

# KODAK MOVIE NEWS

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# LETTERS TO THE EDITOR

**Q. Could I take movies of a carnival at night under existing light conditions and get satisfactory results? Should I use Daylight or Type A film? Should I lock the camera meter at f/1.9 or let it set the lens opening automatically?**  
Mr. D. J. B., Bevier, Mo.

**A.** The lighting at outdoor shows such as carnivals varies considerably. Some may be very well lighted, and others may have a much lower level of illumination. Of course, on a dark night all lights look bright. This type of subject is not "average" regarding exposure since the whole area is predominantly dark, with bright lights in specific locations. Your electric eye or light meter would not respond very accurately because it is calibrated for average subjects—subjects having nearly equal amounts of light and dark areas. However, you can easily determine whether adequate exposure is possible by taking your camera up to the subject you wish to shoot and see if the meter indicates that there is sufficient light. Then move back and make the shot you want. If the meter indicates that there isn't enough light, the scene would be underexposed and possibly only the lights themselves would be recorded on the film. You could shoot with either Type A or Daylight film, although chances are the former would be better for most lighting you are apt to encounter there. And Type A film is faster, too, under tungsten illumination.

**Q. What is the suggested time length for shooting movie titles?**  
Mr. D. B. F., Oaklyn, N. J.

**A.** There is no specific time length for titles, but a good rule of thumb is to shoot for as long as it takes you to read the title twice, slowly.

**Q. Will storing KODACHROME II Film in my refrigerator help to preserve it?**  
Mr. R. H., Syracuse, N. Y.



**A.** Yes. Storage in a refrigerator or freezer will do so. However, we still recommend that films be used before the expiration date. To avoid possible damage to the film, packages removed from cold storage should be allowed to reach approximate room temperature before they are opened.

**Q. How long is the leader or trailer on an 8mm roll of film?**  
Mr. L. J. M., Beulah, N. D.

**A.** Each roll of 8mm KODACHROME II Film is supplied with 4 feet of extra film at each end in order to make it possible to thread and unload the camera in subdued light without fogging the picture footage. These additional lengths are also needed by the lab for splicing and identification during the preparation of the film for processing.

**COMMENTS:** Our 13-year-old daughter came up with a very presentable 7-reel trivet using the empty 8mm return reels after we had spliced our film onto 200-foot rolls. The circular interweaving of the spools makes an attractive pattern on a table. These trivets can be painted any color. Mrs. O. D., Raymond, Wash.

We put the date on the outside edge of our film cans together with the most important subject. This makes it easy to locate any film. A detailed index is taped to the inside of each film can.  
Mr. J. L., Ashland, Ore.

**Q. I have been told that the lamp life is shortened if a movie light is tilted for bounce lighting. Is this true?**  
Mr. C. S., Ottawa, Ont.



**A.** Not that we know of. At least the lamp life of the KODAK Sun Gun Movie Light, Model 2, is the same whether aimed at the subject or tilted up for bounce lighting.

**Q. Can I shoot the titles outdoors using Type A KODACHROME Film?**  
Mr. H. J. K., Bismarck, N. D.

**A.** Yes. Position the Type A filter in front of the camera lens and use the normal settings for daylight film.

**Q. I would like to have a color print made of an 8mm frame from a recent movie I shot. Can this be done without cutting the frame out of the reel?**

Mr. S. H., Milwaukee, Wisc.


**A.** Yes. Just ask your Kodak dealer for a KODACHROME Print 2RM, which he can order from our Chicago Processing Laboratory. The lab makes  $2\frac{1}{2} \times 3\frac{1}{2}$ -inch color prints from either 8mm or 16mm KODACHROME Film. If you send in an entire reel, identify the specific frame or frames by pieces of thread tied through the sprocket holes. (One can, if he prefers, send in 9-frame lengths of 8mm or 5-frame lengths of 16mm film.)

## Movie Title Set

If you haven't yet requested your free 1965 Kodak Title Sheet and would like one, drop a letter or post card to: Movie Titles, Dept. 6, Eastman Kodak Company, Rochester, N.Y. 14650. Each of the 14 titles measures about  $3 \times 2$  inches and is designed to be used in a tiling device.



