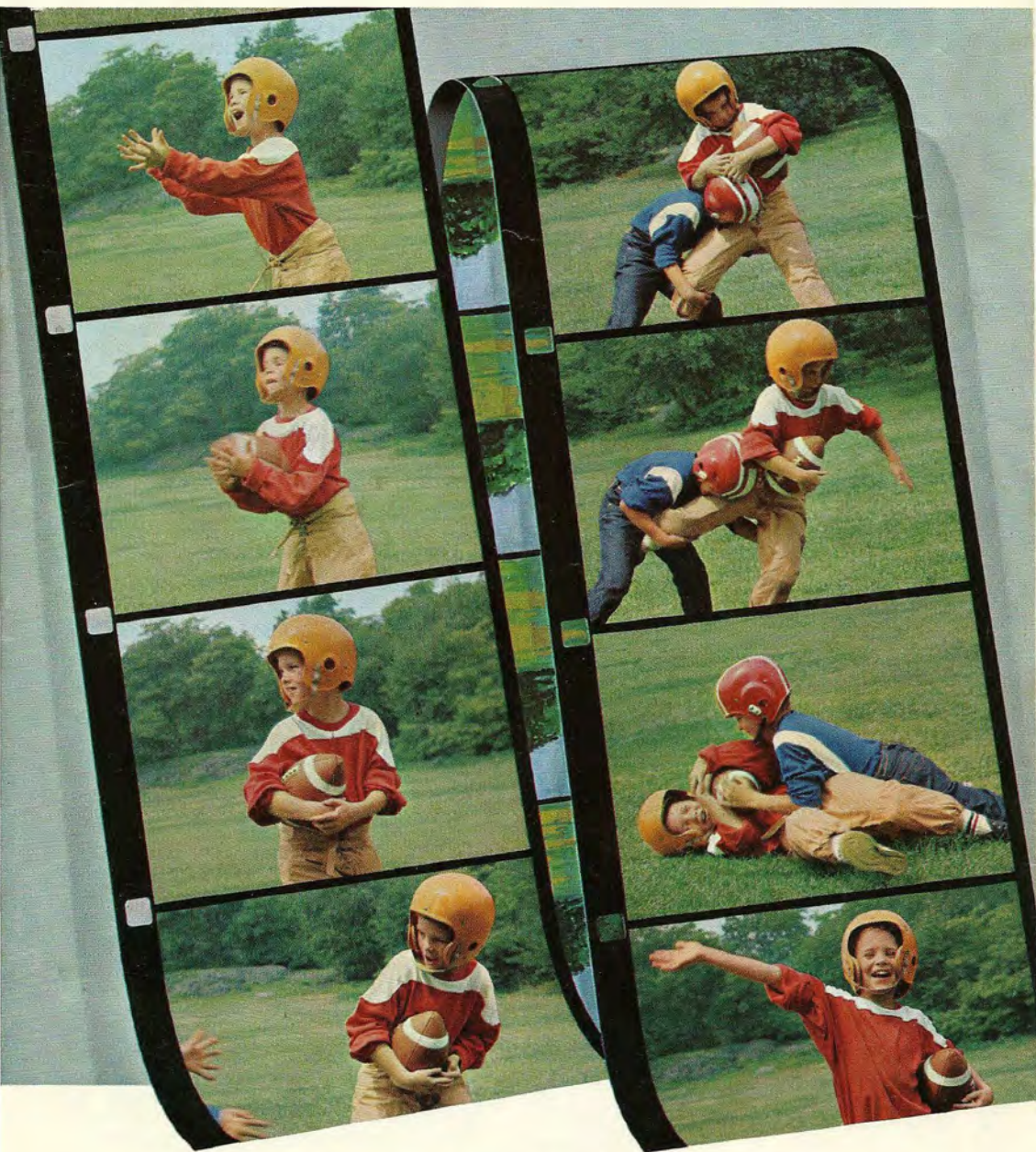


KODAK MOVIE NEWS



Two scenarios for your fall shooting...page 4

LETTERS TO THE EDITOR

Q. I would like to have a duplicate made of a movie I shot this summer, but I've been told duplicates cannot be made from the new KODACHROME II Film. Is this true?

Mr. W. B., Phoenix, Ariz.

A. Not true! Kodak will make duplicates from original KODACHROME and original KODACHROME II Films. This service is available through dealers to both 8mm and 16mm users. What your informant may have had in mind is that KODACHROME II Film is designed for projection as an original. It is not a low-contrast film as is used commercially for producing projection prints in large volume.

