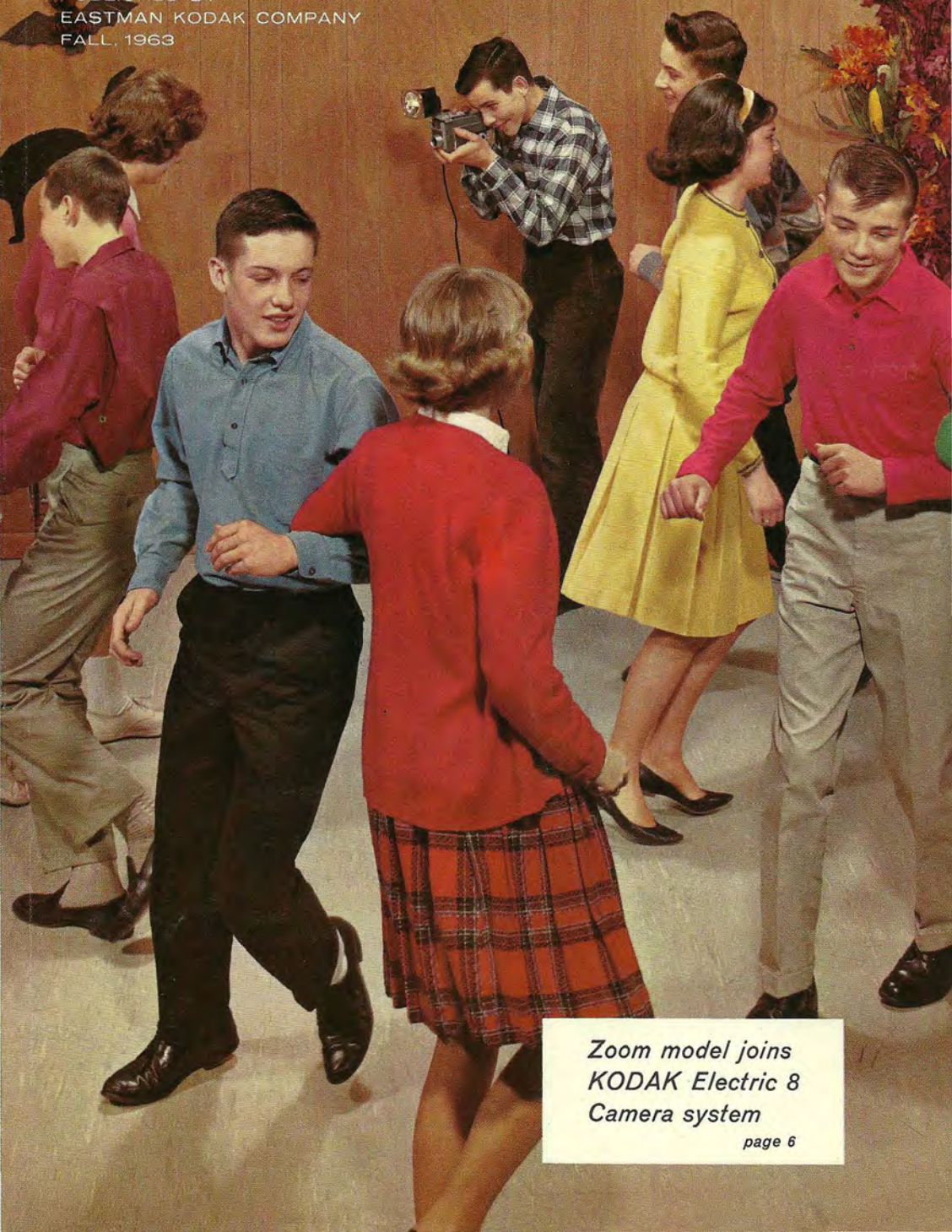


KODAK MOVIE NEWS

PUBLISHED BY
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FALL, 1963



*Zoom model joins
KODAK Electric 8
Camera system*

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LETTERS TO THE EDITOR

Q. When shooting outdoors with KODACHROME II Film, Type A, with a Type A filter over the camera lens, should I also use a skylight filter?

