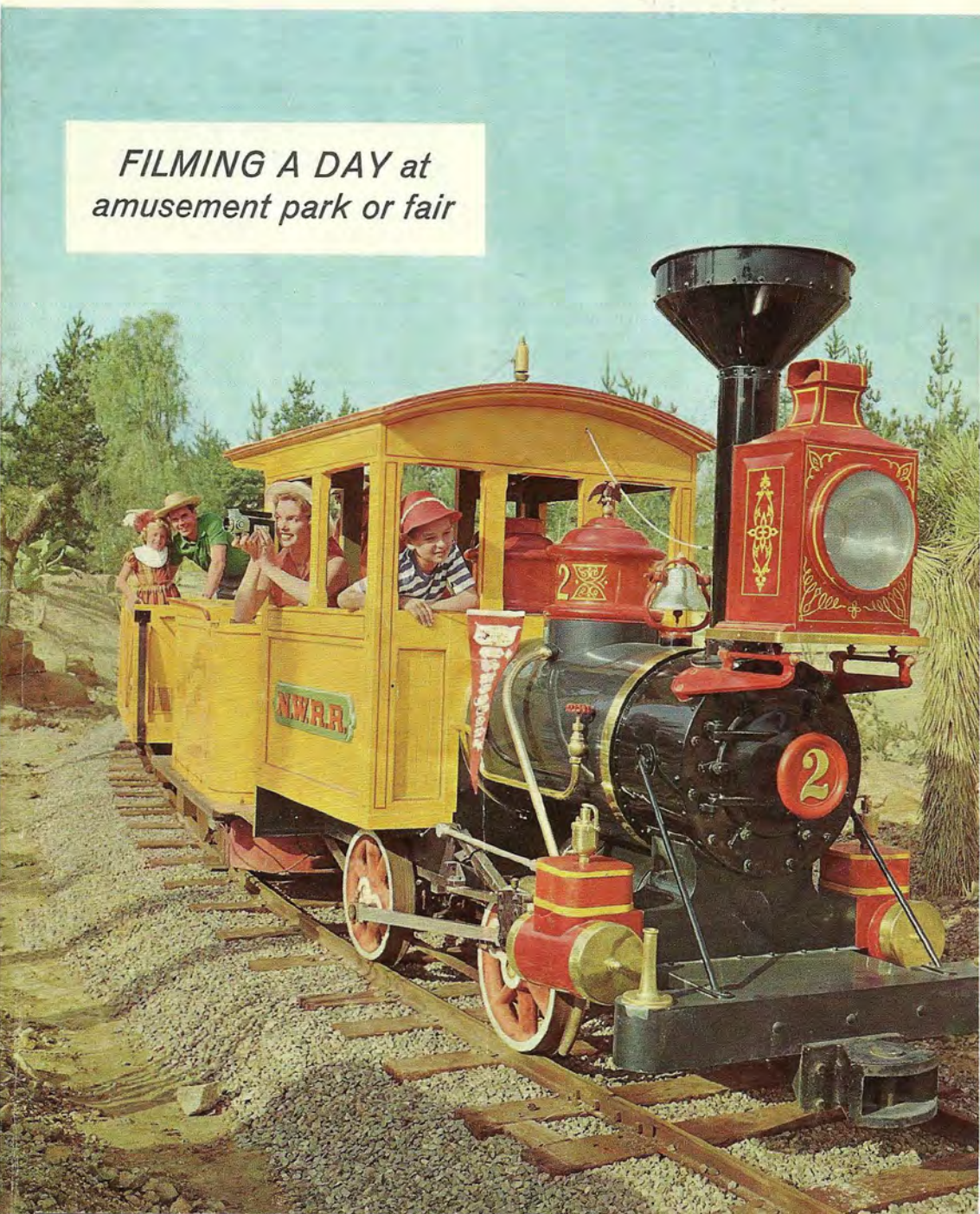


KODAK MOVIE NEWS

*FILMING A DAY at
amusement park or fair*



LETTERS TO THE EDITOR

Comment: For making titles, try paper place mats. You can buy them in almost any color and with a variety of seasonal sketches. There's usually enough room to add dates and other title information.

Mr. P. D. C., Paisley, Ontario

Q. We're driving to California on our vacation this summer. Where's the best place in the car to keep our camera and film when the weather's really hot?

Mr. J. T. S., Buffalo, N. Y.