# A day at the ZOO



Most families want to have "growing up" reels that are not related to any special occasion. Since all children love to go to the zoo at any time—and most grownups do every now and then—here is a wonderful opportunity to get such family footage most any week end. There are few better occasions for capturing priceless unposed movie shots of the children (parents, too) than when they are absorbed in the goings-on of the inhabitants of the zoo. Your youngsters can lead you from one cage or exhibit to another to tie your various sequences together. With a little advance planning, you shouldn't have any problem in coming up with a favorite reel. (Our sequence, including the cover illustration, was taken at the Bronx Zoo in New York City.)



Start your movie with a "Getting there" shot. Then, one entering the zoo (cover illustration).

The kids want to see everything—all at once. Dad may have to referee this one.



Get shots of both the inhabitants of the zoo and the visitors.

There's nothing like close-ups to add variety and spice to your reel.



Hey, Dad! How about some peanuts? We'll even throw some to Jumbo!

For a real close-up of Leo, we recommend using a telephoto or zoom lens.



Other members of the zoo population aren't quite so dangerous.

Everyone's tired, but happy. This is a good ending shot, or you could show Dad carrying the youngest one who is too tired to walk another step.





## Your movies are only as good... and as much fun...as your projector allows

You can take the finest, most colorful and exciting movies you could ever hope for, but if you don't have a projector that can put this same excellence onto the screen, your efforts are, for the most part, lost.

If your films are not as bright and colorful as you think they should be, take a reel to your Kodak dealer and ask him to

project it on one of the new Kodak projectors. Specifically, ask him to show you the new KODAK CARALUX 8 Projector. Everything about this model is new and deluxe from the flip-top cover to the unique automatic threading system. Besides giving you unprecedented compactness and handling and operating ease, this revolutionary new 8mm projector gives you "built-in" trick effects through its multiple speeds and instant forward-reverse action.

### Creates new fun in movies

You can show any scene at *normal, fast, or slow-motion speeds—forward or reverse!* And you can switch from one speed and one direction to another as often and as fast as you wish. You can't damage the film, thanks to the skip-frame projection system. And there's no loss of illumination.

You'll see your films as you've never seen them before—flickerless slow-motion (6 frames per second) for special effects or detailed study of sports analysis . . . or project at 54 frames per second fast-motion for comedy or just to get to a certain scene quickly. Never before have movies been this much fun. Comes with  $f/1.5$  projection lens or  $f/1.2$  zoom lens. Price, from less than \$160.



KODAK CARALUX 8 Projector



All operating speeds—forward and reverse, plus "still" projection—on a single control knob.



All-new low-silhouette design. Compact and portable as an attaché case.



# Winners of the 1964 Teen-age Movie Contest



We were most pleased with the talent that turned up in the second Kodak Teen-Age Movie Contest. A few of the winners, including Philip Snyder, Jr., who took first prize in the Junior category, were winners in the 1963 contest, but mostly it was new talent that came out on top.

A special thanks goes to members of the University Film Producers Association who participated in the judging. Schools lending their time and talent to this contest were: Bob Jones University, Dartmouth College, Iowa State University, Montana State College, New York University, Northwestern University, Ohio State University, Purdue University, State University of Iowa, University of California, University of Minnesota, University of Missouri, University of Oklahoma, University of Southern California.

It was the UFPA and CINE (Council on International Nontheatrical Events) who asked our help in locating 8mm and 16mm movies made by young people, and CINE will choose films from the 1964 winners for possible showing in overseas film festivals. Nine of the 1963 winning films were chosen, and those teen-agers were awarded their CINE EAGLE certificates in Washington this past November.

Judges for the final screenings were: O. S. Knudsen, Iowa State University; J. Blair Watson, Dartmouth College; Stanley McIntosh, Teaching Film Custodians, Inc.; George Pratt, George Eastman House of Photography; and John Flory, Eastman Kodak Company.

## JUNIOR CATEGORY (12-15 years of age):

**FIRST PRIZE:** DIAMONDS ARE FOREVER, Philip Snyder, Jr., 14, Lawrence, L. I., N. Y. (8mm color film with magnetic sound track. A parody-on-a-parody interpreting Ian Fleming's James Bond from the viewpoint of a teen-ager with a creative command of his camera that was well-demonstrated in a sequence filmed at the New York World's Fair.)

