

# KODAK MOVIE NEWS

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*New movie contest  
for youngsters . . .  
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# LETTERS TO THE EDITOR

**Q. Is it possible to get a copy or print of a roll of film already processed and used? What would be the cost?**

**Mr. M. K., Minneapolis, Minn.**

**A. Yes.** Kodak offers this service through dealers to both 8mm and 16mm movie-makers. Duplicates of original 8mm KODACHROME Film are 13½ cents a foot; minimum charge per order is for 50 feet.

**Comment:** I have accumulated several short subjects of 50 feet or less and had the problem of storing them and yet having them easily accessible. I found that a 3x5-inch card filing case is the answer. It holds 11 reels.

**Mr. R. W. W., Buffalo, N. Y.**



**Q. I am in the U.S. Air Force and have my exposed films processed through the exchange service. Is this an authorized processing agency for Kodak?**

**B. F. T., El Paso, Texas**

**A.** Kodak does not have authorized processing agencies as such. Kodak dealers can, and many do, send exposed KODACHROME Films to Kodak Processing Laboratories. It's easy to tell if your film has been processed by Kodak. The return film cartons carry the phrase "Processed by Kodak" on the front. "Processed by Kodak" is printed on the white leader strip, and the same phrase appears at short intervals along the edge of KODACHROME Movie Film, in addition to the date. See the back cover for location of Kodak Processing Labs.

**Q. I would like to shoot color movies of a local fireworks display. Should I get Daylight or Type A KODACHROME Film, and what exposure setting should I use?**

**Mr. J. T. R., Broad Channel, N. Y.**



**A.** A fireworks display is easily captured on KODACHROME II Film. You can use either type film. The reds, oranges, and yellows that usually predominate are rendered lighter by the Type A film. Exposure is not critical for fireworks, and you'll get pleasing results by opening your lens to its widest opening. If your camera has provision for slow-motion filming, you might try shooting at 32 frames per second to stretch out the individual bursts.

**Q. How can I make silhouette movies? Is there any way I can get the facial features of my subjects?**

**Mr. R. M., Jr., Port Chester, N. Y.**

**A.** A silhouette consists of a dark shadow of your subjects against a light background. No details in the

subjects show, since they are underexposed. The basic principle is to have the light behind the subjects, so placed that it does not shine into the camera lens or meter (if your camera is an automatic one), and then give the proper exposure only for the lighted background. The subjects will then be dark shapes against this background. If the shot shows facial features or other detail in the subject, it is not strictly a silhouette but more a back-lighted subject. (To obtain detail in the subjects themselves, make a meter reading close up, so that your subject is exposed properly, and the background will be abnormally light. Of course, you no longer have a silhouette.)

**Q. When making titles, my continuous running shots come out fine. But when I use single frame, everything is overexposed. The camera seems to be working properly. Can you help me?**

**Mr. E. J. J., Jr., Washington, Mich.**

**A.** When shooting single frame, the camera is not up to full speed, and it is usually necessary to close the lens opening one full stop from the correct setting for continuous filming. Check your camera manual to see if this applies to your camera.

**Q. Can I get movies of the Ice Capades with KODACHROME II Film using the existing light at the arena?**

**Mr. D. E. B., Vernon, Conn.**

**A.** Most scenes of an ice show are brightly enough lighted so you can get wonderful movies on KODACHROME II Film. Try a setting of f/4 when the subject is illuminated by a white spotlight, f/2.8 when the spotlight is a pale color, and f/1.9 when it is dark colored. When the performance is lighted over-all with white lights, a setting of f/2.8 is advisable. For dimly lighted scenes or scenes illuminated with colored floodlights, open up to f/1.9. Some dim scenes may be too dark for satisfactory movies.

**Q. Is it all right to splice and store black-and-white film with color film? I keep my film on 400-foot reels in metal film cans.**

**Mr. P. W. D., Harvey, Ill.**

**A.** This is no problem with properly processed film.

**Q. I have an old movie that I would like to project and re-shoot with my movie camera. Do you have any suggestions on how I can do this?**

**Mr. L. A. P., Chicago, Ill.**

**A.** Chances of success are very slim. You would get better results by having a duplicate print made. The chief difficulty in shooting a projected movie scene with your camera is that movie camera and projector shutters are closed more than half the time when movies are being taken or shown. Thus the chances are better than 50-50 that the camera shutter will be closed when the projector shutter is open, or vice versa. Professional studios use elaborate (and expensive) equipment to interlock the camera and projector shutters so that they open and close simultaneously, but this isn't practical for most amateurs. If you would like to make the experiment, use KODACHROME II Film, Type A, and shoot with your camera lens wide open.

