

# KODAK MOVIE NEWS

PUBLISHED BY  
EASTMAN KODAK COMPANY  
SUMMER 1964



*Lens settings  
at the beach . . . page 5*

*New 8 to 1 zoom  
camera . . . . . page 6*



# LETTERS TO THE EDITOR

**COMMENTS:** When on a vacation trip, I start every roll of film by shooting a hand-written title on my open door car window using a grease pencil. This wipes off easily with a dry cloth. Mr. J. P., Palo Alto, Calif.



Here's an easy-to-make vacation title other readers might like to try this summer. The lettering was done with sun tan lotion.

Mr. D. M., Philadelphia, Pa.

I use my lipstick to write titles on the mirror inside my small traveling suitcase. With the camera running, we slowly open the case to reveal the title of "Our Trip." The closing title is just the opposite with "Home Again."

Mrs. R. H. K., Mitchell, S. D.

When on trips, I collect brochures of the places we have been. When making titles, I use these color pictures, and for the letters I use alphabet macaroni. This gives dimensional letters on a background that is seen in my film.

Mr. C. H. P., Sun Valley, Calif.

**Q.** When I use Type A KODACHROME II Film outdoors, with a Type A filter over the camera lens, do I have to change the ASA setting from 40 to 25?

Mr. L. R. F., Hastings, N. Y.

A. Yes.

**COMMENTS:** The new no-key coffee cans will hold a number of 8mm or 16mm return reels. You can write all the titles on a piece of cardboard that will show through the plastic top which keeps out the dust.

Mr. A. B., Fort Worth, Tex.

We store our 400-foot reels of film in metal cans. On the outside of each can I put a wide strip of adhesive tape on which I print titles and other information regarding the film. Thus we know at a glance the various scenes and dates of each one.

Mrs. R. P., North Hollywood, Calif.

**Q.** I usually shoot quite a few rolls of film when on a vacation trip, and it would be a great convenience to me to know the sequence of the rolls prior to screening them. Can you help me? Mr. E. L., Detroit, Mich.

A. An easy way to know the sequence of your films as they are returned from Kodak Processing Labs is to use KODAK Prepaid Processing Mailers (See back



cover) and number them in order. However, be sure your number is right next to your name as part of the return address, since this is the only part of the Mailer that will be returned with the processed film.

**Q.** I have an 8mm magazine of KODACHROME II Film, and I'm not sure whether it has been exposed or not. Is there any way to tell? Mr. P. T., Memphis, Tenn.

A. If you forget to mark the footage decals when either or both sides have been completely exposed, the following tests may help you identify a magazine which is half exposed and to distinguish between a magazine which is unexposed and one which is ready to be processed: Lay a pencil on table or desk. Balance the magazine on the pencil, as shown, with the No. 1 side of the magazine up and the shutter pin pointing toward the left. The pencil should be in line with the shutter pin. If only the first side has been exposed,



the magazine will tilt towards you. If the magazine is not "half exposed," open the magazine shutter by rotating the pin with your fingers. If there are one or more round holes in addition to the rectangular perforation at the film edge, it is almost certain the magazine has not been exposed. If the round holes are not visible in the picture area, and the rectangular perforations have been replaced by a slot at one side of the film, it is almost certain that the magazine has been fully exposed. (Be sure to close the magazine shutter after making this examination.) If you're still uncertain, sending the film for processing would be a better gamble than risking double exposure.

## 1964 Teen-age Movie Contest

Announcement was made in the Spring issue of the News. If you're interested but haven't yet sent for details and entry blanks, we suggest you do so now. Write to: Contest Editor, Kodak Movie News, Eastman Kodak Company, Rochester, N. Y. 14650. Any resident of the U. S. who is 12 but not yet 20 years old as of July 1, 1964, is eligible. Entries must be postmarked by September 10, 1964.



# How to get a movie record of the Fair



You'll undoubtedly find more movie-making opportunities per square foot at the New York World's Fair than any other place in which you would vacation. And, as with any vacation trip, you really don't need a script or scenario to shoot a good movie. The various activities going on at the Fair provide this for you, and Kodak has placed markers at particularly good picture-taking spots throughout the Fair together with exposure information.

## Use Family for Continuity

Your own family or friends who are with you at the Fair provide a natural continuity for your film. You might wish to start with your family leaving home, or start with a shot of them leaving the hotel or motel for the fairgrounds. Then you would get a shot of the family approaching one of the entrances to the Fair. Have mother get a close-up shot of Dad

buying the tickets and of the family going inside. Probably the first shot you would want to get, once inside, would be the Unisphere®, since this is the theme of the Fair. However, it isn't necessary to shoot it first, since you can splice it into your movie reel where you want it, after you're home.

An easy way to have continuity from one scene to another is to have your subjects walk out of the picture area at one exhibit or pavilion, and then start the next scene as they walk into view.