Q. When I'm taking movies with my camera, I am careful to view each subject in the finder just the way I want it. But when the film is projected on the screen, the subjects are often not framed properly. How can I correct this?

Mr. E. M., Boston, Mass.

A. Your problem is probably parallax, which often-times occurs with close-up shots. See the article about this on page 3 of this issue.

Comments: Perhaps my use of a spare 8mm plastic return reel would be of interest to you. I used one to convert a bamboo stick into a light (2½-oz.) casting rod. The reel spin is controlled by the thumb. It works very well, but best of all was the fun of making it.

Mr. D. H. S., Wausau, Wisc.

When traveling, I have found it most advantageous to shoot a close-up of the "city limit" sign where I will be exposing footage. Helps with identification when I'm editing.

Mr. O. P., Seattle, Wash.

(Ed. note: An easy way to title your movies, too.)

Q. What did you mean in your article on 8mm sound when you said "... think of all the ways the KODAK Sound 8 Projector's five-foot-wide sound movies can serve your community..." Are these special films that are available?

Mr. E. L., Jamestown, N. D.

A. We were referring only to the movies that you might make yourself—of public events, church doings, etc. All, of course, can be projected 5 feet wide on your screen.

Q. In your Spring issue of Kodak Movie News, you illustrated how one could identify processing by Kodak, which I was glad to know. However, I am still confused. My last roll of KODACHROME Movie Film does not have "Processed by Kodak" anywhere on it, yet the dealer told me the laboratory was "licensed by Kodak."

Mr. J. C. B., Tampa, Fla.

A. The phrase "licensed by Kodak" has caused some confusion among our customers. It does not mean that Kodak has processed the film involved, but merely that the processor has obtained a license under Kodak patents to do so. Kodak does not have any control over how the processing is done, the quality of the work, or the business policies of the processor.

Comment: Regarding your recent article on "panning versus following action," I'd like to pass along an idea I use to steady the camera. I tie a piece of heavy



twine to my light bar thumbscrew which is then fastened to the camera's tripod socket. I step on the end of the twine with my foot, pull it up taut, and in this way hold the camera very steady. When not in use, the twine is easily carried in my pocket.

Mr. R. A., Kerrville, Texas

(Ed. note: We have seen and tried this same idea using a small chain which is fastened to the camera's tripod socket by means of a ¼ x 20 bolt. Chain and bolt are obtainable at most hardware stores.)

(Ed. note: We apologize to Mr. L.T.B., Oreland, Pa., for any embarrassment he may have had due to our incorrectly interpreting his inquiry on unsatisfactory film splices. His inquiry concerned a gummy deposit adjacent to the film splice and not to the film folding double at the splice and feeding into the projector gate.)

Title your Thanksgiving Movies
You can use this one with many titling outfits.

Cover picture of this issue can doubtless be duplicated in many a back yard this fall. Don't forget the big game, either (page 4).

OUR
FAMILY
THANKSGIVING

How to get close-up shots and avoid parallax

One of the simplest ways to add interest and excitement to your personal movies is to include lots of close-ups. Fortunately, all movie cameras are quite capable in this respect, and all you need to do is remember to "move in" whenever your subject warrants it. Even with fixed-focus cameras, such as the KODAK 8 Movie Camera, you can get as close as $2\frac{1}{4}$ feet with the lens set at $f/11-16$, which is correct exposure for KODACHROME II Film when your subject is in bright sun. Even in open shade, with your lens set at $f/5.6$, you can get sharp movies of subjects as close as $4\frac{1}{2}$ feet from your camera.

However, this does bring up the subject of "parallax." Since the finders of most movie cameras are an inch or so from the lens itself, they don't "see" precisely the same field at all distances. This becomes a problem only when you are shooting close-ups (6 feet or less). If you shoot a 4-foot close-up, for example, with your subject centered in the viewfinder, you'll actually "scalp" your subject.

There is a ready solution to this. Most movie cameras have some type of parallax-correction device, such as an arrow in the upper corner of the viewfinder. When shooting close-ups, first frame your



After framing your subject, tilt camera so the top of subject is at the right distance marker on camera viewfinder, as shown in the sketch at left. Your subject will then be properly framed on the film, as shown in photo above.



subject in the finder. Then tilt your camera upward so that the correct distance mark, and not the top of the finder, is at the top of the desired picture area. Another type of parallax-correction device is an adjustable rear sight which can be raised or lowered for different distances.