Mr. P. P., Greendale, Wisc.

A. No. Your Type A filter not only corrects the color balance, but also acts as a skylight filter to minimize bluishness often present in movies shot in the open shade or made under cloudy or shady conditions.

Q. I am leaving soon on a trip abroad. Should I take enough film to cover the entire trip, or can I readily buy KODACHROME II Film overseas? Are there Eastman Kodak Processing Labs there or should I mail my exposed films back to the United States?

Mr. R. G. M., Belmont, Calif.



A. You can find KODACHROME II Film en route in most places in the free world. However, it's a good idea to take with you as much as you can conveniently carry. Import restrictions or unusual demand may cause a shortage of the particular type and size film you want at a particular spot. Film prices abroad may vary from those you pay in the U. S. For one thing, the price of KODACHROME II Film in most places abroad includes the processing by Kodak.

For brief trips of two or three weeks, it's probably best to carry the exposed film with you and have it processed when you return home. For longer trips, you may want to send the film to a laboratory for processing while you're still traveling. Film purchased abroad with Kodak processing included need not be returned to country of origin for processing. It may be sent to any Kodak laboratory, domestic or overseas for this service.

Q. Can movie film that has been spliced with Kodak Prestapes be duplicated? Mr. C. S., Buffalo, N. Y.

A. Yes.

Q. I have had great results making titles with my BROWNIE Titler using KODACHROME Film, Type A. Can you give me exposure information for making titles with KODACHROME II Film, Type A?

Mr. R. J. R., Lombard, Ill.

A. Just close your camera lens down 1½ stops from what the exposure guide shows for regular KODACHROME Film.

Q. Several years ago I purchased a WRATTEN 80B filter to use when making indoor color movies with daylight type film. I now use KODACHROME II Film, and would like to know if I can use this filter and what would be my lens setting?

Miss M. G., Durham, N. C.

A. You can use your KODAK Photoflood Filter (WRATTEN No. 80B) with Daylight KODACHROME II Film when shooting indoors with photoflood lamps. The ASA exposure index for this arrangement is 12, so you could use the same settings as recommended for regular KODACHROME Film, Type A, or a half stop wider opening. The ASA speed for the latter film is 16.

A more desirable indoor-outdoor set-up is to load with KODACHROME II Film, Type A, and use as is indoors with photoflood lamps (ASA speed: 40). Slip a KODAK Daylight Filter for KODAK Type A Color Films (WRATTEN No. 85) over your camera lens, and shoot with the same film outdoors (ASA speed: 25).

COMMENT: Thanks for the tip on using "GLASS WAX" Window Cleaner to remove titles written on glass with a china marking pencil. Works fine!

Mr. L. F. T., New York, N. Y.

Q. I ran across a roll of 8mm KODACHROME Film at home. Is there any way of telling whether it has been exposed or not?

Mr. J. T. W., Stratford, Conn.

A. Look at the outside end of the film on the spool. If the film has been run through the camera only once, the legend "K. II HALF EXP" will be seen punched through the Daylight Film or "KA. II HALF EXP" through Type A Film. If the film leader does not show a punch "HALF EXP" but does have a bend or crease indicating that the film has been threaded on a camera spool, chances are that both sides have been exposed and the film is ready for processing. If neither of these "signs" appears, your film probably hasn't been exposed at all.

COMMENT: My husband and I came from Wisconsin to Florida where he is studying for a graduate degree. Because of the distance involved, our parents have been unable to enjoy their newly-born grandson. We take movies of him at regular intervals and send them to the grandparents who have a projector. The small cost involved for film, processing, and postage has brought immeasurable enjoyment to them.

Mrs. A. J. C., Jr., Tallahassee, Fla.

Q. I have a KODAK Automatic 8 Movie Camera which I received as a gift. Using KODACHROME II Film, will the electric eye open the lens enough to take movies of a sunset and sunrise? Mr. R. E., Williamsburg, Va.