**Q. Will Kodak continue to process regular KODACHROME Film as well as KODACHROME II Film?**

**Mr. G. B., New Orleans, La.**

**A.** Yes. However, we recommend that your film be exposed and processed before the expiration date.



# Tips on getting better water skiing movies

While you can and should get some wonderful water skiing footage, shooting from the dock or on shore, you don't want to miss the close-up action as seen from the boat. Unsteadiness, of course, is the big problem, much as it is when shooting from a moving car. But it can be minimized, so that there's no need to pass up such water skiing scenes.

One good way we've found to help keep the camera steady is to stand in the boat with your feet apart in as steady a stance as possible, with three straps or lengths of rope leading from a waist belt and at-



tached to the sides of the boat. These straps, which can be snapped on and off, act like the three legs of a tripod to hold you and your camera steady. Keep your arms and the camera from touching any part of the boat. If your boat has a seat or deck, stand up on that, since you can



The great temptation when first acquiring a zoom camera or zoom lens is to zoom in and out on every subject you shoot—not just once, but several times. This is all right for testing the camera, but after that, please use the zoom feature with restraint—two or three times a roll is usually plenty. And zoom slowly. Fast zooming is just as bad as panning too rapidly and can be most disconcerting to the viewing audience.

Basically, the zoom lens is a single lens—the focal length of which can be varied continuously from wide-angle to regular



then aim your camera down a bit in shooting the skier being towed behind the boat. This helps to eliminate shoreline or other background that might not be particularly picturesque. You might try shooting at slow-motion speed if your camera has this feature—say 32 frames per second instead of 16. This not only lessens the jiggling caused by the motion of the boat but makes the action smoother. Remember to adjust your exposure accordingly (open the lens one full stop for 32 fps from what the correct exposure would be for 16 fps).

A telephoto lens or converter helps to bring your subject up close to the boat, but you have the disadvantage that each bounce or jiggle of the camera is magnified on the screen. We've found a wonderful solution is to pull in the tow rope until the skier is only about 20 or 25 feet behind the boat. You can get some excellent relatively close-up shots.

If possible, have your skier wear a colorful swim suit or ski belt. A bright red suit stands out so much nicer in KODACHROME movies than a black one.

## How to use your z-o-o-m lens

to telephoto. While you can zoom in or away from your subject with the camera running, equally valuable is the fact that the lens provides a quick, easy way to preview subjects or scenes. The viewfinders of most zoom cameras "zoom," too, showing what will be included in the picture at each position of the lens. This makes it easy for you to find the lens position that gives the best framing for any shot before you start shooting. Go easy on the zooming, but do take advantage of the different focal lengths that a zoom lens offers you.



# "We shoot our vacation titles enroute"



A previous item in *Kodak Movie News* convinced the Howard Jonases of Marathon, Wisconsin, that they should include road signs and other natural titles when shooting footage of their next trip. "Getting the driver to stop is the hard part," said Mrs. Jonas. "But on our recent vacation trip to South Dakota he did, and our film was that much nicer. We are particularly pleased at having done this when we show the movie to our friends. We aren't

constantly explaining where the various shots were made."

Mr. and Mrs. Harold Stoebling of Merced, California, also took advantage of signs for titling enroute when on their trip to New York last summer. And when there were no suitable signs available, they wrote the title they wanted on the car window, using a grease pencil. The scene or subject referred to would show in the background. Mrs. Stoebling found a cigar or cigarette ash on a slightly-moistened tissue would remove the writing from the window.

The continuity of some movies is such that titles aren't required, other than one at the opening. But with travel movies, you can quickly "lose" your audience if you don't regularly explain changes in locale. And these on-the-spot titles take care of this for you very nicely.

How long should you shoot a given title? You'll get about the right length if you read the sign or inscription aloud twice as you shoot it. And, of course, move in as close as you can so your title will be easy to read on the screen.



## Announcing a contest for young movie-makers

The University Film Producers Association in co-operation with CINE (the Committee for International Non-Theatrical Events) has asked *Kodak Movie News*' help in locating outstanding 8mm and 16mm movies made by young people in the United States.

The objective is to uncover teen-age produced films which may be sent overseas to represent the United States in international film festivals or other events.

We have, of course, heard of some teen-age produced films, but we're sure there must be more—many more—that parents, youth groups, church, educational, and social organizations know about.

To help uncover such prospects *Kodak Movie News* invites your help, and simultaneously announces a contest for teenagers to encourage such productions.

There will be two categories: (1) for boys and girls 12 to 15 and (2) for those 16 to 19 years of age, inclusive. Three cash prizes plus *Kodak Movie News* certificates of outstanding accomplishment will be awarded in each category: \$150 First Prize, \$75 Second Prize, \$25 Third Prize, and a minimum of 10 honorable mentions (two rolls KODACHROME Movie Film).