If your camera has a reflex finder, you actually view through the lens and never experience parallax, regardless of how close you are to your subject.

It's easy to make big reels from little ones

Actually, all you need is an inexpensive splicer and one or more large reels onto which your small reels of film can be wound. Every 8mm projector is capable of showing at least a 200-foot reel, and every 16mm projector, at least a 400-foot reel. In either case, you get 16 minutes of uninterrupted movies, instead of having to turn on the room lights every four minutes, rewind the film and thread a new roll through the projector.

There are two types of splicers—one uses film cement to weld lengths of film together and the other makes dry splices using small pieces of pressure-sensitive tape. The KODAK PRESSTAPE Movie Splicer will make dry splices on 8mm or 16mm



film. Pressure-sensitive PRESSTAPES are applied to both sides of the film, giving you a smooth, professional-type splice that will last and last.

While you can get along without a rewind, it is a great convenience for holding your film reels while you are splicing. The KODAK Movie Rewind accepts 400-foot reels (8 or 16mm), and the spindles have a 4-to-1 turning ratio for rapid winding in either direction. For added convenience, the PRESSTAPE Splicer fits onto the base. The KODAK PRESSTAPE Splicer can be had for less than \$8, the Rewind, for less than \$6. You can buy them together, with a supply of PRESSTAPES for less than \$13. See your photo dealer.

Suggested scenarios to help you film two fall movie subjects



FOOTBALL

If there are any small fry around your house you'll have no trouble getting lots of wonderful footage of back-yard football action, such as is illustrated on our cover. Supplement this with a movie story of your "big game" this fall—college or high school. Included here are some ideas to help you film the entire story.

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

Time Secs.	Scene Type	Subject
5	e.c.u.	Front page of paper (date of game).
10	c.u.	Hands opening paper to sports section showing headline about game.
6	m.s.	Leaving house with picnic lunch.
6	m.s.	Picking up another couple. (Make a few brief shots through the windshield on the way to the stadium. If the game is in another town or city, get a close-up of a road sign for identification.)
10	m.s.	Picnic lunch along the way.
15	l.s.	Traffic congestion near the stadium.
5	m.s.	Crowds entering stadium.
5	c.u.	Your party passing through turnstile.
4	m.s.	Your party getting seated.
	l.s.	Shoot several brief shots of the stadium filling. Be sure to get the entrance of both teams on the field and a few shots of any pre-game activities. Then the opening kickoff.
		While you can't film every play, you can get enough of the game to capture the highlights and enthusiasm. After each score or spectacular play, get a shot of cheering spectators. Pace your shooting so you have enough film in the camera for each quarter of the game, as well as for the half-time entertainment.



HALLOWEEN

One of the most overlooked movie opportunities is the Halloween party, whether it's for children or adults. An extreme close-up of the party invitation provides a title for the film, and if you letter "The End" on the reverse side of the invitation, you can shoot this at the same time and then splice it on the end of your movie.

Time Secs.	Scene Type	Subject
10	e.c.u.	Invitation to Halloween party. (Shoot long enough to read it twice.)
4	c.u.	Hands unwrapping decorations or party favors.
15	m.s.	Putting up decorations.
5	c.u.	Your children in costume, putting on masks.
3	e.c.u.	Finger pushing doorbell button. (You can stage this, using a member of your own family.)
5	c.u.	First guest or guests to arrive. (You will want to get brief shots of each guest as he or she arrives in costume.)
10	l.s.	Guests assembled in game or living room, each one trying to guess the identity of the others.
8	m.s.	Awarding of prizes for best costumes.
3-4 ea.	c.u.	Each guest as he or she unmasks. (Include one or two reaction shots of other guests previously unmasked.)
	m.s. and c.u.	Shots of the party games, such as bobbing for apples.
5	e.c.u.	Cutting of cake.
	m.s.	Guests eating refreshments.
5	e.c.u.	The End.

Take your camera to the kitchen for this easy-to-shoot story

What young girl doesn't aspire to be a good cook like mother! Even more immediately, she wants to bake a cake or pie "all by her very own self." It's a wonderful experience in growing up, and one that should be recorded by your movie camera. Load your camera with Type A KODACHROME II Film, and use your light bar for illumination. If yours is an automatic camera, set the meter dial at 40 to get correct exposures. If not, follow the exposure guide on your light bar. When shooting during the day, draw the curtains to shut out as much daylight as you can.



"This is the cake I want to make, mama."