A. Yes. It is only necessary to set the exposure dial at 25 when using the Daylight Film, and the electric eye will then automatically set the lens opening to the light condition. Don't shoot directly toward the sun until it slips behind clouds or is sufficiently obscured so that you can look at it without discomfort.

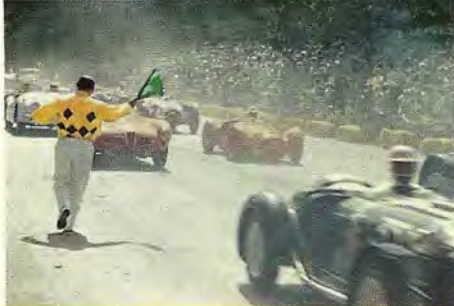
COVER PICTURE: Movies of teen-age (and adult) parties should be part of the family newsreel just as are the more commonly photographed kids' birthday parties. And with today's compact movie lights, indoor movies are no problem to take, even when the room is crowded.

TEEN-AGE MOVIE CONTEST: We're very pleased not only with the number of entries but also the quality of the films submitted by our teen-age filmmakers. Winners will be announced in a future issue of the News.

Ideas for shooting Sports Car Races

Surprising or not, auto racing attracts more people each year than most sporting events, including college and professional football. Suggestions for getting a good movie of a sports car race would not be too unlike that of any spectator game or event. It isn't necessary that your movie show every bit of the race, but it is important that you get some atmosphere shots which you can splice into your film. Get to the track early for some shots of the crowd arriving, the warming up of the racers, and the final check in the pits. Scenes of the high spots of the race itself are enough to tell the rest of the story.

If you can move around, do so in order that all your shots won't be made from the same viewpoint. However, if you must stay in one place, all the more reason for getting there early to pick out the most advantageous spot for shooting. A telephoto or zoom lens can be used to put you right on the track for some exciting close-ups.



Scenes of the high spots of a race tell the story, but get shots of the spectators, too.



When you're far from the action, use a telephoto or zoom lens to span the distance.

Sports Car Rallies

If you've never participated in a sports car rally, chances are good that one of your friends or neighbors has. A movie record of a rally is relatively easy to shoot, and can be quite a rewarding effort, whether it's for your own personal use or for use by the Sports Car Club involved.

While precision timing rather than speed is the idea of a rally, there's still plenty of action and color for your camera.

The starting point, be it a shopping plaza or country lane, provides the setting for the opening scenes. Start off with a long shot showing the various cars, and then move in for close-ups of the individual entries. You'll want a close-up of the driver and navigator of the first car receiving their instructions and then taking off. It isn't necessary to record each car's departure—just enough of them to indicate the rally is on.

Since you'll know the location of the various check points, you'll have no trouble in getting to some of them for a few shots of different cars checking in. You can add some humor to the film by using the "running gag" technique showing one of the drivers becoming hopelessly lost, and splicing shots of this throughout your footage. This, of course, you would have to "stage."

Your final shots of the rally would be at the last check point. However, there's usually a dinner scheduled and if there is, you should certainly include this in your film. Show several of the cars arriving. Then, with the help of your light bar and Type A film, get indoor shots of the dinner and the awarding of the trophies for the rally.



Timing is essential in a Sports Car Rally. Be sure to include scenes at check-in points.



Use a light bar to get indoor shots at the rally dinner, including awarding of trophies.

How to promote long film life

The useful life of 8mm and 16mm film can be lengthened materially by exercising care in handling and projecting them, and also by observing proper storage conditions. The following suggestions will give you a check list for taking the best care of your films:

See that the projector gate is clean.

Repair any torn film perforations.

Whenever you splice—with tape or cement—make a good one. A great deal of film damage may be caused by poorly made splices.

Clean and lubricate your films properly. This can be done at home in one operation by drawing the film slowly through a soft lintless cloth moistened with KODAK Movie Film Cleaner (with Lubricant).

Do not overload your reels, because the film may not take up properly when projected. And discard bent or damaged reels.