For details and entry blank, write to: Contest Editor, *Kodak Movie News*, Eastman Kodak Company, Rochester 4, N. Y.



**You are about to turn  
to a new page in  
the pleasure of  
picture-taking**

Since most movie-makers also take color slides or snapshots, we're reproducing this 4-page advertisement from the June issue of **READER'S DIGEST**



Now, in the time it takes to read this sentence aloud, you can load the new

**KODAK  
INSTAMATIC  
CAMERA**



WITH THIS NEW KODAPAK FILM CARTRIDGE... YOU LOAD INSTANTLY, AUTOMATICALLY...

The news is what you don't do. No threading. No fumbling. With new KODAK INSTAMATIC Cameras, you just drop the film cartridge in the camera, even in bright sun. It's instant. It's automatic. And there's nothing to think about but the picture. There are four exciting models of the KODAK INSTAMATIC



**SO IT'S EASIER THAN EVER... TO TAKE GOOD PICTURES!**

Camera. They all take three kinds of pictures—color slides, color snapshots, black-and-white. The new KODAPAK film cartridge comes already loaded with your favorite film. Just ask for it at any film counter. Complete outfits from less than \$16. Simply turn the page and choose the model you want.



See your Kodak dealer and try these new KODAK INSTAMATIC Cameras. Prices start at less than \$16.

Each loads and unloads instantly, automatically. Each has a built-in flash. Three have automatic electric-eye control. One even winds the film for you!



Kodak INSTAMATIC 100 camera outfit. Instant, automatic loading. And look at the price! This handsome Kodak-quality camera fits easily into your hands, lifts like a feather. Film always goes in right way, advances to right place. Flash pulls up quickly for indoors. Complete outfit with batteries, flashbulbs, KODAPAK cartridge, less than \$16.



Kodak INSTAMATIC 300 camera outfit. Electric eye sets lens for right exposure. Automatic signal warns when to use the built-in flash. Loads instantly, automatically. Less than \$45.



Kodak INSTAMATIC 400 camera outfit. Most automatic camera ever at its price. All the automatic features of 300, plus motor drive to wind film. Instant, automatic loading. Less than \$53.



Kodak INSTAMATIC 700. Extra range for every situation. Loads instantly, automatically. Sets lens automatically. Catches all the action with ultra-fast  $f/2.8$  lens. Available soon, less than \$110.

There's a KODAPAK film cartridge for the kind of picture you want: color slides on KODACHROME or EKTACHROME film; color snaps on KODACOLOR film; black-and-white snaps on VERICHROME Pan film. These INSTAMATIC cameras take them all.



Prices are subject to change without notice.

EASTMAN KODAK COMPANY • ROCHESTER 4, NEW YORK



## Add interest to your vacation movie with a special “fun” sequence

In addition to shooting the day-to-day highlights of your vacation activities, why not think of a special situation or two to give your movie a change of pace and also bring forth a few laughs. The pictures

shown below couldn't be easier to get. With Dad dozing on the beach, all Mother has to do is alert the kids to the plot and then stand by with the camera. You'll think of other easy-to-shoot situations.



1. Start with a close-up of the kids



2. Move back near Dad for this shot



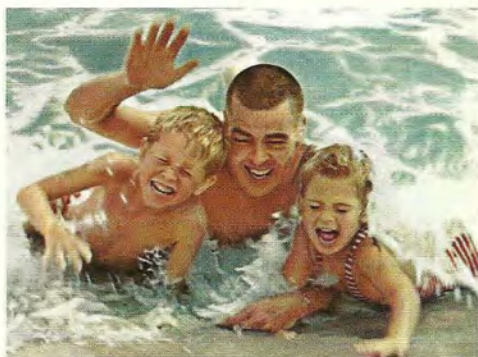
3. And you're in position for the action



