

# KODAK MOVIE NEWS



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*Three easy ways  
to shoot titles ...*

*Page 5*



# LETTERS TO THE EDITOR

Comments: I suggest you list the 10 Kodak Processing Labs in the NEWS.  
Mr. L. S. P., Buffalo, N. Y.

(Ed. note: These addresses are included with each KODAK Prepaid Processing Mailer. See the back cover of this issue. Kodak also has world-wide processing facilities for KODACHROME Film.)

Like a number of your other readers, I also use 8mm plastic return reels to hold short lengths of tape.

Mr. R. K. W., Highwood, Ill.

When hurricane Carla hit the coast last year, we had about 700 feet of KODACHROME Film under three feet of salt water. When the water receded, we dug the film out from under four inches of silt and mud, and rinsed it thoroughly with fresh water. We were sure the film would be ruined. The splices had to be replaced, but we were delightfully surprised to find the movies as clear and colorful as before.

Mr. R. D., Texas City, Tex.

In addition to my ever-new hobby of photography, I also enjoy my hobby of printing. I set in type and print in color on my press, titles for my movie reels. I have also printed tickets and promotional material for the showings of my movies in my home . . . "Rapa's Nickelodeon."

Mr. E. R., Melrose, Mass.



Q. Do you still make the older KODACHROME Film?  
Mr. W. B., San Diego, Calif.

A. No. We discontinued manufacturing this film in mid-1962, when our customers' preference for the new KODACHROME II Film became definitely established.

Q. Can you tell me what size filters I should buy for my BROWNIE Movie Camera?

Mrs. A. P., Pensacola, Fla.

Q. I threw away my burned-out projection lamp, and forgot the number or size for ordering a new one. Can you give me this information?

Mr. R. H., Spokane, Wash.

(Ed. note: When writing to us about any of our products, be sure to include the full name and model number. This way, we can provide faster service for you.)

Q. With my new movie camera, I can load a fresh roll of film with either side up. How can I make sure I always load it correctly?

Mr. R. H., Fairport, N. Y.

A. With most movie cameras, including all Kodak models, the film spool will only go on the spindle the right side up. In all cases, make sure the light side of the film is toward the camera lens.



Comments: Enclosed is a KODACHROME Film clip of a praying mantis, which has become quite a pet around our house. It has a big appetite, and is very fond of grasshoppers.

Mr. S. O. D., Concord, N. H.

I use a piece of frosted window glass, which I have in an inexpensive frame, for my movie titles. China marking pencils provide the means for lettering or drawing, and this is easily removed with glass wax cleaner after shooting the title.

Mr. C. S., Detroit, Mich.

I have made some exciting and beautiful scenes from a moving automobile just by holding the camera in my hands and shooting through the windshield. I brace myself against the dashboard to steady the camera. You can obtain a zoom effect even though the car is actually doing the zooming instead of the camera.

Mr. A. K., Brooklyn, N. Y.

(Ed note: Shooting from a moving car can be very effective, and is often useful to tie two or more scenes together. But do it sparingly. The chief difficulty, of course, is the jiggling of the camera due to motion of the car. We have found it easier in such cases to hold the camera steady by keeping the elbows in close to the body, rather than resting them against any part of the car. This makes the body act as a shock absorber.)

Q. I forgot to take the "Type A" filter off my camera lens when I moved indoors to get some shots using KODACHROME II Film, Type A, with a light bar. What color will the film be? Can the correct color be added to this part of the film?

Mr. G. W., Dupont, Pa.

A. The footage you exposed indoors will be reddish. The correct color cannot be added to the film.

COVER PICTURE: We probably receive more "Good Shots" of flowers than of any other subject. This is not too surprising when one considers the colorful opportunities there are in shooting flowers and gardens. And you can add greatly to the interest of your film merely by shooting in sequence, varying scene lengths, and changing your camera position. Start out with a long shot of an over-all view of the garden. Change your camera position and move in a little closer, and then get a shot of someone walking into the scene. Move in still closer, or zoom in if your camera has a zoom lens, for a follow-up shot. And, of course, an extreme close-up of a single colorful blossom makes a spectacular ending to the sequence. See your dealer for a close-up lens or titling device to fit your camera if it doesn't focus closely enough.



