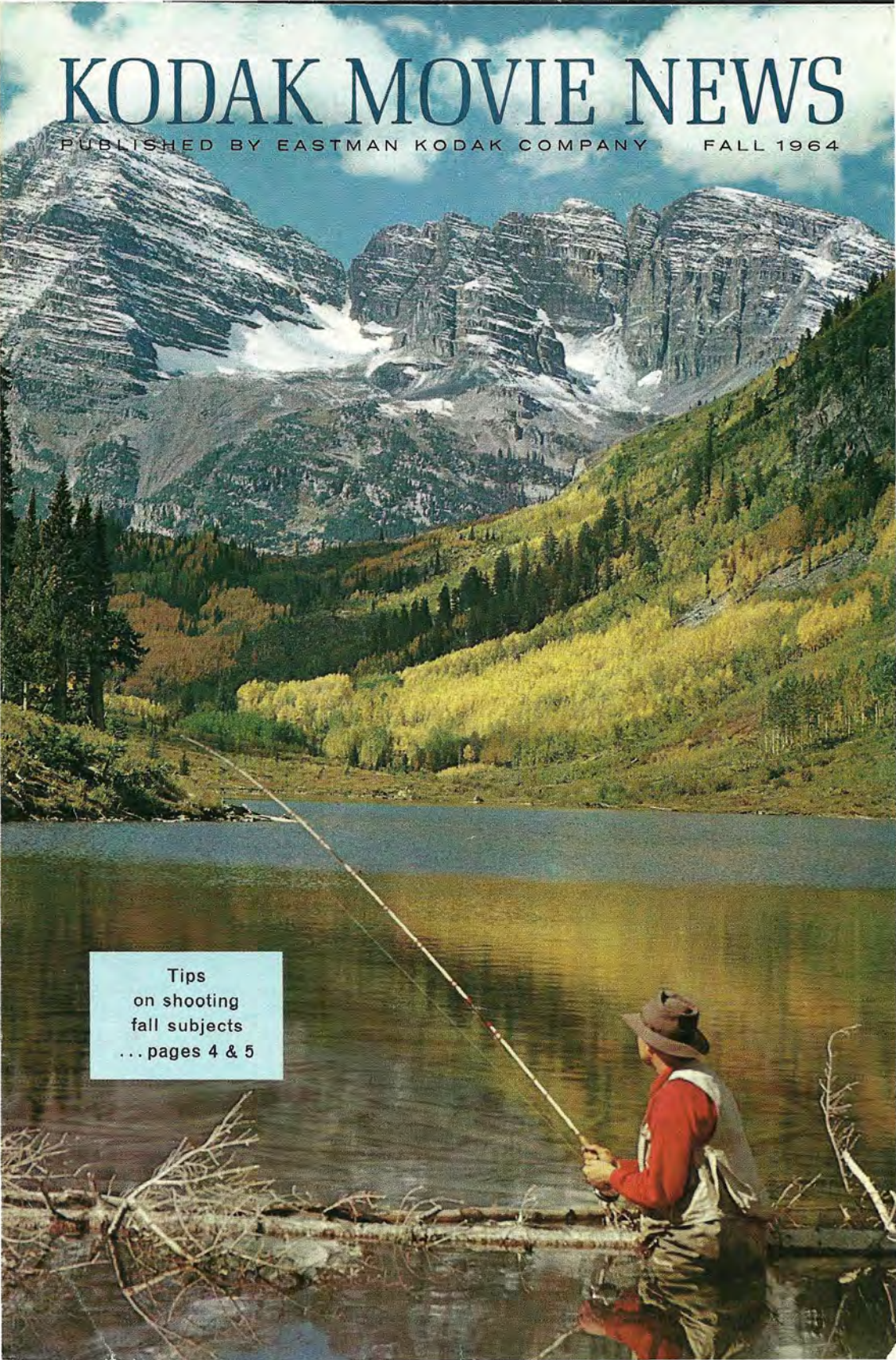


KODAK MOVIE NEWS

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FALL 1964

A full-page scenic photograph of a mountain valley. In the foreground, a fisherman wearing a red shirt, waders, and a hat is standing in a river, holding a fishing rod. The river reflects the surrounding landscape. The middle ground is a lush valley with dense forests of evergreen and deciduous trees, some of which are showing autumn colors. In the background, majestic, rugged mountains with snow-dusted peaks rise against a blue sky with scattered clouds.

