

KODAK MOVIE NEWS

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LETTERS TO THE EDITOR

COMMENTS: You might be interested in knowing that a group of mothers in New Jersey used home movie cameras to film traffic patterns, which they said endangered the children who walked or rode bicycles to a nearby elementary school. They won traffic concessions from state and county officials.

Mr. A. S., New York, N. Y.

By holding a magnet under a map and moving it around, it's easy to make a toy car go wherever you want it. This method might en-



courage a movie-maker who is timid about trying animation. He can run his camera at the usual speed. Mr. C. J. L., Norwood, Mass.

I don't know any teen-agers who entered your movie contest last year, but I am curious whether any of them were considered good enough to be entered in overseas film festivals. Mr. J. F., Philadelphia, Pa.

[Ed. note: We were pleased not only with the number of entries we received but also the quality of them. The judges had a difficult time in selecting the winners. CINE (Council for International Non-Theatrical Events) did designate several of the prize-winners as suitable for submission in overseas film festivals. For more details, see page 3.)

Q. Is it possible to take a double exposure with my HAWKEYE 8 Movie Camera so as to have a title appear superimposed over the scene?

Mr. J. R. H., Covington, Ky.

A. There are two methods for achieving what you want to do. One—the single-exposure method—is to attach the title letters to a large sheet of clean glass and shoot through that to get the background. The second method is through the double exposure of the film. The title itself and the scene on which it is to be superimposed are photographed one after the other on the same portion of film. With most 8mm cameras, including yours, the situation can be controlled better if the title is photographed at the beginning of the roll. Expose the title in the normal way, noting the amount of footage used. Use white or light-colored letters on a dull black background and give the letters a little more exposure than your meter or exposure guide indicates. Of course, the white letters will show up best if the scene involved is of darker tone. In a darkened room, cover the camera lens and run off the remainder of the first half of the film. Turn the film over and run off all the second side with the lens still covered. Reload it in the camera and shoot the scene on the same amount of footage used for the title.

Q. What is the cost and quality of duplicate 8mm KODACHROME Films? Is this process hard on the original footage? Miss D. F., Pittsburgh, Pa.

A. The cost for duplicating 8mm KODACHROME II Film is 13½ cents a foot; minimum charge per order is for 50 feet. With the advent of KODACHROME II Film, it is possible to obtain duplicates of excellent quality. Of course, any time a duplicate is made of any film, the contrast of the duplicate is slightly greater than in the original. If your original subject is of extremely high contrast, you may expect to lose some shadow or highlight detail in the duplicate. Original films are handled with utmost care in the Kodak Processing Laboratory in Rochester where this work is done, and the duplication process itself has no effect on the original footage. Place orders for duplicates with your local dealer for forwarding to the Kodak lab in Rochester.

Q. I want to take shots of a sunset, shooting one frame a second. What would be the shooting time and the projection time for a 50-foot 8mm magazine of film? Mr. J. J., Nauvoo, Ill.

A. There are 80 frames in a foot of 8mm film. This means there are 4,000 frames in 50 feet of film. The normal taking and projection time is approximately 4 minutes and 10 seconds. Shooting single frame at the rate of 60 per minute, your total shooting time would be about 66⅔ minutes. Projection time would still be 4 minutes, 10 seconds. Keep in mind that when you expose film a single frame at a time, set your camera at 16 frames per second and use a lens opening one full stop smaller than you would for regular shooting.

Q. Sometime back you published the name of some organization needing 8mm plastic reels for some worthwhile use. Having just edited a batch of films,



I have quite a few spare return reels. Can they still use them? If so, please send me the address.

Mr. L. T. F., South Bend, Ind.

A. Two nonprofit organizations have written that they are still very much interested in receiving 8mm plastic reels which they use for sending tape messages to the blind. You may send your spare reels to: Mr. Joseph Prew, R.F.D. 1, Box 232, Foster, Rhode Island, who distributes the reels for the Voicespondence Club, or to: Mr. Warren Sladky, c/o Wessian Specialties, 2118 East 21st Street, Cleveland 15, Ohio, librarian for SEARC Radio Library for the blind.