# Sequence idea for a wedding movie

With a little advance planning, you can shoot enough of the many activities that will be going on that day to get the feeling of the entire bridal pageant. Some shots can be made in advance, such as copying the engagement announcement in the paper for your introductory title, and scenes of the rehearsal. On the day of the wedding, start your shooting with a close-up of the bride adjusting her veil, as illustrated below.

Filming the actual ceremony in a church can be a problem. Where there are large

expanses of windows and using KODACHROME II Film, it is possible to get indoor shots without the necessity of photo flood lamps. But don't guess. Check in advance with an exposure meter or with your camera, if it has an electric eye. Find out how much, if any, of the actual ceremony the bride, groom, and clergyman want taken.

Since you'll be filming both indoors and out, it's especially advantageous to do all your shooting with KODACHROME II Film, Type A, and use a "Type A" filter over the camera lens for your outdoor shots.



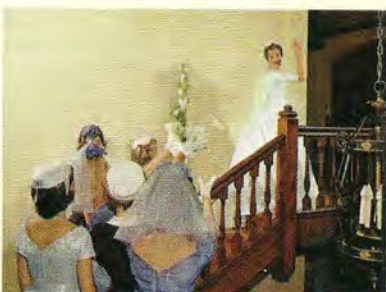
Start the day's shooting here

Include arrival at the church



After the ceremony, get the recessional

Then, the receiving line



Many informal movie opportunities at the reception

Tossing the bouquet is a "must"



The dash for the car and . . .

their getaway can close your film



# 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—of *Kodak Movie News*.

**Mrs. R. H.**—Your fall color scenes were excellent, and the one made through the windshield of a moving car was remarkably steady. The film was fogged at the end. Be sure to load and unload your camera in subdued light. And you should always replace the paper band around your exposed film as soon as it is removed from the camera. This helps protect the film from fogging.

**Mr. H. S.**—Nice use of the decorated cake to title your film of Bobby's third birthday. You did a nice job in covering the party activities, but tended to wave the camera around in the latter part of the roll. Hold your camera steady, and let Bobby and his friends do the jumping.

**Mr. F. D.**—Your Christmas movie was well lighted and certainly covered the highlights of the day. We think you would have had a little more interesting film if you had gotten shots of the kids using or playing with their gifts rather than just posing with them. This also tends to make your subjects more at ease and less self-conscious of the camera.

**Mr. S. A.**—A good, well-titled movie record of your stay in London. Beautiful exposure. Try to resist the temptation to pan across a building just to get it all in on one continuous shot. Better to move back for an over-all shot, and if this is not feasible, take several separate shots to cover the area you want to show.

**Mrs. R. T. S.**—Your picnic scenes were well exposed but a bit unsteady. Better have your dealer or camera manufacturer check the camera pulldown and gate.

**Mr. P. A.**—Your reel of the football game was uniformly overexposed, which is too bad because you captured a lot of good action. Since there were varying light conditions, and your exposure remained constant, it would appear that you set the exposure based on Kodachrome Film whereas your camera was loaded with Kodachrome II Film, which is  $2\frac{1}{2}$  times as fast.

**Mr. J. M.**—Your exposure was right on the nose for the hockey game you shot using available light. We liked the occasional close-ups of the score board to keep us better informed of the progress of the game. You made good use of your zoom lens for a closer look at some exciting action; but there was a tendency to zoom too often. Like panning, a little zooming goes a long way.

## How to avoid flat, misty scenes ...scratches and ragged film frames

It's a shame when a good movie is not shown at its best for lack of simple cleaning precautions. The offender could be your camera . . . your projector . . . your film—or a combination.

By all means keep your camera lens clean. Just blow away any dust or grit from the surface, then wipe the surface with KODAK Lens Cleaning Paper or a clean, soft, lintless cloth. If the lens is removable, the rear element should likewise be cleaned. It is even more important to keep your camera lens clean, now that we have KODACHROME II Film. Because of its faster speed, you shoot with smaller lens openings than before and any dust or dirt on the lens shows up more. The camera gate should also be cleaned regularly or bits of abrasive dust may lodge in the gate and leave vertical white scratches on your film. Dirt in the projector gate will also cause streaks—dark ones in this case. Accumulation of film emulsion or foreign material in the gate of your camera or

projector can give you a ragged top or bottom on the projected picture. Your camera and projector manuals will tell you what to clean and how.