Store your films in cans designed to protect them from light, dirt, and dust. Processed films should never be stored in basements which may be damp or in attics which may be extremely hot.

Planning animated shots

One of our San Diego readers writes, "I would like to film a title and make it appear that the plastic letters jump into place one at a time. How many frames should I shoot for each one?" The trick of timing an animated title is to work in reverse order. First decide just how long the title is to remain on the screen. Let us say we want a new letter to appear every second until the entire title is spelled out. Expose the plain background for, say, a couple of seconds. Place the first letter in position and make 16 single-frame exposures. Place the second letter in position and repeat the operation until the entire title is spelled out. When the movie is projected, each letter will appear and remain for a full second before the next letter is placed in position. If you prefer different timing, you merely use a different number of frames to accomplish the purpose.

An interesting title for a movie of a vacation trip can be made using a toy car to cover your route on a road map.

Shoot about two seconds of the map alone. Then put the car at the starting point and shoot one frame. Advance it slightly along your route and shoot another. If you wish, you can draw a red

line behind the car to show the route. When the film is projected, the car will appear to travel under its own power. The shorter the distance you move the car between each shot, the smoother it will advance on the screen.

Many cameras have provision for making single-frame exposures. However, even if yours isn't specifically designed to do this, you can usually expose only one or two frames at a time by flicking the exposure button lightly.

For single-framing, set your camera at 16 frames per second and use a lens opening one full stop smaller than you would for regular shooting.

Many 16mm filmers prefer to shoot animated titles in reverse. Shooting the title upside down, they start out with the completed title and then remove one letter at a time. After processing, this section of the film is cut out of the reel, turned top to bottom, and spliced back in. This reverses the action. This isn't recommended for 8mm since the film must also be turned over to keep perforations on the correct side, causing any lettering to appear backwards, and it also necessitates refocusing the projector for this length of film.



International Color Competition



In order to locate outstanding color transparencies and prints for its exhibit at the New York World's Fair 1964-1965, Eastman Kodak Company has announced an international photographic competition, the theme of which is "The World and Its Peoples—Who we are . . . Where we live . . . What we do." This ties in with the basic theme of the World's Fair, "Peace Through Understanding."

Pictures desired are those that will illustrate life in our country and interpret our people to others. Such photographs will include pictures of people and family life,

studies of scenes and architecture, and photographs of sports and hobbies. Each entry must be a KODACHROME or KODAK EKTACHROME transparency or a print from KODACOLOR or KODAK EKTACOLOR negative. Exposures may have been made at any time. The competition is open to all photographers, amateur and professional, except employees (or members of their immediate families) of Eastman Kodak Company or its advertising agencies. Entries must be postmarked on or before October 31, 1963.

A World's Fair Bronze Medal and Certificate of Excellence will be awarded each entry from the United States selected for the international competition. For each print or transparency selected in this final competition (where photographs from this country will compete with pictures from other countries throughout the world), an honorarium of \$100 and a Silver Medal of Achievement will be awarded. Kodak will appoint a board of highly qualified photo experts as judges in each case. See your Kodak dealer displaying the emblem shown here, or write to International Color Competition, Eastman Kodak Company, Dept. 8, Rochester 4, N. Y. for rules folder and entry blank.

Current listing of sources for commercial 8mm sound films

Here is the selected list of sources for 8mm magnetic sound prints according to the latest information supplied to us. Your local dealer may stock these films. Many new titles have been made avail-

ENTERTAINMENT:

Entertainment Films Co.
236 West 55th Street
New York 19, N. Y.

Movie Newsreels
1621 North Cahuenga Blvd.
Hollywood, Calif.

United Artists Associated, Inc.
630 Ninth Avenue, Room 1208
New York 36, N. Y.

United World Films, Inc. (Castle Div.)
1445 Park Avenue
New York 29, N. Y.