Movie Title Set

We still have some 1964 KODAK Title Sheets which we announced in the last issue of the News. Each of the 14 titles measures about 3 x 2 inches and is designed to be used in a titling device. For your free set of titles, drop us a letter or post card.

How close is a close-up?

This depends on your subject. When we say "close-up" here, we're referring to shots made about 6 feet or less from your subject. At 6 feet, with a lens of normal focal length, most cameras will take in head and shoulders of an adult. One of the easiest things you can do to improve your personal movies is to include plenty

of close-ups. And with a movie camera, it's no problem since you don't need special lens attachments to move in as close as 6 feet, or even closer. Shown here are examples of different subject distances, and chances are that your next roll of film will be better if it includes all four, especially close-ups.



Extreme Close-up: Occasionally you want to shoot only inches away—to capture a single blossom, for example. A titler makes this an easy shot to get.



Close-up: This is usually made from about 6 feet away and includes head and shoulders. A zoom or telephoto lens lets you get close-ups from well back.



Medium Shot: This refers to scenes where your subjects are anywhere from 6 to 25 feet from the camera. You can show an adult in standing position.



Long Shot: A scene of any person farther than 25 feet from your camera. It's often advisable to start a sequence with a long shot to establish location.

Range of sharpness with 8mm fixed-focus cameras

With standard fixed-focus 13mm lens or zoom lens at "normal" position, everything from a few feet away to infinity will be in focus. And the far limit of sharpness is infinity at all lens openings. The near limits vary, depending upon the lens opening or setting. For example, when you're shooting with KODACHROME II Film outdoors in bright sun (f/11-16), you can move in almost as close as 2 feet from

your subject. However, in light requiring the largest lens opening, your subjects should be 8 or 10 feet away. Check your camera manual. (When closer than 4 or 5 feet, you should correct for parallax. If your camera doesn't have some sort of built-in parallax aid, merely aim the camera a little higher than the top of the subject and your close-up will probably turn out quite nicely.)

Simple tips for good flower movies

1. Use your flower garden as a setting for "at home" movies. Scenes which combine flowers and people have a double appeal. A long shot sets the location; then you can move in for a closer look at your flowers, ending up with an extreme close-up of a single gorgeous blossom.



2. Don't pan across a flower bed. Instead, take a series of rock-steady shots to cover the area. Vary your camera angle, as well as your distance, to add variety to your film.

3. To put a sky background behind a tall flower, hold your camera low and aim it upward.

4. Where there is a distracting background you can't avoid, use one of your own. A deep blue or light blue card will simulate a sky background. Don't let shadows fall on the card.



5. For close-ups in shady places, you can use a card covered with bright metal foil to reflect the sunlight on your subject.



6. Practice different viewpoints and camera angles: level with the flower, pointing up, pointing down, moving to the left and right. Every change gives you a different scene.

7. For very low-growing flowers, try aiming your camera almost straight down for a bird's-eye view.

8. For extra sparkle, sprinkle or spray a few drops of "dew" on the flower before shooting.



9. If there is no breeze, a gentle tug on a hidden thread will add action to a close-up flower shot. Filming at slow-motion speeds will slow down flower movement if the breeze is too brisk.



10. With flower movies especially, it's the close-up shots that evoke the oohs and ahs from the audience. Extreme close-ups are easily made using a KODAK PORTRA Lens or titling device. Exposure for close-ups is the same as for any other subject of the same brightness in the same light. However, distance from camera to subject must be quite exact in extreme close-up shots. Estimates aren't accurate enough. A table of exact distances comes with the PORTRA Lens. A simple distance measuring device for use with a KODAK PORTRA Lens is a string tied around the lens mount, with a knot tied at the proper distance. Stretch out the string to bring the knot to your subject. Tip or raise the camera very slightly upward—say a couple of inches to allow for the finder being above the camera lens. Then shoot. A tripod, of course, makes this an easier operation than when camera is hand-held. A movie titler used for such close-ups not only gives you the correct camera-to-subject distance but also frames the exact area the camera lens sees.