Tips
on shooting
fall subjects
... pages 4 & 5

LETTERS TO THE EDITOR

COMMENTS: I have a huge metal sewing tray with a picture of a flying duck. I write my title on the tray using bright red lipstick which washes off quickly. Mrs. E. C., Merrill, Wisc.

Re your comment in a recent issue of the News, I have a further suggestion for shooting through a sheet of glass to get superimposed titles. The front car door serves very



well and enables one to shoot titles over a background he may never see again if away on a vacation trip. I use the title letters with sticky backs which are ideal for this type of shot.

Mr. L. G. T., Wiscasset, Me.

My nephew, who is interested in sports car racing, mounted a movie camera on the roll bar of his car to see if he could learn ways to improve his driving skill. The films showed that he was losing time on corners. After he corrected this situation, he won several races.

Mrs. R. E. B., LaCrescenta, Calif.

I have made clay models of dinosaurs and animated them quite successfully to add humor to a movie film. I find that good animation can be accomplished, even though my camera doesn't have single frame, simply by flicking the exposure button.

Mr. G. B., Naperville, Ill.

In order to have a better record of when my films were taken, I'm splicing titles of dates into my various films of the past two or three years.

Mr. C. S., Republic, Mich.

Editor's Note: KODACHROME Movie Films processed by Kodak have the processing date printed at short intervals along the edge.

Q. What is the best procedure for cleaning black-and-white and color movie film?

Col. W. F. N., Redington Shores, Fla.

A. The most effective means of cleaning your films (both black-and-white and color) is with a pad of cotton or soft plush cloth moistened with KODAK Movie Film Cleaner (with Lubricant).

Q. Can I get a close-up lens for my BROWNIE FUN SAVER Movie Camera?

Mr. L. I., Seattle, Wash.

A. The BROWNIE FUN SAVER Movie Camera accepts Series 4 KODAK Combination Lens Attachments. Ask your dealer for a Series 4 No. 43 screw-in Adapter Ring which is used to fit Series 4 KODAK PORTRA Lens to your camera. The latter is available in three different powers: 1+, 2+, and 3+. They can be used singly, or in combination for dramatic close-ups.

COMMENTS: The American Tape Exchange is a nonprofit club with members from all walks of life who use their tape recorders to exchange information and ideas. We want to give our blind, handicapped, and underprivileged members small reels of tape from time to time, and have found that your 8mm plastic return reels are ideal for this purpose. If any of your readers have spare reels, we would certainly appreciate receiving them.

Clarence Rutledge, Director
American Tape Exchange; 1422 N. 45th St.
East St. Louis, Illinois 62204

In order to get dramatic desert sunrise and sunset shots, I built a battery-operated time-lapse device for my camera. I can adjust it to expose one frame every three seconds to one frame every 15 seconds. Cost for the parts was about \$30. Mr. R. A. M., Roswell, Colo.

Q. I like to take close-ups of flowers, and have trouble getting shots without cutting the top off some of my scenes. Which camera lens—wide-angle, normal, or telephoto—would be best to avoid this parallax?

Mr. F. T., Hood River, Ore.

A. Camera finders are of limited usefulness for extreme close-up shots regardless of the lens used (unless your camera has a reflex viewfinder). When the finder is over the lens it shows more at the top of the area than is actually photographed. However, most movie cameras have some kind of parallax-correction device, such as an arrow in the upper corner of the viewfinder, enabling you to properly frame your subject on the film. If your camera has no such device, frame your subject in the normal way, then tilt the camera upward a bit before shooting. A device that greatly simplifies the taking of close-ups is the



movie titler, available at many photo dealers. It not only shows the correct camera-to-subject distance, but also surrounds the exact area the camera lens sees so that viewfinding becomes unnecessary. Most titlers have a PORTRA Lens or similar close-up lens built in.