"Oven's set. Pan's greased. Now for the sifting."



"Easy does it. I hope I didn't forget anything."



"This is one of the best things about baking."



"At last. I thought it would never get done."



"This will be the tastiest cake you've ever had."

Exposure information for sunsets and rainbows



by Don Madison, Salem, Oregon

Exposure for sunsets is not critical, especially with the wide latitude of KODACHROME II Film. If your camera does not set its own lens automatically, you might wish to use the following rule of thumb for exposures. With KODACHROME II Film, your lens setting will vary from $f/8$ to $f/1.9$, depending on the position of the sun. Don't shoot until you can look at the sun without eyestrain. If the sun is above the horizon but partly obscured by clouds, set your camera lens at about $f/8$. When the sun's at the horizon and still partly shielded by clouds, open up to $f/4$. After the sun has set, open the lens to $f/2.7$ or $f/1.9$ to capture the brilliant afterglow. In each case, the lesser exposure will give you richer, more dramatic colors.



by Charles B. Beery, Minneapolis, Minnesota

Shooting a Rainbow

In response to an item we had in our "Letters" column sometime back, Charles B. Beery of Minneapolis, Minn., wrote in to say he had found his light meter readings for rainbow shots were always incorrect. "I always overexposed the subject until I learned to close the lens a half or full stop more than the meter indicated," he said. Our basic recommendation is to expose a rainbow as a normal subject in sunlight ($f/8$ with Daylight Type KODACHROME Film, $f/11-16$ with Daylight Type KODACHROME II Film). If cloudy, open the lens a half stop. You may, like Mr. Beery, find your rainbows require a bit less exposure.

New From Kodak



KODAK Reflex Special Camera

While few of our readers have need for this new professional 16mm motion picture camera, it's of interest to know that the research, engineering, and production facilities that are behind it are the same as those devoted to the development and manufacture of amateur Kodak movie cameras and projectors. In other words, Kodak is able to use the advanced resources necessary for the professional field to make better personal movie equipment—and for a lot less money!

It takes several pages of text and pictures to adequately describe what we consider to be the finest 16mm camera anywhere. If you'd like to receive detailed information, just drop us a card.

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. 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 4, N. Y.



William C. Larson, Indianapolis, Ind.—A 4-lamp bar provided the illumination for this scene of the kids sampling the Thanksgiving turkey. Exposed at $f/8$.*



Mrs. Roy Mikulesky, Racine, Wisc.—This shot was taken near a large kitchen window. Shot with available light using KODACHROME II Film. $f/4$.



Patrick R. May, Seattle, Wash.—Mr. May got this close-up of his daughter while on vacation in Snoqualmie National Forest in western Washington. $f/5.6$.*



Mrs. E. Louise Gnerich, New York, N. Y.—Minutes after she captured their struggle for survival, these leaves were also gone with the wind. $f/11$.*

*Regular KODACHROME Film

KODAK CHEVRON 8 Projector

Features a new ultra-compact, low-format 8mm design with overhead reel arms for 400-foot reels, fully automatic threading right onto the take-up reel, and an extremely quiet mechanism. Projector has forward, reverse, still projection. Variable-speed control. Normal-bright lamp switch. Self-cased with storage space for take-up reel and power cord. Cover attaches to case by magnetic clasps. Less than \$150, at your dealer's now.



KODAK MOTORMATIC 35F Camera

For those interested in shooting 35mm color slides, here is the most automatic of the automatics. Film winds itself automatically after each exposure—instantly ready for the next picture. Electric eye automatically sets correct lens opening.



Camera even has automatic flash control—you set the focus, and lens opening sets itself. Built-in flash unit pops up at a finger touch. $f/2.8$ lens focuses to three feet. Shutter speeds to 1/250 second. Less than \$120.

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



Double Check your exposure settings

Many movie-makers are so used to the exposure instructions for regular KODACHROME Film that they sometimes forget to adjust their lenses when using the new, faster KODACHROME II Film. To avoid over- or underexposure of this new and improved film, follow the instructions (which include ASA speeds for use with automatic cameras) packed with each roll of film.



KODACHROME II
Film comes in
8mm, 16mm, and
35mm sizes.

Convenient way to have your KODACHROME Film processed by Kodak

1. Buy KODAK Prepaid Processing Mailers at your dealer's. Price covers processing cost.
2. Mail exposed film—still or movie—to any of the 10 Kodak laboratories.
3. Get your movies or slides back by mail—postpaid.



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