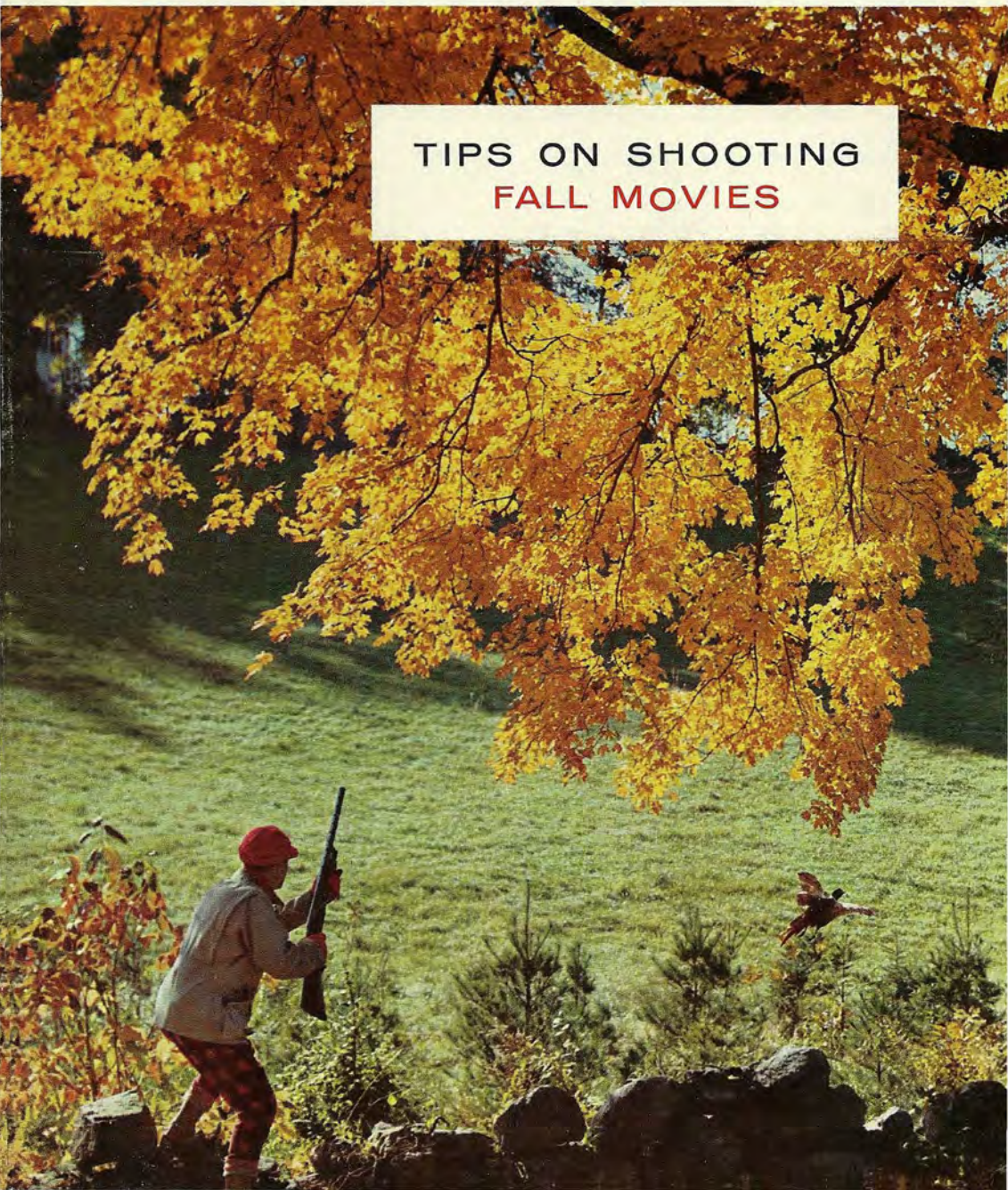


KODAK MOVIE NEWS

TIPS ON SHOOTING
FALL MOVIES



LETTERS TO THE EDITOR

Q. Is it possible to take movies at night of our high school football games?
Miss C. C., Owasso, Okla.

A. Successful black-and-white 16mm movies can be made on high school fields lighted in the usual manner. Using Kodak Tri-X Reversal Film, try $f/3.5$ for shots on the near side of the field, $f/2.8$ for action on the far side. With Kodak Plus-X Reversal Film, try $f/1.9$ and $f/1.4$. Most of the plays on a lighted football field at night are beyond the range of an $f/1.9$ lens and Kodachrome Movie Film, Type A.