COMMENT: When using my titler for taking shots of flowers and insects, I have found that an occasional shot of a person's eye, ear or mouth injects quite a bit of humor into the footage.

Mr. H. T. W., Philadelphia, Pa.

Teen-age Movie Contest

There has been an excellent response to our second Teen-age Movie Contest, which closes September 14. Winners will be announced in a future issue.

How to film a birthday party

Perhaps we should start out by saying "when" to film the party, because most people miss half the fun of a birthday movie by waiting until the party itself to start shooting. There's no question but what your film will be more interesting to you and everyone who sees it if you include the party preparations.

You could start off with a shot of guests being invited. This can be by phone, as shown below, or it could be a close-up shot of invitations being written.

Other shots to get before the guests start to arrive would be of the mixing and baking of the cake, and of any party decorations being put up. Then an extreme close-up shot of a finger pressing the door bell. This can be easily staged in advance. It isn't necessary to get shots of each guest arriving, although you should show the

arrival of several. Do be sure that you include at least one good close-up of every guest at some point in your film. This poses no problems since you will want to get individual shots of guests presenting their gifts, and also show the birthday celebrant opening a few of her presents.

Pin-the-tail-on-the-donkey and the other games provide plenty of movie fare. A few brief shots of several games are enough to capture the color and action.

Then: A close-up of Mother calling the youngsters for ice cream and cake. One or two brief glimpses of them singing "Happy Birthday." Another close-up, this time of the cake being placed in front of the birthday boy or girl. Blowing out the candles and cutting the cake. Your closing shot can be made at the table, or you can include the departure of the guests.



The inviting of guests is a good way to start your movies

Any birthday film should include the making of the cake



Be sure to get shots of the guests arriving

Informal shots like this add interest to your film



Lots of action and color to shoot when the games start

Then, of course —blowing out the candles and cutting the cake.

Start your hunting or fishing movie at home

Here, just as suggested for the birthday party, your film will turn out more interesting if you make a few preparatory scenes before the actual event itself. Prior to a hunting trip, shoot a few close-ups of getting ready, such as getting the gun out and cleaning it.



e.c.u. means extreme close-up; *c.u.*, close-up; *m.s.*, medium shot; *l.s.*, long shot. To add variety to your movies, change your camera angle when you change shooting distances.

Hunting

- ecu* Box of shells on table
- cu* Father cleaning and checking his gun (Bit of blank, black film to indicate nighttime interval.)
- ecu* Hand reaching out to shut off alarm
- ms* Loading gun and other gear in car; backing out of driveway
- ls* Group at camp site or assembly point
- ms* Hunters getting off shots
- ms* Retrieving the game
- ms* Group with game, preparatory to returning home

Fishing

- ecu* Hands untangling line on reel
- cu* Boy grinning as he holds his hands up to indicate size of fish he expects to catch
- ms* Group loading fishing gear in car
- ms* Arriving at water site, and shoving off in boat
- cu* Baiting the hook
- ms/cu* Reeling in the catch
- cu* Triumphant smile of fisherman
- ms* Group on shore packing up
- cu* Lucky ones holding up strings of fish

Processing Parade



The best way we know of to help movie-makers improve their pictures is first to see what people in general are doing. To do this, we occasionally watch over the shoulder of Kodak processing laboratory inspectors as they scan footage. Thus, we're talking about actual scenes recently made by readers—like yourself.

Mr. R. S.—Your indoor shots of the baby were good, but when you went outdoors you forgot to put the Type A filter over the camera lens. That's why your outdoor scenes are bluish. If your camera doesn't have a built-in filter, ask your photo dealer for a KODAK Daylight Filter for KODAK Type A Color Films (No. 85) to fit your camera lens.