**SECOND PRIZE:** DESTINATION MOON, Guy Brown, 12, Paramus, New Jersey. (8mm color film, silent. Science-fiction in careful animation of a round trip to the moon with special attention to authenticity.)

**THIRD PRIZE:** THE INSIDE STORY, Mary Emery, 15, Champaign, Illinois. (8mm color film, silent. A com-

pact science documentary—particularly notable for its control of color and lighting—on the dissection of a fish, frog and white rat; imaginative ending.)

**Honorable Mentions:** MOON WAR, Bob Moats, Jr., 15, Fraser, Mich.; THE INVADER, Ken Dixon, 14, Springfield, Pa.; THE MAID, Addison W. Lee, 14, Louisville, Ky.; THE LABORATORY LESSON, Louis S. Haywood, 14, Staten Island, N.Y.; CAT MONSTER, Paul Plumadore, 14, East Longmeadow, Mass.; THE GREAT PILL, Charles Lewin, 13, N. Hollywood, Calif.; THE CHECKER GAME, Terry F. Montlick, 13, New Haven, Conn.; SUPERFINK MEETS DRACULA, Steve Peck, 13, Bayside, N. Y.; THE EDGE, Richard W. Wilson, 15, Simsbury, Conn.; STALAG XI-B, Philip Snyder, Jr., Lawrence, L. I., N. Y.

## SENIOR CATEGORY (16-19 years of age):

**FIRST PRIZE:** THE HAMBONES, Dan Agnew, 18, Lafayette, Indiana. (16mm color film with magnetic sound track. An amusing novelty short featuring a musical combo of skeletons done in meticulous three-dimensional animation and with color photography of fine quality.)

**SECOND PRIZE:** IT'S AN OUT OF ITS MIND WORLD, Joseph Adamson III, 18, Glenside, Pennsylvania. (8mm color film with sound on separate tape. A comedy spoof on the foibles of young adults in a treasure hunt situation with highly effective direction.)

**THIRD PRIZE:** FANTASY, Donald Lee Gray, 19, Hopkinsville, Kentucky. (8mm color film with magnetic sound track. A movie that might be termed modern-jazz-on-film; representation of musical sounds on the original track by visual symbolism and special effects.)

**SPECIAL AWARD:** THE WEIRD WORLD OF JOHN "C," John McKenzie, 16, Stockton, California. (8mm color film with sound on separate tape. A whimsical film selected by the judges for a special award because of its sensitive scripting and direction, showing poignant insight into a youth's search for maturity.)

**Honorable Mentions:** COMPULSION, Alan F. Peach, 16, Lynwood, Calif.; THE SWORD OF DAMASCUS, Andrew Burke, 16, Brockport, N. Y.; THE ANCIENT MARINER, George Shelpis and James Morrow, 17, Glenside, Pa.; BLACK LADY, Larry Klobukowski, 19, West Allis, Wisc.; CAR, Dave Barber and Rodger Marion, 19, Oakland, Calif.; THE TOWER, Andrew Burke, 16, Brockport, N.Y.; SUMMER AND SMOKE, Fred Elmes, 17, Mountain Lakes, N.J.; JOURNEY TO A SMALLER WORLD, David Sachs, 18, Cleveland, Ohio; THE AFTERNOON, William Blanchard, 19, Lansing, Mich.; THE EYE OF THE BEHOLDER, Steve Trimm, 16, Chatham, N.Y.; DAY OF INFAMY, Thomas J. Gibson, 17, Bridgeville, Pa.; AMERICA'S NATURAL RESOURCES, Gordon Peter Frederick, 18, Bergenfield, N.J.; EVERYTHING'S ROSE, Michael McCabe, 17, S. San Francisco, Calif.; INDIAN CAMP, Rodger Marion, 19, Oakland, Calif.; THE CASE OF M. VALDEMAR, Fred Warren, 17, Cheyenne, Wyo.; THE SAFE MOVERS, Jed Skillman, 16, Dayton, Ohio.