Q. How much artificial light do I need for making indoor movies?
Mrs. M. S., Buffalo, N. Y.

A. Two reflector flood lamps furnish enough illumination for most indoor home movie scenes. The most convenient way to use them is on a light bar. (See page 5 for article on bounce lighting.)

Comment: Putting the processing date on movie film is the best thing since Mr. Eastman first "developed" film!
Mr. J. C. C., Gainesville, Fla.



Q. How can I set an adjustable 8mm camera so it can be operated without making any settings?
Mr. D. R. H., Manchester, Conn.

A. Using a standard 13mm lens, set the distance at 15 feet. With the subject in bright sunlight ($f/8$ lens setting), everything from about 5 feet to infinity will be in focus. If your camera has a choice of camera speeds, set the dial for 16 frames per second.

Q. Why do most photo articles treat the wide-angle lens only as an indoor lens. Landscapes and through-the-windshield road movies look more natural when taken with a wide-angle lens.
Mr. G. A. O., La Crescenta, Calif.

A. No argument here. We have long advocated the use of wide-angle lenses or converters outdoors as well as indoors.

Q. Should I change the lens opening for subjects that are a great distance away?
Mr. J. E. R., Milwaukee, Wis.

A. No. Distance of itself does not affect your lens setting—only the light.

Comment: We regret that you did not mention Rapid Film Technique, Inc. in your reply to Mr. G. W., Dupont, Pa., about rejuvenation of brittle film. We have been in the business over 20 years. We not only restore and rejuvenate brittle film, but also remove scratches both on the emulsion and base of black-and-white and color films. Our service now includes 8mm, 16mm, and 35mm sizes. Jack Bernard, President, 37-02 27th Street, Long Island City 1, N. Y.

Q. Every now and then you say, "Don't pan." Why not take advantage of a movie camera's talent?
Mr. R. W., Chicago, Ill.



A. Your movies will be clearer and sharper if you hold your camera steady, and let your subjects provide the action. Following action with your camera, however, is not defined as "panning." It's when you pan a still scene that trouble comes. In filming fall foliage, for instance, don't succumb to the temptation to pan.

Q. While in the U.S. on a visit, I bought two rolls of Kodachrome Movie Film complete with processing mailers. Since the processing was prepaid, I had it done in the States. This cost me an extra \$1.27 for the customs on each roll. Why can't the processing be done in Canada, and save this charge?
Mr. B. S., Montreal, Quebec.

A. Canadian Kodak does process Kodachrome Films sold in the U.S. They will honor Kodak Prepaid Processing Mailers, or you can take your exposed films to a photo dealer for forwarding to the Kodak Processing Laboratory in Toronto.

Comment: I would like to see seasonal titles in Kodak Movie News which I could copy for my own movies. I'm sure other readers would appreciate this, too.

Mrs. R. G., Sarasota, Fla.

See page 7 for Autumn 1960 title.

Q. Where can I get comedy or other type scripts for making my own "Hollywood" movies?
Mrs. F. D. W., Erie, Pa.

A. Write to: American Photographic Book Publishing Corp., 33 West 60th Street, New York 23, N. Y., or to VerHalen Publications, 6327 Santa Monica Blvd., Hollywood 38, Calif. You might also check your local library for home movie stories and scripts. Many are available.



Comment: You could and should include information about Scouting. I would like suggestions for making a film of a Scout meeting.
Mr. J. C., Mt. Vernon, N. Y.

Have you tried this?

You can achieve an unusual effect by slowly rocking your camera from side to side. Your movies will convey the feeling one has after a round trip on the roller coaster. If you rock the camera in unison with your subject (for example, a child on a swing), your subject will not appear to rock—but everything else in view will.

Dolly shots

A “dolly” in TV or Hollywood parlance is a mobile truck or crane to transport cameraman and camera so he can approach, withdraw from, or follow the action he is filming. There's no reason why you can't use your child's express wagon for a dolly if you can get someone to pull you! The shots you'll get will be different from the run-of-the-mill footage. And because they're different, they're more interesting.



Rock the camera for unusual motion effects.



Use your child's wagon for a dolly truck.

New movie annual by “Pop Photo”

“Popular Photography” has just issued its 1961 workshop annual, “Home Movie Making.” It is edited for those movie-makers who are not wholly satisfied with their family films and want to make them better, and for those who want to go beyond family and vacation shooting. \$1 (\$1.25 in Canada and elsewhere). Available now at your photo dealer's or newsstand.



