies from one roll of 8mm film—that part of the roll is cut off at the processing lab.

Mr. W. P., Tulsa, Okla.

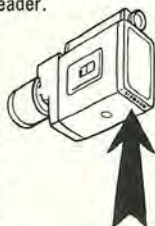
A. Not true. Kodak 8mm film rolls contain extra leader and trailer footage to allow for (1) loading and unloading film without fogging picture area and (2) for laboratory identification perforations. Just before 8mm films are processed in Kodak labs, the leaders and trailers are removed except for the portion required for the laboratory identification number. After processing, the film is slit and the two halves spliced together giving you 50 feet of film, exclusive of the perforated section and the white leader.

Q. Where is the serial number on my new Kodak Zoom 8 Camera? I need this for the guarantee registration card.

Miss J. A. S., St. Louis, Mo.

A. The serial number for your camera is cut into the shiny metal band around the back of the camera on the bottom side.

Note: It's a good idea to keep a record of your camera serial number in case of loss or theft. Check your camera manual for its location.



COVER PICTURE: This illustration was taken during the 1959 Inter-Tribal Indian Ceremonial at Gallup, New Mexico. If you live in that area or will be traveling in the vicinity on August 11, 12, 13, or 14 this year, make it a point to see the Ceremonial. You'll find a wealth of colorful action for your movie camera in the many Indian dances, races, and contests. For other summer and vacation movie suggestions, see pages 4 and 5.

How to frame your movies



While we are not recommending that you seek artistic perfection in every movie scene you shoot, just a little thought given to "balance" in the scene as it appears in the camera viewfinder can make the difference between a picture that is so-so and one that's really good. Experts refer to this as photo composition. It isn't as necessary to understand it as to *recognize* it. Actually, the composition is already there, somewhere. What you do is look at the scene through your camera viewfinder. If it *looks* good to you, shoot it. If the viewfinder doesn't include everything you want in the scene, back up a bit or switch to a wide-angle lens. If you're getting more in the picture than you want, move closer to the subject or switch to a telephoto lens. If the scene still doesn't look right to you, move your camera slightly up, down, or sideways until it does.

One way to obtain good composition in a scenic shot is to use a foreground subject or object to lend depth and contrast. In the picture of Old Faithful at the top of this page, the girl in the foreground not

only lends interest and depth to the scene, but she also gives an idea of the distance to the geyser and the height of it.

Horizon line

Chances are you will like your scenic shots better if you shoot them so the horizon line is one-third or two-thirds up into the movie frame. Why? Because about ten generations of artists have demonstrated that it *looks* better that way. Pick up your camera and aim it at a distant scene and see for yourself. Whether it's one-

third or two-thirds depends upon which is more interesting in each particular scene—the foreground or the sky background.

Best rule of thumb is to go by what your camera sees (the viewfinder), not what your eyes see. If it looks good, shoot.



Mrs. L. Papavasiliou, Santa Monica, Calif., took full advantage of the ferry-boat slip to frame this shot of the boat coming in to dock. Much more effective than a shot of the boat alone.



William Larson, Indianapolis, Ind., achieved good composition in this movie shot with the shore line angling across the picture and with the little boy off center to the left.



A. L. Adkins, San Francisco, Calif., utilized the mountains in the background to form an interesting line in the top third of the picture. The foreground figures add depth and interest.

TIPS for your summer sho

It doesn't really matter when or where you make a movie . . . or of what. The easy principles are the same:

Start your shooting when the story actually starts.

Build up the big part of every yarn, the event or the goal itself.

At all times, remember to shoot in sequences and not just in unrelated shots; and never forget your movie camera's special talent for making marvelous close-ups that will detail and underscore every point and subject far

better than the finest words ever penned!

For a ready example—a back-yard picnic. Although the eating doesn't start until the food's all ready, both the picnic and the picnic movie should have the same beginnings: Mixing the salad, spooning out the preserves, starting the fire, setting the table, spreading the charcoal, putting on the meat. After you've made an establishing long shot, shoot 'em all in quick and really close close-ups. THEN you're ready for the shots of the picnic itself!

But no matter what your first summer movie will be, try on these tips for size—



1 More boat "business," and the trick's to shoot, first, the start of it—and then to move in for close-ups as brief in duration as they are in distance—the hitch's gear control, the prop going into the water, Dad's watchful face, Janet and Jimmie docking the boat when it's afloat, Dad parking the car.



1 This family's going for a cruise, and it starts right in their driveway as the car is loaded and the boat's trailer hitched on. The shot shown here opens the movie . . . sets the stage. Then come the close-ups of what went into the car, how the trailer hitch was made, who went along—then out of the driveway they roll. And with them, from the beginning, is their movie audience!



3 And speaking of close-ups—as we constantly are—a holiday movie, with everyone active and absorbed, is a wonderful time to catch those finest of all close-ups: The family enjoying itself and its members. Just stop and think how beautifully a movie camera, and only a movie camera, can do this job! There's no need to pause, no reason to pose. Action won't blur a moving picture. The family movie camera is just one of the family!

ooting . . . at home or away

4 Getting everything aboard and properly stowed away provides more colorful close-ups that build up story interest and anticipation; and they say that this family knows what it's doing, where it's going, and—every bit as important—knows movie-making, too. On-lookers will want to go along with them all the way when this movie story unfolds itself on the living-room screen.



