

# KODAK MOVIE NEWS



*Shoot amateur movies of*  
COMMUNITY ACTIVITIES  
*page 6*

# LETTERS TO THE EDITOR

**Q. Why is the movie film I mailed to you in Rochester for processing returned from New York City?**

Mrs. C. P. H., Buffalo, N. Y.

A. The information contained in your letter indicates that your film was not addressed to or processed by a Kodak laboratory. There are other processing laboratories which have Rochester, N. Y., mailing addresses. The article on the back cover of this issue will show you how to identify processing by Kodak.

**Q. I have been splicing my movies with Kodak Presstapes. The film sometimes folds double at the tape splice, permitting three thicknesses of film to feed into the projector's gate. Can you offer any reason for this condition? Sample splice enclosed.**

Mr. L. T. B., Orelan, Pa.

A. Your difficulty appears to stem from using Kodak Presstapes on a splicer which is not intended for their use. In developing Kodak Presstapes and the Kodak Presstape Splicer, our engineers found that a "dove-tail" cut permits normal curl and stiffness of the film, so that it retains the shape of the film where it has not been spliced.

**Comments:** Instead of throwing away 50-foot plastic return reels, movie-makers can use them as a portable titler stand. Simply lay two reels on a flat surface



with threading slot up. Insert the title cards so that the bottom corner rests in the threading slot. It works fine with the titles shown in Kodak Movie News or one can make his own title cards.

Mr. J. S., Aurora, Ill.

# 1962

Using only the available light and Kodachrome II Movie Film, Type A, my husband recently took some shots at a variety show. When white spotlights were on the stage the scenes were excellent. Even with colored lighting the subjects were clearly seen. We used available lights in our living room to finish up the roll, again with excellent results.

Mrs. E. M. F., Avon-by-the-Sea, N. J.

Glad to hear you are taking advantage of Kodachrome II Film's increased speed and latitude. The article on page 3 of this issue should be of interest to you.

**Enclosed is my favorite 35mm shot showing our cat in the flower garden. I hope you can use it as a "Good Shot."**

Miss M. C., Torrance, Calif.

It is indeed an attractive shot; however, we use only 8mm or 16mm film clips for "Good Shots." If you do have some Kodachrome Movie Film clips, we would like to see them (see page 7).



The long-play music and sound-effects record packaged with each Kodak Sound 8 Projector is just what the doctor ordered.

Mr. F. A. L., Houston, Texas

**May I suggest that you print movie titles sideways in your Kodak Movie News to avoid heavy crease which spoils them for copying. I suppose you mail them flat, but they always arrive folded.**

Mr. S. I. K., West Reading, Pa.

The News is mailed flat, and you might check with your local post office to see if it can't be delivered flat. We'd be interested to hear from other readers whether printing the titles sideways would help.

**Q. Why is it that footage is cut off at both ends of the film when it is processed? Mr. G. K., Lafayette, Calif.**

A. Kodak provides a 4-foot leader and 4-foot trailer on each roll of 8mm Kodachrome Film. This extra film is to allow for loading and unloading film without fogging the picture footage. Your camera footage meter, or camera manual, tells when the leader is run off, and the trailer reached. For this same purpose, 100-foot rolls of 16mm Kodachrome Film have six additional feet at the beginning and three at the end. When your film leaves the Kodak lab, you receive 50 feet of 8mm film (100 feet of 16mm film) in addition to the perforated section and white leader.

**Q. Why don't you publish one title with only the year imprinted on it? With the title for the year, it would not be necessary to date the subject titles and they could be used for more than one year.**

Mr. G. A. L., Brooklyn, N. Y.

A. Sounds like a good idea. We are trying it out. 1962's date title appears at left.

*Cover picture of this issue was taken in your editor's back yard. Typical of springtime activities that can be filmed at home.*

# Kodachrome II Film lets you shoot many new available-light subjects

We receive letters every day from movie-makers who exclaim over the new Kodachrome II Movie Film—both the Daylight Type and the Type A.

