

# movies are easy



**Kodak**

## Yes, movies are easy . . .

. . . easier than colour snapshots. For one reason, people don't have to stay still while you are filming.

*It's the action which makes the scene*

Your movies will give you a living record in colour of those once-only moments. Your youngster's first steps – those daffodils in a spring breeze – boating adventures – that terrific holiday – bonfire night – the best Christmas party ever.

Follow the advice in this little booklet, and you will find how easy it is.

## A good movie tells a story . . .

. . . of events and scenes as seen by the man behind the camera. It tells this story in a logical sequence, selectively. For example, a day-long visit to the seaside is compressed into ten minutes on the screen, by filming the highlights of the trip, and enough continuity material to preserve the thread of the story.

## Get to know your camera . . .

. . . so that you can handle it without thinking – the way you ride a bike. This enables you to concentrate on the picture. You are new to movie making, or your camera is new to you? What about a few "dry runs" without a film?

As for loading. With the new KODAK 'Instamatic' Cameras (and other super 8's) this is now very easy. But if you acquire a standard-8 camera, go through the routine for the first time quietly, on your own – and well away from the kids!



## READY TO START FILMING ?

### First get in position . . .

. . . for the most attractive picture. Filming friends or family? Then move *them*. Children? Often best "stalked", and filmed while they are unconscious of the camera. If possible, film with the sun either behind you, or to one side. Never allow direct sunlight to shine into the lens. If it shines on the photocell of an automatic camera, appreciable under-exposure (dark pictures) will result.

### Now set the controls

Some cameras have NO controls. Some have an awful lot. Whichever the type, it should be accompanied by an instruction book, designed to help you. Follow this. If your camera is clockwork-operated, wind it up, after each shot. With any camera, check the footage indicator. You don't want to run out in the middle of a shot.

### Aim and frame

Fill the viewfinder frame to get plenty of interest. With close-ups, keep important details (particularly people's heads) away from the edge.

Mix in low-angle shots (which dramatize a situation or emphasize action) and high-angle shots to add variety, also to avoid ugly backgrounds. But don't spoil the effect by overdoing it.



## Shoot!

Hold the camera straight by lining an edge of the viewfinder frame against a known vertical or horizontal (on a boat . . . the horizon *not the mast*).

Hold the camera steady. Elbows into your sides, supporting yourself or the camera, if you can, against something solid. *Press* the button (if you JAB it, your scene may start off with a jump). Hold the shot for 8 to 10 seconds (we advocate counting . . . "Kodak one", "Kodak two", and so on!)

A succession of rather shorter shots conveys action. Longer shots . . . a peaceful scene. Use whichever the tempo demands.

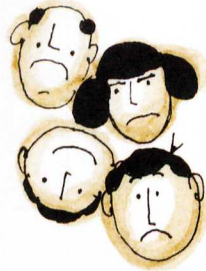


## L.S. . . . M.S. . . . C.U. . . .

This is the professional's shorthand for three, different types of shot. The sequence is one which we often follow subconsciously when we want to examine anything. If you adopt it when filming, you will achieve a natural effect. First a long shot (L.S.), to "establish" the scene, a medium shot (M.S.) as you move in. Finally, the close-up (C.U.) picks out every detail of expression and action.

## "Zoomitis"

This is a terrible condition which afflicts some movie makers the first time they lay their hands on a zoom-lens camera. They zoom in on almost every shot. Worse, they zoom out as well.



But humans are not fitted with zoom eyes, and they find the effect, when screened, unnatural, even disturbing. A zoom lens is intended to be used mainly as a package-deal set of *separate* lenses. It is particularly useful for composing the scene *before* you press the button.

Far better to follow the sequence above from "L.S." to "C.U."

But there are a *few* occasions when it is a good idea to zoom in with the camera running. For example, when you want to bring distant action in without losing it or following fast action. But do zoom slowly.