Exposure settings for indoor sports and shows

You can get good color movies of an ice show using the available light with Kodachrome Film, Type A. Try $f/2.8$ when the lighting is both brilliant and concentrated. If the lighting is softer or colored, open up to $f/1.9$ or wider. Try $f/2.7$ or $f/2.8$ for contestants in the boxing or wrestling ring, because here you have concentrated white lighting. In some basketball arenas, the illumination is sufficient for shooting at $f/1.9$ or wider.



New . . . Brownie 8 Movie Camera, $f/2.7$

Here's one of the smartest-looking movie cameras on the market today, and at the lowest price ever from Kodak. Whether you're looking for a gift or are asked to recommend a good “first” camera for some friend or relative, you won't go wrong with the Brownie 8 Movie Camera. All one does to take good 8mm color movies is set the lens by turning the exposure control dial, aim, and shoot. The enclosed optical viewfinder makes it easy to frame the scenes. \$24.50 list.

Three fall movie subjects ...and how to shoot them

Events and subjects that should be recorded in movies at this time of year number many times three. We're limited in space to illustrate only three common subjects that we feel are often overlooked. But whatever the subject, let's make our pictures *movies*. Let's film in sequences and not just shots, just as if you were talking about it.



Halloween

A special occasion such as a Halloween party really calls for color movies. You can put all your planning into the party. The movies will almost take care of themselves. A close-up of a jack-o-lantern will set the theme. Then get brief shots of each guest in his or her fancy costume. Just before it's time to reveal who's who, get all the ghosts and goblins together and, while you're shooting, have them remove their masks. Children or adults, you'll find this wonderful movie material.



Hunting or fishing

If you're taking rod or reel in hand this fall, remember to take your movie camera along. Each sport recommends its own continuity. Lead off with scenes of the planning, the start and arrival at the shooting or fishing grounds, the beginning of the hunt or actual fishing. Then shorten your scenes to get a variety of action shots, which adds spice to your movie. No special equipment is needed, but we do think you might want to have a telephoto lens or converter for dramatic close-ups.



Next Saturday

Colors are really triumphant at this time of year in most of the country, and chances are you'll find a veritable kaleidoscope of them right in your own back yard. Why not record a fall Saturday at your house on a roll of Kodachrome Film. Filming suggestions? Let your camera get an over-all "look" at the house and yard. Then move in on your various fall flower beds with extra-close-up shots. A titling device makes a marvelous frame for this.

Bounce lighting with a 4-lamp movie light bar

We've always maintained that indoor movies are as easy to take as outdoor scenes. Load up with Type A Kodachrome Film... attach your camera to a light bar... check the guide on the light bar for your lens setting—then shoot. The distance of the lights from your subject determines the level of illumination and, therefore, the lens opening to be used.

Recently, we received an interesting letter from Walter Bergmann of Mt. Vernon, N. Y., together with some 16mm Kodachrome Film clips from a movie that he shot indoors using bounce lighting. Mr. Bergmann said: "I wanted to get some movies of our six-week-old granddaughter and her three-year-old sister. Since I

pleased him most was the fact that the children were not bothered by the lights.

Of course, the amount of light reflected



Light bar was aimed at ceiling for indirect lighting.



The baby wasn't bothered at all by the bounce lighting.

thought that flood lamps shining directly into their faces might disturb them and also produce a film with harsh contrasts, I decided to use indirect or bounce lighting."

Mr. Bergmann used a four-lamp bar equipped with 375-watt medium-beam reflector flood lamps. Mounting the bar on a tripod, he aimed it toward the ceiling of the living room at an angle that reflected the maximum light on the area in which his granddaughters were filmed. This resulted, Bergmann wrote, in lighting a larger area than he would have gotten by shining the lights directly on his subjects, and in addition, supplied enough illumination to get meter readings of $f/2.8$ for the distant shots and $f/3.5$ for the close-ups. But the part that Mr. Bergmann said

will depend on the color of your ceiling and walls as well as that of the room furnishings. For pastel ceilings, photo-spots can be substituted for the medium-beam lamps to increase the intensity of the light source. Mr. Bergmann used them on a gray ceiling with good results, and also on a light pink nursery-room ceiling without getting any perceptible pinkish cast on the film.

While this does not present a new lighting concept, it does suggest another way movie-makers can use their bar lights. Per-



This use of the lights provided uniform illumination.

haps other readers have already had similar experience with bounce lighting.

How to put on an 8mm show... *automatically*

This reminds us of the famous old recipe for nail soup: "Step No. 1, get yourself a nail." Without seeming to be brusque, your first step here is to get yourself an automatic projector. And, if you haven't seen or tried one of the new automatic models now on the market, you really should. They not only take any fuss or fumble out of showing personal movies, but also have new-type projection lamps for extra-bright screenings.