Plan to visit us at the New York World's Fair

This will undoubtedly be the most concentrated center of picture-taking ever. Opportunities here for personal movies are endless, starting in New York City itself. And Kodak will have an information center staffed with photo experts right in its World's Fair exhibit pavilion. These experts will be happy to help you with any questions or problems you might have about photography. The Kodak Pavilion will also house a combination of exhibits depicting photography's contributions to leisure activities, science, medicine, and industry, as well as the company's newer



developments in nonphotographic products, such as plastics and fibers.

You can't miss us—just look for the Kodak Picture Tower!

Use your movie camera to improve your golf game...or other sport activity

The golf course is a natural for your movie camera. It's not only fun to shoot a few reels for the family record, but a movie camera can help turn you into a better golfer.

Many golf professionals have seen the benefits in this new application of the



8mm movie camera and are using it as a valuable training aid. One professional, Frank Commisso, who is a vice president of the Professional Golfers' Association, has proved its use to his own satisfaction with an unbeatable twosome—the KODAK Electric 8 Zoom Camera and the KODAK CHEVRON 8 Projector, Model 10. According to Mr. Commisso, they have revolutionized his thirty-one years of golf teaching.

Here's how he does it. Against a special white backboard which has been ruled into squares, his student takes five or six swings with each club. Then, using the same clubs, Mr. Commisso takes several scenes of himself. When the film is processed, they both get together in the clubhouse for a critique. At this sitting, each student can watch himself perform. Against the checker-board background, errors can almost be *measured*! The student can see his head move upward across horizontal lines; he can see elbows bend, and whether the follow-through ends too abruptly. Mr. Commisso likes to show a swing of his own and then switch back to the student's swing. This matching process gives the point greater impact.

Single-frame projection

He feels that the CHEVRON 8 Projector, Model 10, is ideal for this kind of work. It

can take a lot of constant use and still show a still frame with virtually the same brilliance as the moving pictures. When a particular error is spotted, he stops the film and discusses the problem. The film can be advanced a single frame at a time for detailed analysis. With a flip of the switch, the regular speed turns into flicker-free slow motion. To end the session Mr. Commisso takes his student out on the fairway for some practical application.

After this first session several other movies are made during the various stages in the student's education. Now, with a complete movie album the golfer not only has the benefits of the lessons but a record of himself and the pro for future review. Here's a mighty nice thing to have before each season begins or when your score tends to rise a little.

Movies are better

Mr. Commisso is thoroughly convinced that the movie camera is infinitely superior to the old-fashioned coach-and-pupil method where many costly hours were spent trying to explain a point in words when one picture would serve the purpose. So why not take your movie camera along the next time you are on the golf



course (or even in the back yard!) Have a friend shoot several sequences of your swings with both woods and irons. When the roll comes back, either show it on your own projector or take it in to your dealer for a demonstration on the new KODAK CHEVRON 8 Projector, Model 10.

You won't become a pro overnight, but this analysis of your golf swing could well cut a few strokes from your score.

1963 Teen-age Movie Contest Winners

Kodak's first teen-age movie contest was a smashing success. It turned up some of the finest movie-making talent you could imagine. Not from pros, but from youngsters! Titles and synopses of prize-winning films given here will tell you what they were shooting. Our heartiest congratulations to all entrants.

And a special congratulation to nine of the contestants whose films have been chosen by CINE (Council for International Non-Theatrical Events) for possible showing in overseas film festivals. It was CINE and the University Film Producers Association who asked our help in locating outstanding 8mm and 16mm movies made by young people, and we want to thank them for their cooperation and help in judging.

Judges for the contest were: O. S. Knudsen, Iowa State University; J. E. Oglesby, Virginia State Board of Education; J. L. Senn, Purdue University; James Card, George Eastman House of Photography; and John Flory, Advisor on Non-Theatrical Films, Eastman Kodak Company.

