

KODAK MOVIE NEWS

*Shooting Indoor Movies
with a Light Bar*



LETTERS TO THE EDITOR

Q. I can't find the serial number on my Kodak Sound 8 Projector. Where did you hide it?

Mr. F. S., Omaha, Nebr.

A. The serial number for your Kodak Sound 8 Projector is located on the inside of the elevating foot.

Q. Could you give comparative daylight lens settings for regular Kodachrome and Kodachrome II Films?

Mr. G. E. W., Minneapolis, Minn.

A. Here they are:

Subject and Light Conditions	Regular Kodachrome Film (Daylight Type)	Improved Kodachrome II Film (Daylight Type)
Bright Sun (on light sand or snow)	f/11	f/16
Bright Sun (average surroundings)	f/8	f/11-16
Hazy Sun	f/5.6	f/11
Cloudy Bright	f/4	f/8
Open Shade	f/2.7	f/5.6

Comment: Your 8mm Kodachrome II Film—FABULOUS!

Mr. J. J. C., Wilmington, Del.

Q. I have approximately 15 feet of 8mm Kodachrome Film that I would like to have duplicated. Where can I get this done?

Mrs. T. W., Port Washington, Wisc.

A. Kodak makes duplicates of 8mm Kodachrome Films. The minimum charge is for 50 feet. This service is handled through our dealers.

Q. Where is the serial number on my new Brownie 8 Movie Camera, f/2.7?

Mrs. W. W., Detroit, Mich.

A. This particular Brownie Movie Camera does not carry a serial number.

Q. How do I use the titles you print in Kodak Movie News?

Mrs. P. G. W., Miami, Fla.

A. The titles are intended for use with a titling device such as the Brownie Movie Titler Outfit. Most titling units include a mount for the camera, an easel for mounting the title at the proper distance and for framing it accurately, a close-up lens attachment to insure correct focus, and a lighting unit. Your dealer can help you select the one that's best for you.

Q. I'm about to add my first sound track to a reel of family movies. Any suggestions for background music?

Mr. R. T., Oakland, Calif.



A. See page 6 for record of background music and special sound effects—available separately, as well as with the Kodak Sound 8 Projector.

Q. Can I use my Kodak Presstape Movie Splicer to splice film that already has a magnetic sound track?

Mr. O. P., Santa Fe., N. Mex.

A. Yes, with either 8mm or 16mm film. Before applying the Presstape to the film, trim off the edge of the Presstape that would cover the magnetic stripe.

Q. How did you get the stunning photo of the figure skaters in the Spring 1961 issue (top of page 5)?

Mr. G. L., Rochester, N. Y.



A. This was taken at Madison Square Garden, using available light and Kodachrome II Film, Type A.

Comment: The Kodak Processing Lab in Mexico City was most nice to us on our recent trip. They did a fast and excellent job of processing our Mexican footage, and they accepted the Kodak Prepaid Mailers we had brought with us from home.

Mr. O. H., Newton, Mass.

AUTUMN 1961



TITLE YOUR AUTUMN MOVIES

*You can use this with
many titling outfits.*



Shooting Kodachrome Movies Indoors with a light bar

The easiest and most convenient way to get properly illuminated indoor color movies is to mount a light bar on your camera. As you can see from the table below, it is the distance of the lights from your subject that determines the level of illumination and, therefore, the lens opening to be used. This exposure table is for Kodachrome Film, Type A, using 300- or 375-watt reflector flood lamps:

Camera—Light Bar to Subject		Lens Opening
Two Lamps	Four Lamps	
	4-6 ft.	f/5.6
4-6 ft.	6-8½ ft.	f/4
6-8½ ft.	8½-12 ft.	f/2.7
7-10 ft.	10-14 ft.	f/1.9
8½-12 ft.	12-17 ft.	f/1.4

Electric-eye cameras measure the light indoors, as well as outdoors, and set the lens aperture for you automatically. Just remember to set the meter dial at the correct setting for the film you have in the camera. If you use a camera which does

not have an electric eye, follow the exposure guide shown here when the lights are aimed directly at your subject.

You can, of course, use Kodachrome Movie Film, Type A, outdoors if you have a low-cost filter such as the Kodak Daylight Filter for Kodak Type A Color Films. Some cameras, like the new Kodak Automatic 8 Movie Camera, have a built-in "Type A" filter. With this filter over the lens, Type A Kodachrome achieves the same exposure index and color balance as Daylight Kodachrome Film.

When you're shooting indoors, it's not always possible to back up far enough to cover all the scene you want, using the standard camera lens. You either film one portion at a time, which is all right, or panoram, which isn't so good. An easy solution is to switch to a wide-angle lens or converter. (The Kodak Wide-Angle Converter about doubles the area covered by a standard 13mm lens.)