5 From here on, every story writes its own continuity. You do this, then this, then this; and your movie camera watches and sees it all just as you did—but with two differences. You'll forget much of it, though you try not to. Your family movie camera won't. And, please remember, it is a family movie camera, ready to record every member of the family including the "cameraman," with any family member pinch-hitting in back of the viewfinder. Making the movie together makes its showing that much more exciting and significant.



Ending a movie story should be easy enough. Just answer the question of what all the shootin's been about. Is the trip to accomplish something specific such as a fine catch of fish? Then shoot that and sign off. Is it to show the pleasure and the beauty of the holiday? Then conclude with the most beautiful sequence you can shoot . . . perhaps of a sunset. Will your story end, as with a trip abroad, when your ship slips back into its home harbor or when your plane touches down at the local airport? Then *that's* where your movie should end.

One thing's for sure. Holidays are fun, but it's nice to get home—especially when you've got that fun on film!



Kodak Prepaid Processing Mailers provide the easy way to get your movie films processed by Kodak. After you've exposed a roll or magazine of film, just slip it into your mailer and send to the Kodak processing laboratory serving your area. Kodak will return your processed film by first-class mail directly to your home address. This is particularly convenient when you're away on vacation. Mailers are available for 8mm and 16mm Kodachrome Films and the price is simply the regular processing charge. See your Kodak dealer.

Notes for the Photo Traveler Abroad is filled with facts and tips of interest to any movie-maker going to a foreign country. Included are mailing addresses of Kodak processing laboratories outside the U. S. For your free copy, write to: Sales Service Div., Eastman Kodak Co., Rochester 4, N. Y. Ask for pamphlet No. C-17.





Now... add sound to your 8mm films

New Kodak Sound 8 Projector lets you add family voices, music, other sound effects

Now it's easy to add sound to every scene, whether your 8mm film is brand new or years old. Movies of your children and their playmates come to life with their excited voices. Movies of your family parties and holiday gatherings can carry the voices of all family members and friends, as well as music and other sound effects.

Here's all you do

To add sound, first take your processed film to a Kodak dealer and have Kodak Sonotrack Coating added to the film edge. This costs but a few cents a foot.

Then project your striped film with the Kodak Sound 8 Projector, and record your commentary by speaking into the microphone supplied with the projector. At the same time, you can also record music and other sound effects using your tape recorder or record player. (A phono connector cord is included with the Sound 8.) You can record at either 16 or 24 fps to match the speed at which you operated your camera.

You can immediately play back your sound track by rewinding and projecting the film again. If you want to make changes in your sound track, you simply re-record, and you can do this as many times as you wish. The reverse-action feature of the Sound 8 Projector makes it easy to back up the film and re-record any part of the sound track. Re-recording automatically erases the previous sound track. Kodak's special magnetic recording head will record for thousands of hours without any loss in sound quality.

A 10 x 2-inch oval speaker is built into the projector case. You can also play back your sound track through an external speaker and/or your own sound system.

You can show your movies up to five feet wide and still keep them sharply detailed. You can project at lower light level when recording, and thus prolong the life of the projection lamp. For a performance, you switch to high brilliance.

Projector has 400-foot reel capacity. Forward and reverse projection, "stills," and power rewind. List price, \$345 complete.

The demand for the Sound 8 has exceeded our initial production. Please be patient if your Kodak dealer is temporarily out of stock. We have increased production, and he should have an ample supply soon.





Moonlight Movies

You can add an interesting touch to your summer movies by shooting "moonlight" scenes during the day. It's quite simple . . . load your camera with Kodachrome Movie Film, Type A, and shoot *without* a filter. Underexpose your scene by two full stops, i.e., use *f/16* instead of *f/8*. You'll get a delightful moonlight effect.

SPORT SHOTS

Some of our golf-minded readers have told us they think there should be a movie camera in every foursome. Actually, there is a two-fold reason for this idea. One, if you do play golf, you should have a record of your fun for the family movie diary. The other function of golf movies is to help people improve their game. There's nothing like movies to see *yourself* in action—movies you can project, analyze, and discuss. Many golf pros now use a movie camera to help teach their pupils.



An automatic projector at a Brownie price

With the new Brownie 8 Movie Projector (Model A15), you merely insert the end of your film into the feed slot. The projector automatically threads the film

through the gate and right onto the take-up reel. Nothing could be easier. And it's as small and compact as a portable radio (only weighs about 5½ pounds).

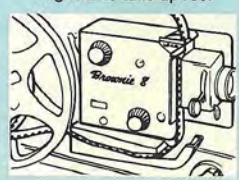
The automatic Brownie 8 has a new-type projection lamp for extra-bright movies up to 4 feet wide. Has unique elevation device that moves only the optical center. A single knob controls forward projection and rapid rewind. Its 200-foot reel capacity provides 15-minute showings. All these features in a fully automatic projector for only \$54.50. With carrying case, \$59.95.



Insert film here

Machine threads itself

Right onto take-up reel



Prices are list.

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.



Earl O. Price, Lakeport, Calif.—Mr. Price used a 75mm telephoto lens to get this impressive close-up. Even more striking when projected several feet in width. *f/8*.



Gordon Shaw, New York, N. Y.—This appealing shot was taken in Vermont. Mr. Shaw effectively used "Diana" to add interest to the flower close-up. *f/8*.



Jack Corbett, Oakland, Calif.—The teacher took her class to the zoo, and Mr. Corbett took along his camera and made a movie. This shot, *f/8-11*.



Clarence Serene, San Diego, Calif.—A pretty girl is always a good target for your movie camera. With sunlight filtering through the tree branches above, *f/5.6-8*.

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

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