While they mention the improved color quality and sharper pictures, what they especially seem to appreciate is the extra speed (2½ times as fast as regular Kodachrome Film). Of course, this means that you get Kodachrome shots you couldn't get before—shots earlier and later in the day. With Kodachrome II, readers are discovering that they can take daylight shots indoors, too, where illumination is good. In many of the newer churches where there are larger expanses of windows, it is now possible to get good indoor Kodachrome shots of a wedding, without the necessity of photoflood lamps. The same is true of wedding receptions and gradua-



Modern classrooms often have sufficient daylight. But check your light meter.



Where illumination is good, shots like this can be made with available light.

tion ceremonies held in places where the daylight illumination is good. Many of the newer school buildings have outside window walls. This enables one to shoot many wonderful scenes where the children are not inhibited or made self-conscious by a light bar and floodlamps—particularly true when shooting footage of a kindergarten or nursery class.

## Wedding Movie

A wedding movie is a subject in itself. But aside from reminding you to film the complete story and include such preliminaries as trying on the veil, we also want to talk about filming the actual ceremony. If your camera does not have an electric eye, don't guess at your exposure. Check

the daylight or combination of daylight and artificial illumination with an exposure meter. It's desirable to take your meter reading by the light reflected from your own hand, since accurate rendition of skin tones is probably more important than anything else. If most of the light enters through the windows, be sure to use Kodachrome II Film, Daylight Type (or Type A film with a Daylight Filter over the lens). Naturally, how much, if any, of the actual wedding ceremony should be photographed must be decided in advance by the bride, groom, and clergyman. In order to reduce the possible distraction of a movie camera to an absolute minimum when shooting the ceremony, you may wish to select one vantage point and do all your shooting from there.

## Shooting Indoors and Out

Since you will be shooting both indoor and outdoor scenes in a wedding coverage, it is especially advantageous to use Kodachrome II Film, Type A, and place a Kodak Daylight Filter over the lens for your outdoor shots. The daylight exposure settings for this combination are the same as those recommended for Daylight Type film.

If you haven't tried this new film yet, you have a treat in store. Ask your dealer for a roll or magazine, and see for yourself the sharper and better color movies your camera can make. The Daylight Type has a speed of 25; the Type A, a speed of 40. And the exposure latitude has been improved so you can use it in a wider range of light.



## Ideas for shooting better movies of spring flowers... gardens

There's nothing like an extreme close-up of a single spectacular blossom to evoke oohs and aahs from your viewing audience. But the time to start a movie of your flower garden is now. The opening shot could be of hands thumbing through a seed catalog, or a "Spring" headline in a magazine or newspaper. Shots of your gardening efforts add to the interest of your film: coming out of the garage with garden tools, spading, raking, planting. Film in sequences—first an introductory shot from fairly well back... followed by a short series of close-ups. When your garden is in bloom, it's composed of scores of flowers, and again you should back up for a long shot from across your lawn for an over-all look at the fruits of your labors. For your next sequence, have someone walk into the scene, admiring and point-

ing out a particular flower bed. Change your camera position and move in closer to shoot a follow-up shot as your subject approaches for a closer look. Now you can really move in close with your movie camera—usually 3 or 4 feet without any special lens attachment. And with a close-up lens or titling device (to be used if your camera does not focus closely enough), you can get close-ups of blossoms only inches wide in your garden that can be projected several feet wide on your home movie screen.

We know that a good many of our readers already have shots like this as part of their personal movie diaries, as we have seen clips from their footage. On page 7 we're illustrating six "Good Shots" to show you what can be done with a movie camera and Kodachrome Film.

### CAMERA CHECK-UP

Chances are that if your camera performed well at Christmas-time, or more recently, it will do so for you now. However, it pays to have your dealer give it a check every now and then just to make certain everything is in good working order. If there are any adjustments necessary, better to have them done now than after you've exposed a roll or two of film.