Mr. A. J.—Please resist the temptation to zoom in on subjects as much as you did in your Mexican vacation film. Zooming is more effective if you do it sparingly. Your footage was well exposed, and we particularly liked the shots made from the airliner—they were good and steady.

Mr. J. T.—If you're going to shoot indoors without using a light bar, it's best to check the illumination with a meter first. There wasn't nearly enough light for good exposure. Your outdoor shots of the kids playing in the backyard were perfectly exposed, and you should be quite pleased with this footage.

Mrs. T. C.—We're sure you must be

delighted with the film you exposed at the ice show. The colors were excellent. During the finale, you tended to pan from one bit of action to another. It's all right to follow action, but otherwise your movies will be smoother if you stop the camera for an instant or two while you shift your viewing to another bit of action.

Mr. H. S.—It was too bad that your film of the wedding was fogged at the end. Next time be sure to load and unload your camera in subdued light. Even so, the bride and groom certainly must have been delighted with the footage you shot.

Mrs. P. H.—You took some good close-ups of your boy's 5th birthday party, although there was that tendency to pan rapidly around the table in some of your views.

Mr. M. J.—You captured some exciting action with the kids at the beach, but the scenes had a flat, misty appearance indicating that your camera lens needed cleaning. If you don't have a lens cleaner, just use a soft, lintless cloth to keep the lens clean.

Ideas for your Thanksgiving movies

Chances are good that there will be a family get-together for the big turkey dinner November 26. Whether it's to be at your house or elsewhere, you should have no trouble in getting the highlights of the day with your movie camera.

Don't wait until everyone is seated at the dining table. Start out with a shot of your family leaving home or of persons arriving at your house. Whether it's a large or small gathering, you can get informal group shots of the men talking in the living room and of the women busily preparing dinner in the kitchen. The kids will be all over, so you'll probably have to catch them on the run. A wide-angle lens, or zoom lens set at its shortest focal length, can be a big asset in getting the over-all room shots.

Include dinner preparations

But back to the kitchen: Get a close-up of the turkey coming out of the oven, the mixer whipping the potatoes, the hands spooning other goodies into serving dishes. Be ready when the turkey is brought into the dining room. And, of course, a close-up of the turkey being carved is a must. Include views of all members at the table, especially the youngsters dispatching drumsticks or mounds of potatoes, plus breaking the wishbone.



Shots like this add a nice touch to your film.



Include close-ups of all members at the table.

And ideas for shooting Fall color



On your tour of the country be sure to include a stop at a roadside stand.

Foliage is the colorful attraction, but you get more interest in your film if you build your shots around the family. You can start your shooting as you leave home,

or at the point where you abandon the car and take a walk along the bordering fields and woods.

A natural sequence would be to start with a long shot showing the family scrambling out of the car. Then close in on your subjects as they are looking and pointing to the scenery they plan to investigate. Start your walk, and record it with a series of long, medium, and close-up shots. Perhaps ending a particular scene with an extreme close-up of a colorful, single leaf. Try some back-lighted shots of the sunlight filtering through the leaves. If your camera doesn't have an electric-eye meter, try $f/8-11$ for back-lighted, light-colored leaves; $f/5.6-8$ for darker, crimson foliage.

One caution: *Don't panoram foliage!* You only inject artificial action which makes for jumpy screenings.

Tips on indoor baby close-ups

First off, choose a good time for making movies such as during or after feeding or after the baby's nap. If your offspring is in a happy mood, you'll be more relaxed to do a better filming job.

The constantly changing, wonderful expressions on a baby's face are reason enough to film close-ups. However, it's still better to give him something to do; something to fumble for or play with.

Shoot at his eye level

Make most of your shots at his level. If he's on a blanket on the floor, get down there yourself so you catch him peering right into your camera lens. What could be more delightful than a close-up study of the concentration of a young one reaching out to capture a favorite toy or clutching his beloved blanket. When he's in the high chair munching on a piece of toast or drinking his milk, you can be a bit more comfortable sitting in a facing chair for more shooting at his eye level.