There's no one best automatic movie projector. It all depends on your needs. The Brownie 8 Movie Projector, Model A15 (above), might well be the best buy for you, and at \$54.50 it is priced below



most non-automatic models. You merely insert the end of your film into the feed slot, and it is threaded automatically through the gate and right onto the take-up reel. The Brownie 8 is as small and compact as a portable radio (weighs about 5½ pounds), yet it shows your movies up to 4 feet wide. A single knob controls forward projection and rapid rewind. Its 200-foot reel capacity provides 15-minute showings. Special combination price of projector and carrying case with "pre-



Processing included in film price?

Although there are relatively few rolls of Kodachrome Movie Film around that were sold with the processing charge included in the price of the film, we still get inquiries from readers asking how they can tell whether their film included the proc-

essing charge or not. The carton tells this, but if you have lost it, you can check the identification number at the beginning of the reel. If it is preceded by an "O-" (16mm films) or "X-" (8mm films), processing charge was not included in the film price.

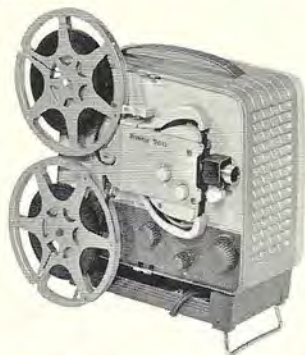


16mm



8mm

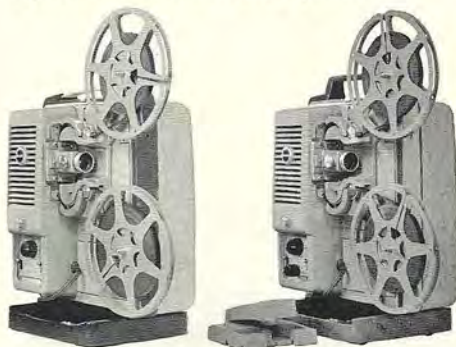
view" screen, \$59.95. And there are two other new automatic Brownie Movie Projectors. The Brownie 310, Model A4 (page 6), features fully automatic threading like the Model A15, plus reverse action and still projection. Has separate rotary switch for the motor and lamp. Will project a 4-foot-wide picture from your 8mm films at a distance of only 16 feet. A special bracket on the front side makes it easy to store the power cord and a 200-foot reel. Complete in its own built-in case, \$74.50.



The Brownie 500, A5 (above), features even brighter screenings, and accepts 400-foot reels for uninterrupted half-hour showings. Fully automatic, of course, and it has control for reverse action and stills, as well as forward projection and power rewind. Comes in its own built-in case, and, like all Kodak-made projectors, it is lubricated for life. \$94.50.

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 fully automatic Kodak

Cine Showtime Projectors. As with the Brownie models, you just put the end of your film in the feed slot and the Showtime threads itself automatically—right onto the take-up reel—and the show begins. Either Showtime model will show your 8mm movies up to 5 feet wide with brilliant results. And there's 400-foot reel capacity for half-hour showings, self-cover construction with storage space for 400-foot reel and power cord, folding reel arms for easy setups. Controls for forward projection, reverse action, stills, power rewind. Model A20, \$137.50. Model A30 has these additional features: variable-speed control, AC-DC operation, and a Presstape Splicer fitted to its cover. \$167.50.



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, let your photo dealer show you these new automatic models. He shares your interest and enthusiasm for movie-making, and can help you select the one that is "best" for you. If you have an old projector, he'll likely suggest that you trade it in, and will offer you a good allowance for it.

AUTUMN

1960

MANY OF OUR READERS have written in asking for seasonal titles which they could use in their Brownie Movie or other titling outfits. Here's one for Autumn. If this is of sufficient general interest, we will plan to include similar titles for other seasons of the year and special occasions.

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.



Marguerite H. Berlet, Casper, Wyo.—This mallard in full breeding plumage was too far away, so Miss Berlet put a telephoto lens on her camera for this close-up. f/7.



James J. Cizek, Hinsdale, Ill.—Mr. Cizek got this shot at 5:45 A.M. in Bryce Canyon National Park. The intenseness and color contrast were worth the early rising. f/8.



Jack Ruddell, Islington, Ont.—While the animals in Canada's Algonquin Park are wild, they show little fear of people if approached cautiously. f/4-5.6.



Dr. George T. Wohl, Wynnewood, Pa.—This is a small "party favor" pumpkin which Dr. Wohl placed in his garden to shoot an opening sequence for a Halloween movie. f/8.

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

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