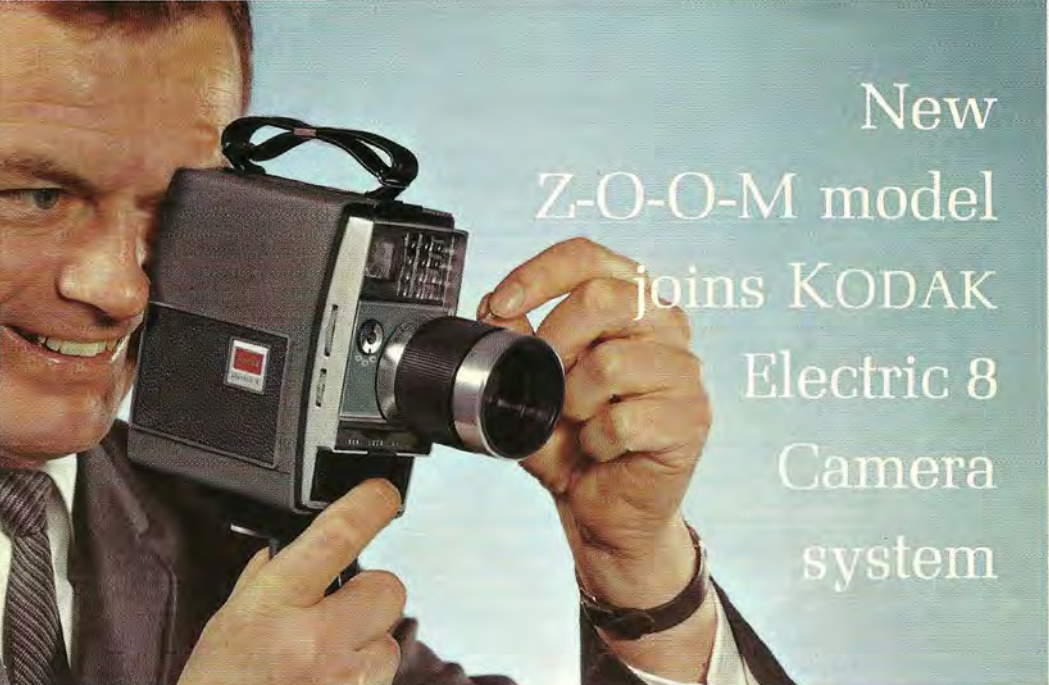
able (United World Films, for example, has expanded its offerings to nearly 100.) This list is given here for information only, and does not imply endorsement of the films by Eastman Kodak Company:

EDUCATION:

Colburn Film Distributors, Inc.
P. O. Box 470
Lake Forest, Ill.

Heath deRochemont Corp.
9 Newbury Street
Boston 16, Mass.

International Film Bureau
Dept. 8M
332 South Michigan Avenue
Chicago 4, Ill.



New Z-O-O-M model joins KODAK Electric 8 Camera system

In addition to the battery-drive and instant-cassette-loading features of the single-lens model announced earlier, this new KODAK Electric 8 Zoom Camera boasts an $f/1.6$ focusing (6 feet to infinity) zoom lens. The KODAK DUEX 8 Cassette uses regular 8mm roll film, yet eliminates conventional threading. It quickly snaps into place, and at the end of the first 25 feet you just flip the cassette over to expose the second side. You can preload several cassettes for continuous filming.

A set of four manganese alkaline batteries (extra) will drive as many as 24 rolls of film through the camera at constant speed. The electric eye automatically sets lens opening, warns when light is too dim. Meter can be set for film speeds 10-40. At the new 16A and 40A settings, the Type A filter is automatically positioned and the meter set for using Type A color film outdoors. Camera comes with hand strap, separate neck strap, cassette, and pistol grip. Less than \$150.

KODAK Electric 8 Aids

KODAK Sun Gun Movie Light, Model 2. New, compact light with special bracket for Electric 8 Cameras. Provides ample illumination for most indoor shots, and gives you pleasing over-the-camera illumination. Can be tilted a full 90 degrees for bounce lighting. Has its own handle. Operates on 120 volts, AC or DC. Comes with 12-foot cord. Less than \$22.