Exposure is no problem, even with non-

automatic cameras; it's based on the distance from the light bar to your subject, regardless of where the camera is. (Follow the guide on your light bar or KODAK Sun Gun Movie Light or on the instruction sheet packed with KODACHROME II Film, Type A.)

Photo lamps are not harmful

For close-up shots, it is usually better to use your camera and light bar independently. Move in as close as you can with your camera, and let someone else hold the lights further back and off to one side. Don't worry about the brightness of the flood lamps. They're not harmful to the baby's eyes. The trick is to turn the lights on a few moments before you're ready to shoot and aim them at the ceiling or walls until the baby is accustomed to the brightness. Holding your light bar or Sun Gun Movie Light 7 to 10 feet or farther from your subject gives you ample illumination, and yet it's no brighter than shaded outdoor light.



Suggestions for better screenings of your movies

A good screen is a must—even for showings just to the family—since few make-shift screens provide as good a picture as a regular screen will. Fortunately, good screens needn't cost a lot of money. The BROWNIE Projection Screen (22x30), for example, is less than \$6.

Have your projector and films ready in advance to avoid any last-minute search. And don't subject friends or acquaintances to a prolonged review of family films that are only of interest to you.

While most home shows are, and should be, informal, make sure there's room for everyone, including the kids, who probably would prefer to sprawl on the floor anyway.

If you're showing a couple of long reels, thread the second one as soon as the first one is finished. You can rewind both of them later.

Keep a spare projection lamp on hand. You may have used your present one longer than you realize.

Price subject to change without notice.

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 KODACHROME II Film clips! Close-ups and scenes of simple composition and contrasting colors are best. And, of course, they must be sharp. Five 16mm or nine 8mm frames are enough—a fraction of a second's screen action! Address "Good Shots," KODAK MOVIE NEWS, Eastman Kodak Company, Rochester, New York 14650.



1



4



2



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3



6

1 Roy Ardizzone, Brooklyn, N. Y.—A Halloween party provided the occasion for some colorful 16mm footage from which this shot was taken. *f/4*.

2 Barry Garland, Fair Oaks, Calif.—This 16mm shot of a narrow-gauge steam engine was taken from a movie Mr. Garland made of the railroad. *f/11*.

3 Matthew Bosanic, Milwaukee, Wisc.—It was Indian Summer in northern Wisconsin when Mr. Bosanic captured this colorful scene. Wide-angle lens set at *f/11*. 16mm.

4 Mrs. Charles Kelly, Benwood, W. Va.—Wheeling's beautiful Oglebay Park was the setting for this 8mm sunset shot. Lens opening was *f/4*.

5 Gottfried Kappelmeier, Passaic, N. J.—An 8mm movie portrait of his wife, taken with the zoom lens at telephoto position. Shot at *f/4* to compensate for shadow.

6 Dean Anderson, Seattle, Wash.—When he saw his cat, warily eyeing the Halloween pumpkin in his back yard, he ran for his 8mm camera. *f/4*.

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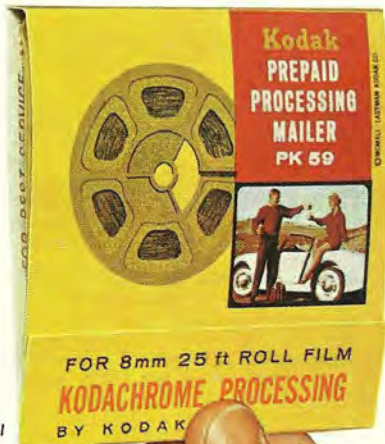
You can buy KODAK Prepaid Processing Mailers at your dealer's. (Price covers processing cost.) Mail your exposed film in the prepaid mailer envelope direct to any of the Kodak Processing Laboratories named. Get your films returned directly by mail, processed with the same care Kodak puts into making film. Sure sign of quality processing is the phrase "Processed by Kodak" on your film.

KODAK Prepaid Processing Mailers are available for KODACOLOR and KODAK EKTACHROME Films as well as for movie and slide KODACHROME Films. See your dealer.

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