## Vary Your Shots

For greater interest and variety, vary the length of your shots and employ different camera angles. There's no set length for any scene, but obviously some deserve longer viewing time than others. When you're filming an interesting bit of action, keep shooting until it ceases to be interesting or until you want to capture the same action from another angle or from a closer vantage point. The change in distance will in itself add variety to your films. In addition to aiming your camera upward or downward to get different camera angles from the ground level, you can take advantage of the many picture-taking spots, such as the roof of the Kodak Pavilion, which are above ground level.

Kodak has an information center staffed with photo experts inside its Pavilion, and they will be more than happy to help you with any questions or problems you might have or give you on-the-spot suggestions or ideas for your Fair movie.

## Exposure isn't critical for fireworks

The reds, oranges, and yellows that usually predominate here are rendered lighter by Type A than by Daylight Type KODACHROME II Film. However, either type film can be used quite satisfactorily. Exposure is not very critical, and you'll always get pleasing results by setting your lens at its widest opening. If you use an automatic movie camera, the meter will do this for you. Don't worry if the meter warns that there isn't enough light for good color movies. It is, of course, "reading" all the black sky area as well as any light coming from the fireworks.



If your camera has provision for slow-motion filming, you might try shooting at 32 fps to stretch out the individual bursts.



# Ideas for shooting the backyard picnic

Home's the place to shoot home movies, and one of the prime targets for your camera is the backyard cook-out or picnic. Whether it's a family affair or one with friends or relatives, every aspect of it calls for color movies. And since no picnic supper is ever created full-blown, you shouldn't restrict your shooting of it to

shots of the people eating. Film the whole sequence. For example, you could start with a shot of the provisions being unloaded or of the chef starting his fire in the grille. If the grille or picnic table is in the shade, remember to open your camera lens for those shots unless your camera does this automatically.



Here's a logical beginning for a picnic movie.



There's no problem in finding colorful action.



By all means get a shot of the chef.



You're certain to win "ahs" with this close-up.



Get several shots of the feast itself.



This scene could well be your closing shot.



## TV techniques you can use

Watch for these on your favorite TV shows, and see how you could use them to add interest to your own personal movies.

**Dolly shot**—The movement of the camera toward (dolly in) or away (dolly back) from the subject. Walking with the camera will give you bumpy movies, but you can use a youngster's wagon to transport a movie-maker and his camera with pretty fair results. Of course, a zoom lens lets you accomplish a similar effect optically without moving the camera at all.

**Match-action**—The joining of two shots at a point at which the action in the first leaves off at exactly the point where it begins in the second.

**Cross-cutting**—The editing process of cutting from one line of action to another which is dramatically related. For example, shots of a wagon train being attacked by Indians are cross-cut with shots of the U. S. Cavalry riding to the rescue.

**Cutaway**—Related action to the scene you are filming. At a parade or sporting event, for example, this would include views of the spectators and of the vendors selling food and souvenirs.

## Lens settings at the beach

For well-exposed color movies at the beach, it's usually necessary to close your lens opening by a half or even one full stop from normal. This is true because beach scenes are brighter than average movie subjects, what with the light sand and preponderance of light colors. (If there are people in the near foreground of primary interest in your movie, use the normal lens opening for the light condition.) If you have an electric-eye camera, this closing down of the lens is done for you automatically. However, there are a few situations that tend to "fool" the meter. For example, a person sitting in the shade of an umbrella on a sunny beach would tend to be underexposed, since the electric-eye meter would be influenced more by the large area of light background than by the subject itself. Here you could set the meter dial on your camera for a slower film speed or, if your camera has an exposure lock, go up close enough so your meter measures only the light reflected by your subject, "lock" the lens aperture and move back to take the shot. Your subject—the important part of the scene—will be properly exposed. But remember to re-set your meter dial or unlock the exposure control before making other shots.

---

## HAVE YOU TRIED SILHOUETTE SHOTS?

They may sound difficult, but actually there is no problem in getting good silhouettes. This lighting situation results when your background is more brightly lighted than your foreground subjects and the lens setting is based on photographing that background. An electric-eye camera "reads" the bright background and gives you the silhouette effect—automatically. In movies, silhouettes are especially dramatic in scenes of sunsets and sunrises. A person, building, or other object in the foreground, outlined against the sky, adds a feeling of third dimension. Exposure for sunsets and sunrises isn't critical. If the sun is above the horizon but partly obscured so you can look at it without discomfort, try shooting at  $f/8-11$  with KODACHROME II Film. When the sun's at the horizon and still partly shielded by clouds, open up to  $f/4$  or  $5.6$ . If the sun has just



set, open lens to  $f/1.9$  or  $2.7$ . For silhouette shots where there is bright sunlight, have the light behind your subject, so placed that it does not shine into the camera lens or meter. Then give the proper exposure only for the lighted background.