KODAK Pistol Grip (for KODAK Movie Cameras) makes it easier to hold your camera steady while shooting. Attaches to tripod socket of camera, and can be positioned so you can hold and operate the camera with one hand. Less than \$2.55. (Included with above camera.)



KODAK Remote Control Cord, 25-foot, permits the remote operation of Electric 8 Cameras at distances up to 25 feet. With your camera mounted on a tripod, you can more easily direct your movie scene, or step into the picture yourself. The remote control is great for bird and animal footage and close-up work of all types. The remote control fits easily in the palm of your hand, and can be locked "on" when you wish. Less than \$5.



KODAK Compartment Case has recessed compartments to hold and carry either Electric 8 Camera, extra DUEX 8 Cassette, film, extra batteries, and the Pistol Grip. There is also room for the neck strap, remote control cord, and lens attachments. Handsomely styled in black with chrome-steel fittings and adjustable leather carrying strap. A wonderful way to store and carry your camera and aids. Less than \$15.

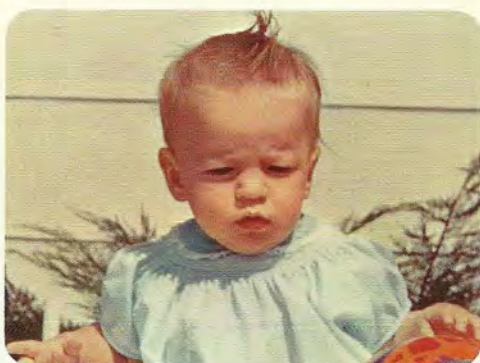


Prices subject to
change without notice.

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.



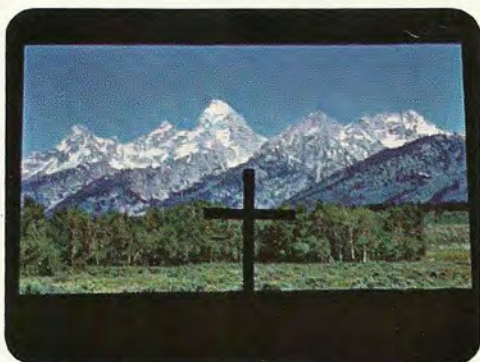
Carroll D. Baker, Evansville, Ind.—KODACHROME II Film, Type A, was used for this 8mm shot with a Type A filter over camera lens. Hazy sun. f/11.



E. L. Thompson, Dayton, Ohio—While his niece was absorbed with her ball playing, Mr. Thompson got some wonderful footage with his 16mm camera. f/8.



E. J. Crittenden, Seattle, Wash.—Here's an 8mm action shot of one of the entries in the Gold Cup race on Lake Washington, Seattle. f/8-11.



Lyle W. Robbins, Macomb, Ill.—This 16mm shot was made from inside a chapel near Moose, Wyoming. The Grand Teton Mountains are in the background. f/11.



F. W. Borgman, Toronto, Ont.—The blue Mediterranean made a pleasing background for this close-up of a fisherman and guide from Italy. 16mm, f/8.



Albert E. Roser, Rosemount, Minn.—Mr. Roser used a telephoto lens for this close-up shot of a lily in the flower garden alongside his home. 16mm. f/11.

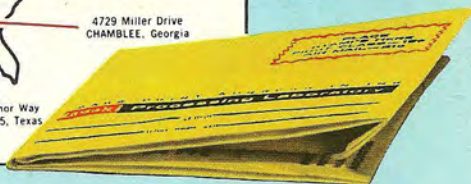
When changing your address, be sure to send us your name and address as shown above, as well as your new address.

Here's the convenient way to have your **KODACHROME** Films processed by Kodak— USE **KODAK** PREPAID PROCESSING MAILERS



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

KODAK Prepaid Processing Mailers are also available for KODACOLOR Films.



Use the mailer to send your exposed KODACHROME Films to the Kodak Processing Lab nearest you. In addition to the ones shown above, Kodak has processing laboratories in Africa, Asia, Australia, Canada, Europe, South and Central America. 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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