# Panning versus following action with your movie camera

John Richards of Arlington, California, wrote us to say, "Quite often you warn people about panning when taking movies. Either I don't know what panning is or else I have had lots of luck. I am not a professional by any stretch of the imagination, but the pictures came out just as I wanted them to." He was describing a scene from a personal movie he recently made in which he filmed horses being chased by "horse thieves." Actually, what Mr. Richards was doing was following the action, not panoraming. Panning is swishing your camera from one side to the other or from the top to the bottom of a target, just to "get it all in." A movie camera is made to record motion, not to provide it. If there's something or someone moving in a movie scene, the camera will capture that motion, naturally, against an equally natural and stationary background. Yet, if you want to follow a moving object by swinging your movie camera to keep it in the finder, fair enough. Your target will be sharp, although the back-

ground will inevitably be a bit blurred by the camera motion, but this is all right since you're not after the background.

You can film a moving subject two ways. One, as it approaches from a slight angle (not head-on), entering the finder from one side and leaving it by the other. The second way to film a moving subject is to keep it pretty much in the middle of the finder or a bit toward the "entering" side and *follow* the action.

Sometimes—but not often—there's a good reason to panoram. To introduce a new movie locale, for example. When you do, panoram *slowly and evenly*, and to the area of greatest interest—not from it. Then hold that area steady in your viewfinder for a few seconds. To make a smooth pan, spread your feet apart and pivot from the waist. The next time you're faced with a lovely scene that's too large to include in one shot, try a smooth pan shot as we've described here, or take a series of individual shots to show its beauty—which will add up to an impressive sequence.

## How to get color prints from your movie shots

Many readers seeing our "Good Shots" (enlarged from 8mm and 16mm film clips) have asked if they can have color prints made from their movies. The answer is "Yes," . . . but only if your original movie shots are well-exposed, sharp, preferably close-ups, of low contrast.

Kodak can make 2½x3½-inch color prints from your 8mm or 16mm Kodachrome Film, although the detail will not be as sharp as in prints from larger films.

The price is 85 cents per print.

Prints should be ordered through your Kodak dealer for forwarding to our Chicago Processing Laboratory, where this work is done. Ask him to request a Kodachrome Print 2RM. The lab requires 9-frame lengths of 8mm film and 5-frame lengths of 16mm film. Or, you can send in your entire reel of film with the frame or frames to be enlarged identified by a bit of thread tied through the sprocket holes.

## How to update camera exposure dials

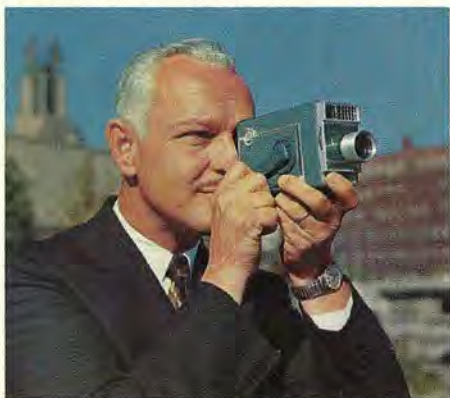
If your camera does not have an electric eye, but has an exposure dial coupled to the lens (such as the one on the Brownie Movie Camera shown here), it is an easy matter to add the correct index marking for Kodachrome II Film. First, set the lens at the stop halfway between f/11 and f/16. Then, add a line or other mark next to "Average" on the dial. Then, whenever you turn this mark to the day's light condition, your lens is automatically set for

Kodachrome II. For shots in bright sun on sand or snow, use f/16 or the next smaller opening. Watch that you don't turn your exposure dial accidentally over to the largest lens opening.



# Small budgets...small cameras—but big opportunities for community service

Home movie-making is our normal theme. And this is the use to which most home movie cameras are put. Notwithstanding this, there's big news in the big things that personal movie equipment can do for the



Your own camera can make the movie, and you...

community activities in which you are interested.

Professionally made movies should and do cost money—money well-spent, if it's available—for the making of films with professional polish.

Yet many community activities... business activities, too... simply don't permit big financial outlays for elaborate sets and equipment. Until recent years, they've even had to do without the help that movies in color can offer. But amateur movies in color, now augmented by magnetic sound, have broken things wide open—for everybody! And even those amateur movies taken "silent," can today—thanks to modern 16mm and 8mm magnetic sound projectors—be transformed into sound films!