If you're bothered by flat, misty pictures on your movie screen, chances are there is dust, oil or moisture on your camera or projector lens.

Periodic cleaning of your film with an approved film cleaner, such as KODAK Movie Film Cleaner (with Lubricant), is very important. Otherwise, the dust and abrasives your film can pick up during the processes of editing, titling, and projection can dull your screenings and even cause permanent scratches.

### SAVE THE "NEWS"

We have an attractive and convenient portfolio for filing your issues of Kodak Movie News. Just send 10 cents in coin, to cover handling, to Kodak Movie News, Eastman Kodak Company, Rochester 4, N. Y.





# Three easy ways to shoot titles

There are a number of ways to make titles for your movies, but you may find one way easier or more to your liking. Merely adding an introductory title at the beginning and a "The End" title will go a long way toward giving your movies a finished appearance. The value they add is certainly far beyond their slight cost in film and time. But don't over-title. No subtitles at all are better than too many, and we've found it a good rule never to use a title when the scene tells the story.



Matthew Bosanic, Milwaukee, Wisc.

**TITLE AS YOU GO.** There are natural titles everywhere, such as the one shown here, taken by Mr. Bosanic, which you can shoot to identify the scene or scenes to follow. This is undoubtedly the easiest way to title, and has the added advantage that this footage fits in your movie more naturally than a prepared title shot. It is possible, particularly with travel films, to title an entire movie this way. You may not find "The End," but these words are easily written with a stick in sand or dirt or chalked on a rock, board, or pavement. And there are many other kinds of existing title material, such as a poster announcing a school athletic event or an appropriately lettered birthday cake.

**USE A TITLER.** After your movie has been shot and processed, the easiest way to make titles for it is with a titler, such as the BROWNIE Movie Titler Outfit for BROWNIE Movie Cameras. There's no end of title materials available—plain or colored paper, snapshots, magazine illustrations, even wallpaper—on which you can type or letter your title, and then shoot it. There are titling outfits for most makes of cameras, which usually incorporate a mount for the camera, plus a close-up lens,



L. A. Schroeder, Bluffton, Ind.

a lighting unit, and a frame or easel for holding and framing the title at the proper distance. Suggestions for their use, as well as full instructions, are usually included, but we do want to mention here that a titler also provides an easy, excellent way to get many other close-up shots, such as of a single flower blossom.

**LETTERING SETS.** A large number of movie-makers enjoy preparing their titles using letter sets, which are available in a variety of kinds and sizes. For the shot shown above, Mr. Schroeder merely placed plastic letters on a calendar scene. Some sets have adhesive backing so you can stick the letters to any smooth surface, or you can arrange them on the floor or table—outdoors in good weather, if you don't wish to use artificial light. And by putting the letters on a sheet of clear plastic, you can place the words in front of any suitable background to create action or live titles to fit the mood of your film. Another way to get an action title is to affix the words on a moving object, as Mr. Watson did to shoot his ending title (below).

Letter sets can, of course, be used with a titler, but usually one needs more space than the easel provides. When you're not using a titler, be sure to check the information in your camera instruction manual both as to the nearest distance at which you can take sharp pictures (if your camera has a fixed-focus lens) and any adjustment necessary to correct for parallax.

**KODAK TITLE SHEET FOR 1963.** For your free set of titles, drop us a letter or post card. Each of the 14 titles measures about 3x2 inches, and is designed to be used in a titling device.

James C. Watson, Berkeley, Mo.





# Your movies are no better than your projector



## KODAK CHEVRON 8 Projector

New, modern design with features for showing your 8mm movies at their biggest and best. Threads itself right onto the overhead 400-foot take-up reel. Re-

verse, "stills," power rewind. Variable-speed control. Self-cased. With super-fast  $f/1.2$  lens, less than \$150; with  $f/1.2$  zoom lens, less than \$175.