## A new contest for 1965

The Third Annual Teen-age Movie Contest opens May 1, and any resident of the United States who is 12 but not yet 20 years of age as of July 1, 1965, is eligible to enter. Entries must be postmarked by September 15, 1965. Kodak is again spon-

soring the contest in co-operation with the University Film Producers Association and the Council on International Nontheatrical Events. The rules will be similar to those of the 1964 contest. For complete details and entry blanks write to: Contest Editor, KODAK MOVIE NEWS, Eastman Kodak Company, Rochester, N.Y. 14650.



## SOPHISTICATED TEAM FOR COLOR SLIDES



Choose the slim, versatile  
**KODAK INSTAMATIC 500** Camera  
and a slim, jamproof  
**KODAK CAROUSEL** Projector



Color movies and color slides go together naturally. One complements the other—movies for liveliness and action, color slides for the many subjects you want to hold on the screen for longer, leisurely viewing.

But which color-slide camera is ideal for you, as a movie-maker? The camera should be *light and compact*, because you'll have your movie camera, too. It should be *convenient and easy to use*. And it should be *versatile*, with a fast lens and shutter capable of a wide range of situations. All these requirements point dramatically to the KODAK INSTAMATIC 500 Camera.

It weighs only 15 ounces. Slips into a jacket pocket as easily as a roll of film. Convenience? The "500" is instant loading. Just drop in the KODAPAK Cartridge,

and close the camera. The sensitive electric eye lets you set exposure precisely, for a good shot every shot. And you can focus all the way from infinity to  $2\frac{1}{2}$  feet. The lens is a sharp, fast, color-corrected f/2.8. The shutter is a precision 5-speed type ranging from 1/30 to 1/500 second.

With the KODAK INSTAMATIC 500 Camera, you can take color slides using KODACHROME-X or KODAK EKTACHROME-X Films . . . color snapshots using Kodacolor-X Film . . . and black-and-white pictures using KODAK VERICHROME Pan Film. Ask your Kodak dealer to show you this precision, instant-loading camera. You'll fall in love with its sleek continental styling at first sight. Less than \$95.

## SMOOTH SLIDE SHOWS



The ideal companion for this camera is one of the new streamlined KODAK CAROUSEL Projectors. Finest of all slide-showing systems. Each uses the famous "long-play" 80-slide round tray which is jamproof and spillproof. The tray stores like a book in its own case. You have full access to every slide at all times for instant editing. Choice of 3 models: the "600" with direct manual control; the remote control "700" model, and the de luxe, fully automatic "800" model. From less than \$90. You can see them all at your Kodak dealer's now.



## FILM CLIPS from the World's Fair



**Ray Smith, Philadelphia, Pa.**  
A familiar landmark—the Unisphere®, 8mm



**Stuart Dabbs, Bronx, N.Y.**  
Up-angled view of the Swiss Sky Ride. 16mm



**Carlton Schammel, San Francisco, Calif.**  
From New York to the Fair by sea. 16mm



**Albert Werst, Elmont, L.I., N.Y.**  
A night shot of the Kodak Tower. 16mm



**Gottfried Kappelmeier, Passaic, N.J.**  
A colorful target: N.Y. State Pavilion. 8mm



**Michael Kolasa, Garfield, N.J.**  
Tire-eating dinosaur. 8mm

GOING TO THE NEW YORK WORLD'S FAIR IN '65?

### Write for this movie-making guide

We've compiled a few hints and suggestions to help you get a better movie record of your visit to the Fair this summer. It is written primarily for the family that will have a limited time there, and yet would like to bring back a film that tells the story of their trip. Quite obviously, one cannot see or film all the exhibits and attractions of the Fair in a day or even a few days. However, he can come away with a movie-film story that covers the highlights of his visit. Drop a card to: WF Movie Guide, Dept. 6, Eastman Kodak Co., Rochester, N.Y. 14650.

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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 for direct mail processing by Kodak



You can buy KODAK Prepaid Processing Mailers at your dealer's. (Price covers processing cost.) Mail your exposed film in the prepaid mailer envelope direct to any of the Kodak Processing Laboratories named. Get your films returned directly by mail, processed with the same care Kodak puts into making film. Sure sign of quality processing is the phrase on your film, "Processed by Kodak."

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

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