The wide-angle lens or converter not only provides greater area of coverage, but it also has greater depth of field. You can move in for close-up shots, even if the lens is a fixed-focus type. See your dealer for the wide-angle lens or converter to fit your camera.



Set lens according to lamp-to-subject distance.



The weather is always good with a light bar.

How To Get Better Fall Shots

Probably the biggest temptation in shooting fall movies is the urge to pan when filming foliage. There is so much colorful countryside that the movie-maker wants to encompass it all in one generous scene. Foliage must be sharp to be fully appreciated—but it



Build your autumn movie around the family.



Your hunting trip makes fascinating film fare.

can't be sharp when you pan your camera. You blur the foliage needlessly. So—hold your camera rock-steady and take a series of shots to capture the scenes you want. Make close-ups as well as longer shots. There's no pat formula for scene length. Keep your finger on the exposure button for as long as you would like to see the scene on the screen. When you move in for a series of foliage close-ups, shorten up on the scene length. Six or seven seconds is usually plenty. However, 15 seconds is none too long for your introductory shot, to set the mood, or for your closing shot.

Try some back-lighted shots of the sunlight filtering through the leaves. With regular Kodachrome Film, try $f/5.6$ for back-lighted light-colored leaves . . . $f/4$ for darker, crimson foliage. If your camera is loaded with Kodachrome II Film, close down your lens opening a stop-and-a-half.

Tell a Story

Your movie camera is well-suited to capturing and telling a story for you. In this case, a sequence of fall subjects can be made up into one movie—scenery, activities, plus shots of yourselves. Scenery is fine and indeed colorful. But these are personal movies, and you should include family and friends for the interest these shots add to your movie. Individuals need not be in every scene, and probably shouldn't be, but their activities supply the continuity with which you tie together your long, medium, and close-up shots.

Shooting Script for Boy Scout Meeting

In addition to being an enthusiastic movie-maker, Mr. W. T. Anderson has been active in the New Zealand Boy Scout organization for over 20 years. He sent us a script for filming a typical meeting there, which, as he says, could easily be adapted for a U.S. scout meeting. It would not be necessary to do all the filming at one time. It could be spread out over several meetings, including a Court of Honor.

Time Secs.	Scene Type	Subject
10		Opening title
3	e.c.u.	Troop emblem
4	m.l.s.	Troop headquarters
10	m.l.s.	Members of troop arrive for meeting
5	m.l.s.	Troop falls in for meeting
5	m.c.u.	Colours being hoisted
4	m.l.s.	Troop salutes colours
10	m.c.u.	Inspection by scoutmaster
60	m.c.u. and c.u.	Patrols in corners or rooms. Variety of shots showing each patrol practicing some form of scoutcraft
5	m.c.u.	District commissioner arrives

START AT HOME TO FILM THE BIG HOME-COMING GAME

Big games, whether in a college stadium or on the local high-school field, pretty much write their own continuity—from the opening kickoff to the closing gun. Equally important to your movie, however, are build-up shots. Let's say you're going to the game with another couple: Begin your filming when you pick them up and start for the stadium...lunch along the way...the congestion of cars as you near the field...the program vendors...the crowds pouring through the turnstiles...buying souvenirs...filling of stadium...entrance of teams and pre-game activities on the field.

Your enthusiasm at the game is generated by such incidents, and you should have your movie reflect as much of this atmosphere as possible so that it will recreate this same enthusiasm for your movie audiences.

Once the game is under way, you can capture the highlights of the action, set off by brief glimpses of cheering spectators. And, of course, you'll want some shots of the scoreboard and of the half-time entertainment. If you have a telephoto lens or converter, by all means take it with you.

Newspaper headlines about the game not only lend interest to your film, but they can also be used for title material.



Tickets—picnic lunch! Let's be on our way.



Another build-up shot in your football movie.



Plenty of colorful action and excitement here.

from "Movie News" Reader in New Zealand

Time Secs.	Scene Type	Subject	Time Secs.	Scene Type	Subject
4	m.l.s.	Troop falls in	5	m.c.u.	Scoutmaster reads out points gained by winning patrol
5	c.u.	Commissioner addresses troop—points to patrol leader	5	m.l.s.	Troop falls in for closing ceremony
5	m.c.u.	Patrol leader comes forward—salutes	6	c.u.	Scoutmaster takes off hat—reads closing prayer to—
6	m.c.u.	Commissioner presents award (or badge) to P. L. and shakes hands—P. L. salutes D. C., who returns salute	5	m.l.s.	Troop standing at attention—heads bowed
6	m.l.s.	Members of troop give cheers for patrol leader	4	m.l.s.	Scouts replace hats and stand at attention while—
5	e.c.u.	Of award (or badge)	5	m.c.u.	Colours are lowered and—(cut to)
6	m.c.u.	Members of patrol crowd around P. L. to see badge	6	c.u.	Scout bugler plays "taps"—fade out on last note of "taps" and fade in to
30	m.l.s.	Troop games (patrol relays, etc.)	5		THE END

(e. c. u. means extreme close-up; c. u., close-up; m. c. u., medium close-up; m. l. s., medium long shot.)