4. Still more action—close up



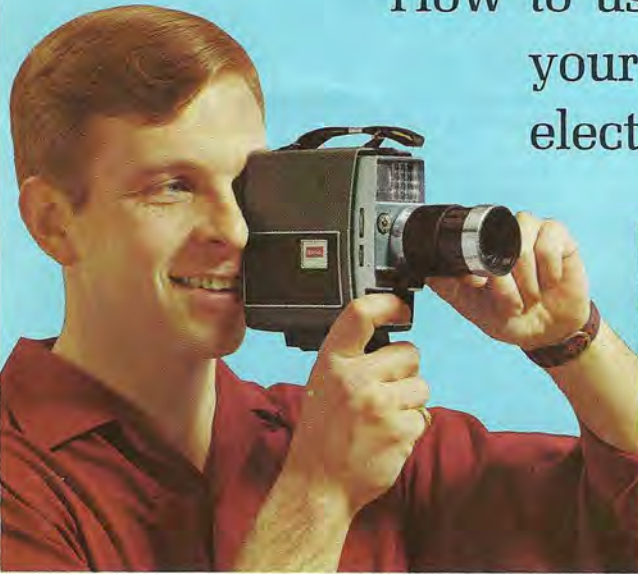
5. Film a few feet of the chase



6. Then move in for the closing shot



# How to use your light meter...or electric-eye camera



Exposure meters provide a reliable means for measuring the light so you can shoot each scene at the correct lens opening. Where the meter is built into your camera and coupled to the lens, the lens setting is made automatically. For at least 95 per cent of the shots made by most amateur movie-makers, you can rely on the lens opening indicated by your exposure meter. However, there are a few kinds of subjects that tend to "fool" the meter. For example, where the scene has a large dark area relative to the principal subjects, as in the illustration shown here, the meter is affected by it and opens the lens wider than necessary so that the youngsters will tend to be overexposed.

You can easily adjust for situations like this by setting your meter dial at a somewhat higher ASA figure than the exposure index of the film you're using. This will give you a smaller basic lens opening than if the index were set for the actual speed of the film and the principal subjects will then be more correctly exposed.

## Bright Background

The opposite condition would be a relatively dark subject against a very large light area—a person standing on a hill, or other high place, for instance, with bright, clear sky for the background. Another example would be a person sitting in the shade of an umbrella on a bright, sunny beach. Your subject would tend to be underexposed, since your meter would

be influenced more by the light background than by the subject itself. Here, you would set your meter dial for a slower film speed. A little experience with these unusual subjects will enable you to determine quite readily what index should be chosen to prevent over- or under-exposure of the main subject.

## Exposure Lock

If you have an automatic camera with an exposure lock, such as the new KODAK Electric 8 Automatic Camera, there is an even easier solution for these special situations. Go up close enough so your meter measures only the light reflected by your principal subject, "lock" the lens aperture and then move back to get the shot you want. The important part of your scene will now receive accurate exposure.

Just remember to set the film-index dial back to the speed of the film you're using or unlock the exposure control on your camera before making your next shot.

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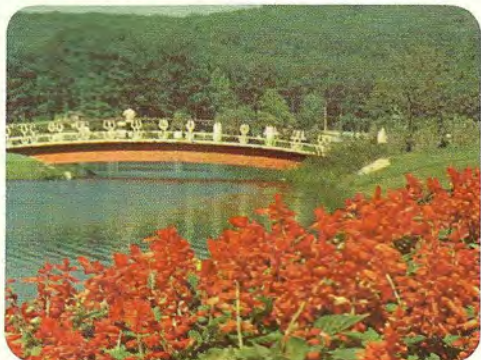
**STUDENTS AND TEACHERS**—Has your school shown the exciting full-color Kodak movie, "Cameras and Careers"? Suitable for PTA and civic-group showings, too. It's 16mm with optical sound, runs 28 minutes, and is loaned free of charge. Have your school send request to AudioVisual Service, Eastman Kodak Company, 343 State Street, Rochester 4, N. Y.

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## 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 4, N. Y.



**George Kando, Brooklyn, N. Y.**—Mr. Kando took a trip to the Sterling Forest Gardens near New York City, where he captured this 16mm shot.  $f/11$ .



**Mrs. Howard Jonas, Marathon, Wisc.**—A wide-angle lens was used on her 8mm camera to get this sunset from her backyard.  $f/1.9$ .



**Haven Trecker, Kankakee, Ill.**—A beautiful Japanese peony shot. This one is part of a time-lapse film made in Mr. Trecker's basement. 16mm.  $f/5.6$ .



**Robert Hauswirth, Miami, Fla.**—This orchid was on display at the dedication of the new U. of Miami library. Bar light used. 8mm.  $f/11$ .



**Samuel E. Reifsnyder, Leesport, Pa.**—Platt National Park in Oklahoma, was the home of this pink water lily. Telephoto lens used. 16mm.  $f/11-16$ .



**Glen W. King, Indianapolis, Ind.**—Bounce lighting was used to get this 8mm shot of young Bridgett Ann King. Telephoto lens set at  $f/4$ .

All of these "Good Shots" taken on KODACHROME II Film.

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

USE **KODAK** PREPAID PROCESSING MAILERS TO  
Mail your vacation movies to any of these  
Kodak Processing Labs while you're still enroute



Available for 8mm, 16mm, and 35mm KODACHROME Films.

KODAK Prepaid Processing Mailers are also available for KODACOLOR Films.



Kodak also has world-wide processing facilities with labs in Africa, Asia, Australia, Canada, Europe, South and Central America.

Use the mailer to send your exposed KODACHROME Films to the Kodak Processing Lab nearest you. Your processed films will be mailed, prepaid, directly to your address. Mailers are available from your dealer, and the price covers the processing cost.

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