JUNIOR CATEGORY (12-15 years of age):

First Prize: SON OF WAR SHORTS, Philip Snyder, Jr., 13, Lawrence, L. I., N. Y. (8mm color film with magnetic sound track. Story of the battle of Iwo Jima, as acted by kids, including the raising of the flag on Mt. Suribachi.)

Second Prize: BATTLE FOR THE SKY, Luther Guy Wright, 15, Lynchburg, Virginia (8mm color film, silent. Animation showing man's conquest of space. Enactment of the building of a space station.)

Third Prize: THE LION, Miss Jamien Morehouse, 12, Lexington, Mass. (8mm color film with sound on separate tape. Engaging juvenile version of adventures in darkest Africa.)

Honorable Mentions: *The Vampire*, John Conner, 15, Lynchburg, Va.; *The Iconoclast*, Carl Konkel, 15, Milwaukee, Wisc.; *An Honest Loaf*, Luther Wright, 15, Lynchburg, Va.; *The Castle of Frankenstein*, Bill Bailey, 14, Hialeah, Fla.; *Wizard of Oz*, William Dogan, 15, Chicago, Ill.; *Weekend at Coal City*, John Stoffel, 14, Bellwood, Ill.; *Big Black Hat*, Richard Markow, 14, Herkimer, N. Y.; *Why Selma Joined the Foreign Legion*, Jed Skillman, 15, Dayton, O.; *Haymaking in Michigan*, Scott Hansen, 15, Charlotte, Mich.; *Dr. Jekyll and Mr. Hyde*, Dick Martin, 14, Malvern, Pa.; *The*

Buddies, James Liban, 15, Milwaukee, Wisc.; *No Time at Noon*, Tanas Milovich, 15, St. Louis, Mo.

SENIOR CATEGORY (16-19 years of age):

First Prize: THE TOURISTS, Albert Ihde, Jr., 19, Nutley, New Jersey (16mm color film with sound on separate tape. A teen-age boy and girl enact a grim, but amusing farce having an O. Henry or Hitchcock-type denouement.)

Second Prize: OUR TOWN, Fred Elmes, 16, Mountain Lakes, New Jersey (16mm color film with sound on separate tape. An attractive portrait of suburbia, filmed and described by the young people there.)

Third Prize: THE BENCH, Alfred Lowenheim, 16, Plainfield, New Jersey (8mm color film, silent. A tightly-knit animated cartoon done in the best modern style. Has humor and aesthetic distinction.)

Special Award: CONCEPTS OF INFINITY, Miss Marin Pearson, 17, Bethesda, Maryland (8mm color film, silent. A lucid and charming cartoon for teaching young children what is meant by the infinity symbol.)

Honorable Mentions: *For He Shall Conquer*, Larry Klobukowski, 18, West Allis, Wisc.; *The Professional*, William Young, 16, San Francisco, Calif.; *Century 21 Exposition*, Donald Fox, 17, El Cerrito, Calif.; *Embryology of The Chick*, Miss Paulette Curtas, 16, Fayette, Ohio; *A Dull Day*, Vick Giles, 17, Houston, Texas; *Nature Scrapbook*, Bruton Peterson, 18, St. Albans, W. Va.; *Persecution*, Michael Tomlinson, 17, Pacific Palisades, Calif.; *For Thine is the Kingdom*, Miss Cathleen Voss, 16, St. Louis, Mo.; *The Poacher*, Jim Waite, 16, Grangeville, Idaho; *The Last Walk*, Brian King, Jr., 18, Hartford, Conn.; *Catch a Tiger*, Nathaniel Dorsky, 19, New York, N. Y.; *Blueprint for Murder*, Terry Zahn, 17, Waukesha, Wisc.; *Battle of the Wilderness*, Richard Heinz, 17, Bethany, Mo.; *War Without Glory*, Arthur Horn, 19, Tulsa, Okla.; *Arthurus Rex*, Rodger Marion, 18, Oakland, Calif.; *Route 66*, Edward Bridgeman, 18, Cincinnati, Ohio; *New York—Places and Pleasures*, Robert Weisberger, 19, New York, N. Y.; *Baseball Daze*, Stanley Roseman, 18, Bronxville, N. Y.; *Divorce, Slapstick Style*, Burton Cohen, 16, Rochester N. Y.; *The Last Exit*, Steven Schwartz, 17, Chicago, Ill.; *Survival*, Orval Fox, 19, Salt Lake City, Utah.