A. Keep the camera on the car seat beside you, ready for use. Keep your film, exposed and unexposed, in a small covered box on the car floor, just behind the driver's seat and on the side opposite the exhaust. Or use a gadget bag suspended from the inside handle of a back door if your car floor gets quite warm. Some movie-makers have found that their car trunk remains relatively cool.

Comments: Prior to my annual vacation, I always purchase Kodak Prepaid Processing Mailers for my Kodachrome Films. I number the mailers in the name-address panel, and use them in order. Thus, when my films have been processed and returned to me, it is easy to splice them together in order.

Mr. H. J. W., Birmingham, Mich.

So far I've been able to get only one roll of the Kodachrome II Film, so most of my shooting is still with the regular Kodachrome—my favorite for 21 years. The colors in the II are terrific, but I appreciate the added speed even more.

Mr. D. E., Boston, Mass.

We're increasing production as fast as possible, but quantities of Kodachrome II Film will still be limited this summer.

Q. I seem to have trouble getting sufficient over-all light when using my light bar in large rooms. What do you suggest?

Mrs. D. W., Brookville, Ohio

A. In making movies under photoflood illumination, the lens aperture should always be set in accordance with the distance from the lamps to the subjects. If this is done, satisfactory results are almost certain. When movies are made in large rooms, the light bar must sometimes be supplemented. If your subject is some distance from the background, try using one or two additional flood lamps (just out of camera range) so they light the background. Disregard this light when determining exposure.

Q. You explained recently how one could be sure whether the second half of an 8mm film had been exposed—namely, if the film has been run through the camera only once, the legend "KOD HALF EXP" can be seen punched through the end of the film. But what if there's doubt as to whether a roll has been run through the camera twice—or perhaps hasn't been run at all?

Mrs. M. H., Houston, Tex.

A. Examine the film leader to see whether it shows any mark. A bend or crease shows that the film has been threaded on a camera spool and indicates exposure. So, if your film leader does show a bend but doesn't show a punch "HALF EXP," both sides have probably been exposed and the film is ready for processing. It is good practice to immediately mark fully exposed film. One way is to write your name and address on the paper band which came with the film and place it on the completely exposed roll as soon as the film is removed from the camera. (Have exposed film processed as soon as possible.) With this system, a blank band around a roll of movie film indicates unexposed film; a band bearing your name and address indicates a fully exposed roll.

Q. What exposure setting would you recommend to get a shot of a rainbow?

Mr. H. F., Santa Fe, N. Mex.



A. Use the same lens setting recommended for an average subject in bright sunlight (f/8 with Daylight Type Kodachrome Film, f/11-16 with Daylight Type Kodachrome II Film). If conditions are cloudy, open your lens a half stop.

Q. I use a Kodak Daylight Filter on my camera when I shoot Type A Kodachrome Film outdoors. Will it also work with the faster Type A Kodachrome II Film?

Mr. A. M., Kansas City, Mo.

A. Yes. All filters used with regular Kodachrome Film will work with Kodachrome II.

Cover picture of this issue of Kodak Movie News was taken at Disneyland. Ideas for making movies at an amusement park or fair on page 4.

Our Family
VACATION
Summer 1961



YOU CAN USE THIS TO TITLE
YOUR FAMILY VACATION MOVIE

Tips on making a good Scout movie

One of the most popular programs for any youth organization is movies taken of that group. Boy Scouts are no exception, and they offer a wealth of movie-making opportunities. For example, you can film a "typical" troop meeting:

Start with a long shot of the opening ceremony. Then move in for a closer shot of the leaders as they are talking to or instructing the scouts. Again, a longer view as the troop divides into patrols or small groups for scoutcraft instruction. You'll want medium and close-up views of each group's activities because it is important that you include everyone in the movie. By all means get several shots of any games that are played. The closing ceremony makes a natural ending for your film.

A Boy Scout Court of Honor provides even more color and pageantry for your movie camera, if not as much action. You'll want to have close-ups of each award as it is presented and, of course, shots of the parents, too. While there is usually no objection at all to using reflector flood lamps in making these indoor movies, it is a good idea to check with the scoutmaster ahead of time, so he knows your plans. Also, he can be of help in giving you an outline for that particular meeting.

Troop movie project

A worthwhile troop project is to make a movie that illustrates various scouting skills and scoutcraft instruction, such as a first-aid demonstration. This can be done by patrols, and as the film is projected the scouts in each patrol can narrate their own particular sequence. Or, for pure entertainment, have each patrol enact an old-time melodrama or other skit, which would be projected at a future meeting.