## "Panmania"

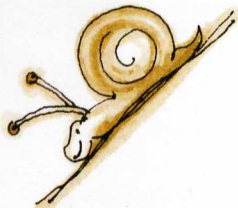
Just as serious as zoomitis. The habit of swinging the running camera indiscriminately. Also known as "hosepiping".

But pan shots, correctly carried out, are a most telling method of conveying movement across the field of view.

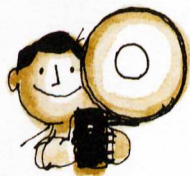
For an effective, hand-held pan, brace your legs well apart, and swing from the hips, keeping the camera level. A trial swing will show whether there are any intervening objects (such as the heads of spectators at a motor racing circuit).

Suppose that you want to film a subject such as a very tall building or a berthed liner, you should use a rather different technique. Begin with a static shot. Pan **very slowly** and steadily, in one direction only, and end with a static shot. But the alternative of using a series of overlapping static shots generally gives better results.

*It's a "movie" not a "moving" camera*



**Diagonal movement is dramatic**  
Movement filmed so that it will be screened on a diagonal line can be particularly dramatic, more so if shot from a low angle. This effect requires the depth of field obtained by using a small stop (under "Bright sun") if the movement ends near the camera.



**Make movies indoors as well**  
Yes, you can, if you fit a movielight to your camera. Take care to stay within the correct distance limits. KODACHROME II Film, Type A is the film to ask for. ASA/BS 40 for photo-floods, no filter needed. If you are using a KODAK 'Instamatic' Movie camera, remember to insert the filter key.



**Give your film a title . . .**  
. . . For a final touch, for example, a shot of any sign with a required place-name, a holiday brochure, a label being stuck on a suitcase (close-up lens needed) or writing in the sand. Shoot at the correct distance with the title well in the middle of the frame. Such "titles" are also invaluable for continuity.

**"I'm afraid this shot didn't come out very well"**  
(Extract from a movie-maker's commentary). It should have come out – right out of the reel. That's the first job when you edit – to remove all sub-standard shots. Then get the remainder in order. For a better show, splice your short films together and wind them on to

the biggest reel which your projector will accept. Incidentally, to save trouble, "edit in the camera", by shooting selectively and in order.



**And the show**  
Get everything ready (screen, projector, seats) *before* the audience arrive. For a bigger picture, project diagonally across the room. Make sure that everyone (particularly children) can see.

Finally, what about setting the mood with a selection of music on your record player or tape recorder ?



### Take care of your camera and projector

To put it bluntly – the lens is not designed to give sharp, clear pictures through a film of moisture or dust ! And it's very easy to keep clean (soft brush, tissues or clean hankie).

Nor does it do film any good to run it through dusty mechanism – it gets scratched. Remedy – another soft brush.



**Batteries too**  
If your camera is battery powered, ensure that battery and other contacts are clean. Slight corrosion may not be easy to see, but can still impair working. A rough cloth is very useful for cleaning contacts, a pencil eraser for those awkward ones. Never use an abrasive.

When putting your camera away for any length of time, remove the batteries (replacing them *correctly* when you want to film again).



## Make sure you get your film back . . .

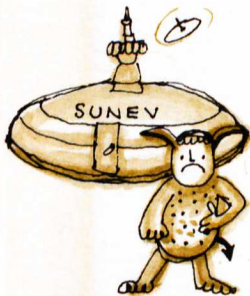
. . . by writing your *own* name and address clearly in the space provided on the processing mailer, as well as the address of the processing laboratory.

In the British Isles, send your KODACHROME Film to : Kodak Limited, Box 14, Hemel Hempstead, Herts, U.K. And do this as soon as possible after you have exposed it.



## Want to find out more about movie making ?

Ask your Kodak dealer for our book *How to make good home movies*. He can also show you the range of KODAK Equipment.



## The opportunity for the really EXCITING picture . . .

. . . always seems to arise without any warning. Do you keep your camera loaded . . . the controls set for the most probable lighting . . . the batteries regularly replaced ?

You never know !

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