New, Special Record Included With Kodak Sound 8 Projector

Ever since the Kodak Sound 8 Projector was announced last year, we've told you how easy it is to add quality sound to your personal 8mm films. This is indeed true. However, there sometimes has been a problem of selecting just the right recording of background music to match various movie scenes. To take care of this, we had a record company put together a special long-play (33 $\frac{1}{3}$) 12-inch record of selected background music plus a few common sound effects. The record contains several general musical themes, each with its own opening and closing, suitable for movie scenes of your vacation... family activities... parties... sporting events... practically any type of scene you're apt to film. It can also be used to add background music to a film you may shoot for school, club, or business use. (The music and sound effects on this record can be used by you to add sound to your movies without additional permission or royalty payment. They may not be used in any way on radio or television.)

Record Available Now

This special record is now included with each Kodak Sound 8 Projector, along with the regular phono cord and microphone—everything you need to add voice and music to your own personal films.

If you already own a Kodak Sound 8 or other magnetic sound projector, you can

obtain the record by sending your name and address, together with \$2.95, to Editor, *Kodak Movie News*, 343 State Street, Rochester 4, N. Y. It will be mailed postage paid to your home address.

Ask for Demonstration

If you haven't seen or heard the Kodak Sound 8 Projector, it's high time you stopped in at your Kodak dealer's to do so. The rich, undistorted sound and the sharply detailed screenings you can get with this machine are truly marvelous.

It's 1-2-3 easy to add sound to your 8mm films. (1) Ask your dealer to have Kodak Sonotrack Coating added to the edge of your processed films—old or new. (2) Then, as you project your striped film with the Sound 8 Projector, you record your commentary by speaking into the microphone. (3) At the same time you can also record, right on the film, music and other sound effects, using your record player. You can immediately play back your sound track by rewinding and projecting the film again. And you can erase and re-record as often as you wish. Projector has 400-foot reel capacity, forward and reverse projection, provision for "stills," power rewind. Operates at 16 or 24 fps. Complete with built-in speaker, microphone, phono cord, and background-music record—less than \$350 at your dealer's. See your dealer for exact retail price.

What happens when you return your exposed movie film in a Kodak Prepaid Processing Mailer?

Vacationers and travelers especially appreciate the Kodak Prepaid Processing Mailer in which they can mail their film direct to Kodak for processing as fast as they shoot it. Then they find it waiting at home, ready to show upon their return.

We thought you'd be interested in seeing what happens when your mailer gets to any of the nine Kodak processing labs.



When dry, the film is lubricated for smoother projection. Then, if it is 8mm film, it is slit into two strips—a precision operation that must be highly accurate for good projection. The two halves are spliced together and leader attached. Fin-



Identification number is given film and mailer.

First, an identification number is perforated simultaneously in the film itself and your prepaid mailer envelope—for matching after processing. Then the film is joined to other strips and starts its travels through the various processing tanks.



After processing, 8mm movie film must be slit.

ally, the films and the mailers are matched, and your film is mailed first-class to your home address. Average length of time your film is in the Kodak lab—24 hours (slightly longer after major holidays).



Continuous inspection made during processing.

The first inspection of the processing is made in the drying cabinet. Test strips, spliced at regular intervals between the customers' films, verify the results of the chemical and physical controls.



Film and mailer are then matched and mailed.

When changing your address, be sure to send us your name and address as shown above as well as your new address.

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.



Edward McCarthy, Wethersfield, Conn.—An unusual close-up taken from a film Mr. McCarthy made of the local Lion's Club annual fair. Hazy sun—f/5.6.



Walter Sasman, Camillus, N. Y.—Mr. Sasman moved in real close for this pleasing profile view of the family pet. Bright sun dictated f/8 setting.



Stuart Dabbs, Bronx, N. Y.—This wonderful shot of chrysanthemums was made at the New York Botanical Gardens. Brighter-than-average surroundings. f/8-11.



Harry Schweinsberg, Newark, Ohio—Mr. Schweinsberg used two reflector flood lamps to get this indoor shot of his daughter. Setting was f/2.8 from about 6 feet.

Any price quoted is subject to change without notice.

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