Troop hikes and camp-outs not only provide plenty of outdoor action and color, but they lend themselves naturally to a movie sequence that will cover the trip from beginning to end. Start your movie with a shot of the scoutmaster giving instructions to the boys about the trip, followed by a close-up of the topographical map showing where they will hike or camp. Then a shot of one or more scouts doing their shopping . . . packing their gear. A shot of the troop assembling, and



Full-color movies of indoor activities are easy to get using a light bar and reflector flood lamps.



The Boy Scout Court of Honor ceremony provides lots of color and pageantry for your movie camera.



Troop hikes and camp-outs lend themselves naturally to a movie sequence covering the entire outing.

finally the trip itself. Your closing scene for this sequence could be a close-up of the campfire being extinguished.

How to get wonderful movies at amusement parks and fairs

Anyone who has ever attended a county or state fair knows what an interesting and delightful time can be had. And when you take the family, there's sure to be a



A shot of the family approaching the entrance to the park makes a logical beginning.



There's no problem in finding colorful action, and your family can easily become part of it.



For variety, change your camera angle and distance for different shots. Get plenty of close-ups.

natural story for your movie camera to record. The same is true of the new super-amusement parks such as Disneyland in California. You do not need a script or a scenario. The activities going on in each section of the park or fair provide this for you. Of course, you will want to include the family in your movie, but when you do, see that individuals are doing something, so they fit naturally into a particular sequence.

For example, when our family spent a day at the amusement park, we started off with Dad getting a shot of Mother and the kids approaching the entrance to the park. (You might wish to start with a shot of your family leaving home.) Mother then took a close-up of Dad buying the tickets, and inside they went, ready to see and do everything.

One easy way to connect your scenes is to have your subjects walk right out of the picture area in one setting to end that scene, and then start the next scene as they walk into view. Shoot from the same direction, but change your camera angle or distance for variety. Another easy means of adding variety to your film is to vary the length of your shots. There's no set length for any scene.

For example, you might want 15 or 20 seconds of a ride on the merry-go-round, while a shot of Dad buying the admission tickets should only last 3 or 4 seconds.

When you're filming an interesting bit of action, keep shooting until it ceases to be interesting or until you want to capture the same action from another angle.



This scene would fit in most any place in the movie. It could well be the closing shot.

Five tips for better movies of this summer's vacation trip

- Shoot in sequence
- Title as you go
- Include local color
- Get plenty of close-ups
- Shoot enough footage

Nothing describes and preserves a vacation trip like color movies. For this reason, you will want to shoot the whole story, just as you would tell your friends about the trip. Vacations don't begin at the seashore or mountain lodge. They begin days and weeks ahead with plans and packing. Just a few short shots will re-create the flavor of your preparatory activities: family looking at travel folders . . . packing suitcases . . . loading the car . . . then pulling out of the driveway.

Make a mental note to shoot the signs along your route, which not only identify your location but also objects of interest. Once you reach your destination, you'll want long-range shots to establish the location . . . then move in for a closer view of the details that your movie camera can capture and make into a complete film story. Day-to-day highlights of your activities, to be sure, but also close-ups of the friends you make there. Particularly you'll want to include shots of the local residents who help to make your vacation a memorable event. They'll add local color to your film, too.

Film is such a small part of any vacation budget that it would be a shame to skimp. You may miss out on some once-in-a-lifetime footage. Some dealers will arrange to take back any unopened cartons you don't use.



The park ranger adds interest to this shot.



Capture your day-to-day family activities.



Close-ups are hard to beat. Take lots of them.



* For ease in getting your vacation Kodachrome Films processed, see your dealer for Kodak Prepaid Processing Mailers. You can use these mailers for either the regular Kodachrome or improved Kodachrome II Film. After exposure, mail the film to the Kodak lab serving your area. Kodak will return the processed film by first-class mail, directly to your home address.



Start your garden movie with an over-all shot.



Then move in for a closer look at the flowers.



For the climax, zero in on a single blossom.

Ideas for a better movie of your garden

Since you normally wouldn't view a flower garden from one spot, neither should you film it from just a single view. Movie cameras are ideally suited for filming in sequences, and that's what a flower garden really needs to show it off.

Start with a general view from fairly well back. Then move in a few feet and shoot again. You'll add interest to the sequence if you include someone in the scene admiring a particular flower bed... and as they walk over to inspect a single superb blossom, you get closer and shoot again. And then get as close as you can with your camera, which may be 3 or 4 feet, with the same outstanding flower dead center. For the final and really breathtaking shot in this sequence, use a close-up lens attachment or tilting device (if your camera lens does not focus down enough), and zero in on that one blossom—one, two, or three inches wide—so that it fills your finder. When projected, it will be spectacularly reproduced several feet wide on your living-room screen.