It's the projector that largely determines how well you can see your movies. That's why we say you can take the most brilliant, colorful, and sharp movies and yet spoil them by showing your films on some archaic or inferior projector. The amount of light a projector throws on the screen depends not only on the lamp size, but also on the projector design and the efficiency of its optical system. Today's KODAK Movie Projectors are totally new in design and operation. They do provide brilliant screenings, but this isn't the only

factor to consider when looking at projectors. Automatic threading and rewind, sharpness of the optical system, and ease of maintenance are important, too.

There's no one best projector for everyone, since needs vary. You may find that the automatic yet budget-priced BROWNIE 8 Movie Projector, A15 (less than \$55) is just right for you. Or you may find that the new KODAK CHEVRON 8 or Automatic 8 Projectors described here are more to your liking. If you're interested in an 8mm projector for sports films and other critical movie study, you should have your dealer demonstrate the new KODAK ANALYST 8 Projector.



## KODAK Automatic 8 Projector

Here is a revolutionary new 8mm model that threads itself right onto the permanent take-up reel, projects your movie, rewinds itself, stops, and even turns the room lights off and on for you—all automatically. Once the film is fed into the automatic threader, it isn't necessary for you to touch the machine again. It rewinds a 15-minute movie in about 20 seconds. You change reels so quickly your show seems almost continuous. Projector has control for forward, reverse, "still" projection, and also for rewinding partially projected reels. Built-in case;  $f/1.6$  lens. Less than \$110.



## KODAK ANALYST 8 Projector

A truly de luxe 8mm projector featuring a remote control unit that makes it ideal for sports films and other critical movie study. This 6 channel illuminated unit with its 10-

foot cord lets you change film direction, focus the lens, and vary projection speed. Extra-bright movies up to 7 feet wide. Fully automatic. With  $f/1.0$  lens, less than \$296.



# 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 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 4, N. Y.



Sidney Moritz, Tappan, N. Y.—Mr. Moritz chose a downward-angle to get this pleasing medium close-up. The lawn provided a restful background. *f/8*.



Edwin E. Meyer, Davenport, Iowa—Bald eagles come down the Mississippi River to feed in this area during the winter. Telephoto shot at *f/8-11*.



Douglas Leafstrand, Ludington, Mich.—A mouth-watering close-up of bacon and eggs. Taken on a camping trip on the shore of Lake Superior. *f/11*.



S. Otis Danforth, Concord, N. H.—Much waiting and sitting—almost motionless, was necessary for this shot. Camera was 24 inches from flower. *f/16*.\*

\*KODACHROME II Film

## Shooting with KODACHROME II Film in early model electric-eye cameras

Because of the clearly apparent preference by movie-makers and color-slide fans for KODACHROME II Film and the sharply declining demand for KODACHROME Film, Kodak discontinued the manufacture of the latter last year. While all Kodak electric-eye movie cameras can be set for ASA speeds 10 to 40, some of the earliest electric-eye models manufactured by other companies were not designed to be set for a film as fast as KODACHROME II.

Probably the most satisfactory solution would be to have the camera modified to provide proper lens settings for KODACHROME II

Films. Check with your dealer about this.

A second alternative would be to use a .40 neutral density (gray) filter over the camera lens. This cuts down the light entering the lens by a stop-and-a-half for correct exposure. You lose the extra speed of KODACHROME II Film, but do retain other advantages such as greater sharpness and finer grain.

Some early electric-eye movie cameras can be set manually. If this is so with yours, you can let the meter make the correct setting, then switch to manual and close the lens down 1½ lens stops from the meter reading.

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# KODAK Prepaid Processing Mailer now in **NEW** match-type folder

This new, compact folder has a map printed on the inside showing the location and address of each of the 10 U.S. Kodak Processing Labs. Use the mailer to send your exposed KODACHROME Film to the lab nearest you. After processing, the film will be returned, prepaid, directly to you by first-class mail. KODAK Prepaid Processing Mailers are available from your dealer, and the price covers the processing cost.



Available for 8 and 16mm  
as well as 35mm KODACHROME Films.



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