Your camera—and for the purpose of brevity we'll assume it's an "Eight"—can make the pictures... your camera, and perhaps also those used by friends. And there's a special quality, too, about unpretentious movie efforts that frequently lends them added conviction. Once you have your footage, the next

step is to title and edit your reel just as you would for any important "silent" showing. Then you take it to your dealer for edge-coating with a thin striping of magnetic oxide such as Kodak Sonotrack Coating. When the film's back in your hands, you're ready to "make" your sound movie, using the Kodak Sound 8 Projector.

The first step in sound recording is to preview the reel... to screen it, silent, while you make notes of where voice commentary or music or special sound effects can helpfully supplement the film's color and action. Then you rewind the film... rethread it—and, using the projector's microphone and your own record player or tape recorder, you can add your own commentary, background music, and sound effects directly to the magnetic striping as you watch the action on your screen.

Whatever "sound" plan you follow, the reel's ready to run as a sound movie as soon as the sound is on it. To run as often as you want to. Or, if deemed necessary or desirable, you can change any or all of the sound track simply by re-recording it. The projector will wipe off the "old" sound as it adds the new.

Stop in and let your Kodak dealer show you how easy it is to add sound to 8mm movies. While you're there, think of all the ways the Kodak Sound 8 Projector's five-foot-wide sound movies can serve your community, your business, and your personal movie-making!

... add sound with the Kodak Sound 8 Projector



# 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.



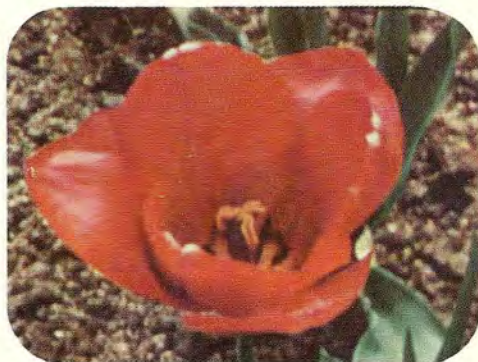
**Sherman E. Foster, Shelbyville, Ind.** — A most attractive shot of "painted daisies" (*Pyrethrum Roseum*) from Mr. Foster's 8mm flower garden footage. *f/8*.



**William Kisabeth, Lansing, Mich.** — His own garden gives him the opportunity to take 16mm movies when the flowers are at their best. *f/8*.



**Roy A. Whipple, Hot Springs National Park, Ark.** — Another 16mm flower winner. Mr. Whipple used a telephoto lens for this shot of the water lily. *f/8*.



**P. J. Andersen, Jr., San Rafael, Calif.** — Here is a nice close-up view of a tulip as seen by Mr. Andersen's 8mm camera. Exposed at *f/8*.



**O. K. Klafter, Detroit, Mich.** — This close-up was made using a telephoto lens. The daffodils are long gone, but not the 16mm movie record. *f/8*.



**P. M. Auger, Beaconsfield, Que., Canada** — Mr. Auger zoomed in on this blossom for a 16mm "Good Shot." Taken in his back yard. Bright sun, *f/8*.

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

## For direct-mail processing by Kodak

Use Kodak Prepaid Processing Mailers to send your exposed Kodachrome Films to any of the 10 convenient Kodak Processing Labs. Your processed films will be returned, prepaid, directly to your home address by first-class mail. The cost of the mailers is simply the cost of the Kodak processing services which they provide. Get them at your Kodak dealer's.

©Eastman  
Kodak  
Company  
1961



Available for 8 and 16mm as well as 35mm Kodachrome and Kodachrome II Films. Also for 35mm Kodak Ektachrome Film.

## How to identify Processing by Kodak



The return film cartons carry the phrase "Processed by Kodak" on the front.



"Processed by Kodak" appears on Kodachrome and Ektachrome slide mounts.



"Processed by Kodak" appears at short intervals along the edge of Kodachrome Movie Film, in addition to the date.



The same phrase is printed on the movie film white leader strip.