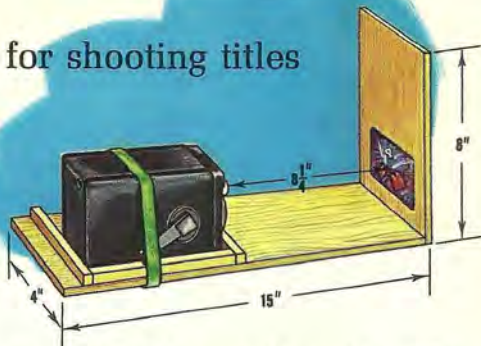
## Make your own focal frame for shooting titles

The movie titles we've made available the past couple of years are designed for use with a movie titler.

A number of readers have written in saying they were having trouble in finding a titler that fit their particular camera. If that's true with you, you can make a titler to fit your camera.

See your dealer for two KODAK PORTRA Lenses: a 3+ and a 1+ (or a pair of 2+ lenses). For the titler, get two pieces of plywood, 4" x 15" and 4" x 8", and fasten as shown here. Position the camera so that the front of the close-up lens is exactly 8 1/4" from the vertical board. Nail strips of wood around the camera to keep it from slipping out of position. A heavy rubber band over the camera and under the titler base will also help hold it.

Measure the distances from the center of your camera lens vertically to the titler base and horizontally to the edge of the base. Using these measurements, center



your title on the vertical part of the titler exactly in front of the lens. Do not use the viewfinder to center the titler.

You can shoot your titles outdoors with daylight film at normal settings, or use a bare No. 1 photoflood lamp held about an inch above the lens ( $f/11$  setting) with KODACHROME II Film, Type A. When your film is processed, you may find that your title needs to be shifted a fraction of an inch one way or another for perfect centering. You can then draw a rectangle on the vertical board to outline this area.



### Interested in an 8 to 1 zoom camera?



This  $f/1.8$  lens enlarges objects in scene up to eight times. Makes smooth zoom shots from 6.5 to 52mm. And you focus through the lens—from less than 3 feet to infinity.

The new KODAK Electric 8 Zoom Reflex Camera is one of those 8mm models that has so many deluxe features, it's difficult to select their order of importance. Whether you're in the market for a new movie camera now or not, ask your dealer to show this one to you just for the enjoyment of handling it. Look through the reflex finder as you zoom the lens from 6.5 to 52mm. It's really breathtaking, and smooth, too. You focus through the lens—from less than 3 feet to infinity. Try the drop-in loading with the KODAK DUEX 8 Cassette; no re-threading, either. The battery-powered electric eye is supersensitive and is located in the lens system so

it sees what the lens sees for more accurate exposure. Full manual control whenever you wish. No winding, of course. Four AA-size batteries drive the film, roll after roll you're always ready! Built-in Type A filter so you can shoot indoors and out on the same roll of color film, and the electric eye automatically changes the ASA film speed when you flip the filter in position for daylight shooting. There's lots more to see and your dealer will be happy to show you. Camera comes with cassette, pistol grip, hand and shoulder straps. Less than \$296. Photo aids available include extra cassettes, remote control cord, and KODAK Sun Gun Movie Light.

*Price 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, New York 14650.



**Fred Olsen, Brooklyn, N. Y.**—A brighter-than-average scene of the Queen Mary on the Hudson River. Filmed from a coast guard cutter. 16mm. *f*/16.



**Oscar H. Horovitz, Newton, Mass.**—It was a cloudy-bright day when this shot was made of the guard at the government center, Accra, Ghana. 16mm. *f*/5.6-8.



**Hank Sieman, Park Ridge, Ill.**—Mr. Sieman was taking movies of Cathy roller skating, and he got this close-up following a fall. 16mm. *f*/11.



**Lawrence Jimenez, El Paso, Texas**—The camera lens was wide open at *f*/1.8 for this night shot of the Capri Theater in downtown El Paso. 8mm.



**Larry Novak, Euclid, Ohio**—A KODAK PORTRA Lens was used to get this close-up of the petunia in Mr. Novak's front yard. 16mm. *f*/8-11.



**Rodger Marion, Oakland, Calif.**—A servant girl from the 8mm film, "Arthurus Rex," honorable mention winner in our 1963 Teen-age Movie Contest. *f*/4.

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 have your vacation movies processed by KODAK while you're still enroute!



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

KODAK Prepaid Processing Mailers are also available for KODACOLOR and KODAK EKTACHROME Films.



With KODAK Prepaid Processing Mailers, you can send your exposed KODACHROME Films to any Kodak Processing Lab. Your processed films will be mailed, prepaid, directly to your home address. The cost of the mailers is simply the cost of the Kodak processing services which they provide. Available at your Kodak dealer's. Kodak also has world-wide processing facilities with labs in Africa, Asia, Australia, Canada, Europe, South and Central America, and they all accept KODAK Prepaid Processing Mailers.

© Eastman Kodak Company MCMLXI