These are the nine films selected by CINE: *Embryology of the Chick*, *Nature Scrapbook*, *Battle for the Sky*, *The Lion*, *The Bench*, *For He Shall Conquer*, *Concepts of Infinity*, *The Tourists*, and *Our Town*.

1964 Contest

Kodak will sponsor another Teen-age Movie Contest again this year in cooperation with the University Film Producers Association and CINE. The rules will be similar to the ones for 1963, and any resident of the United States who is 12 but not yet 20 years of age as of July 1, 1964, is eligible to enter. The contest opens May 1, and entries must be postmarked by September 10, 1964. For complete details and entry blanks write to: Contest Editor, KODAK MOVIE NEWS, Eastman Kodak Co., Rochester, N. Y. 14650.

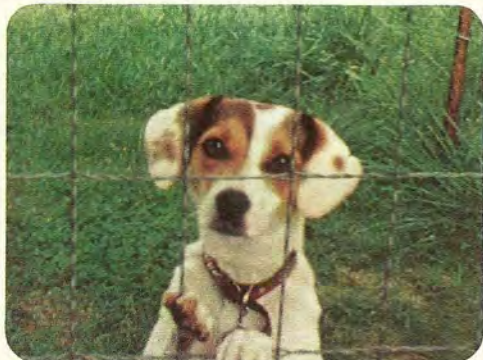
Good Shots Just about every movie fan has a "good shot"—one he's especially proud of and would like others to see. Send it in—8mm or 16mm KODACHROME II Film clips! Close-ups and scenes of simple composition and contrasting colors are best. And, of course, they must be sharp. Five 16mm or nine 8mm frames are enough—a fraction of a second's screen action! Address "Good Shots," KODAK MOVIE NEWS, Eastman Kodak Company, Rochester, New York 14650.



Blaine Albert, Longview, Wash.—An excellent 16mm shot of a fly fisherman taken with telephoto lens. He was fishing for harvest trout. *f/11, 24 fps.*



Bob Greatens, Green Bay, Wisc.—Mr. Greatens used a KODAK PORTRA Lens 2+ for this close-up of his son. Camera was about two feet away. *f/2.8, 8mm.*



Miss Donnalee Stout, Anchorage, Ky.—Her brother's dog was hopeful of being let out of the backyard when this 8mm shot was taken. *f/11-16.*



Carlton Schammel, Brooklyn, N. Y.—May Day festivities at Packer Institute. Mr. Schammel heard the music and rushed over with his camera. *f/5.6, 16mm.*



Blase D'Amico, Greensburg, Pa.—He was set to shoot when the first bee flew away, and he had to wait 20 minutes for another bee to come. *f/16, 16mm.*

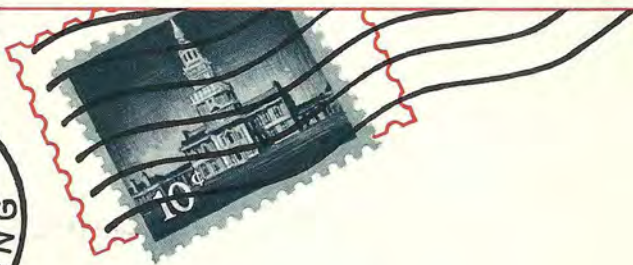


Jonathan Bourne, Phoenixville, Pa.—This 8mm shot of the macaw bird was taken at an Indian village in the Everglades of Florida. Lens setting *f/8.*

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