Try this easy-to-get sequence, and you'll see the added punch it gives to a movie of your flower garden as compared to the all-too-often single over-all shot.

Five easy ways to make fades

A fade is the gradual disappearance or appearance of a scene, and shouldn't be confused with a dissolve which is a combination of a fade-out and fade-in—one scene blending into another. Strictly speaking, these special effects are beyond the capabilities of the average personal movie camera; however, passable fades can be made with any movie camera, and they are a good way of indicating the ending or beginning of a movie sequence.

With a camera having an iris diaphragm, a fade-out can be made by slowly changing the lens setting to the smallest opening while you continue to shoot. Then place your hand over the lens and shoot for another second or two. This is more effective indoors where the camera lens is usually fairly wide open for correct ex-

posure. Another method that can be used indoors is to have someone slowly move large cards in front of the photoflood lamps while you are shooting. Reverse the procedures for fade-ins.

If your camera has a focusing lens, you can achieve fades by deliberately throwing your camera out of focus and then back in focus on the next scene. Change from correct focus to the minimum focusing distance. But don't try to throw a close-up out of focus by changing to infinity because it doesn't work too well.

Extra-fast panning between scenes gives you a synthetic dissolve, and is quite effective if used sparingly. Another trick is to have someone blow a heavy cloud of smoke in front of the camera lens as you are filming, to fade out a scene.

Professional 8mm sound films now available

The thing everyone looks forward to in buying a Kodak Sound 8 Projector for home use is to add the realism of sound to his own personal 8mm movies. But an extra benefit is the increasing availability of professionally made 8mm sound movies to buy or rent. Distributors of Hollywood entertainment films already have large libraries of 8mm silent films and they are planning full catalogs of sound cartoons and short subjects at prices that will appeal to the personal movie-maker. The Kodak Sound 8 Projector will operate at both silent and sound speeds—16 or 24 fps.

Castle Films, Inc., has already announced 35 8mm magnetic sound movies, covering such fields as sports . . . travelogs . . . cartoons . . . comedies . . . and science fiction. United Artists has released ten Warner Brothers color cartoons in 8mm



sound. If your photo dealer does not stock these films or have the listings, write to: Castle Films, Inc., 1445 Park Avenue, New York 29, N. Y., and also to United Artists Associated, Inc., 247 Park Avenue, New York 17, New York.

We plan to mention new sources for 8mm sound films as they become known to us. Many companies will find it desirable and practical to produce their own 8mm sound films with their own facilities. If you're interested in 8mm sound for business or education, write to our Sales Service Division for further information.

It's easy to make your own sound movies with the Kodak Sound 8 Projector

First, ask your Kodak dealer to have a magnetic stripe (such as Kodak Sonotrack Coating) added to the edge of your processed film. Then project your striped film with the Sound 8 Projector and record your commentary by speaking into the



microphone just as though you were using a magnetic tape recorder. At the same time you can also record, right on the film, music and other sound effects from your tape recorder or record player. You can immediately play back your sound track by rewinding and projecting the film again. Thanks to Kodak's special magnetic recording head, this projector maintains a uniform high quality of sound reproduction indefinitely. If you want to make changes in the sound track, you simply reverse the film and then re-record. And you can do this as many times as you wish. You can play back your sound track through the built-in speaker and/or any external speakers.

The Kodak Sound 8 will show your movies up to 5 feet wide. Has 400-foot reel capacity for half-hour showings. Forward and reverse projection, "stills," and power rewind. Ask your Kodak dealer for a demonstration. Complete with speaker, microphone, and phono cord, less than \$350. See your dealer for exact retail price.

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.



David Popik, Bayside, N. Y.—Mr. Popik took an interesting down-angled shot of his German shepherd, "Lady," while teaching her simple commands. f/8.



Carlos J. Hilado, Charleston, W. Va.—This close-up was taken from a movie Mr. Hilado made of the local high school majorettes. Lens opening was f/8.



Mrs. Helena L. Harrington, Taunton, Mass.—This junior milk truck moves and shakes when fed a dime. Wonderful movie fare, and the kids loved it. f/5.6.



William C. Larson, Indianapolis, Ind.—A sailboat race on White Lake provided plenty of action and color. Brighter-than-average light condition, f/8-11.

Any price quoted is subject to change without notice.

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